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Volume 71, Number 05 (May 1953)

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Etude

the music magazine

MAY 1953

40 CENTS

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CRADLE SONG

KARL SIMROCK

Translated by Arthur Westbrook

JOHANNES BRAHMS
Op. 49, No. 4

VOICE

PIANO

Zart bewegt

Gu-ten A-bend, gut' Nacht, Mit
Lul-la-by and good night! With

Ro-sen
ro-ses

i' un-ter die
pil-low thy

Deck;
head.

Wirst du wie-der ge-
When the morn-ing doth

Johannes Brahms.

Born May 7, 1833

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In this Issue . . .

The Little Orchestra

Thomas Scherman

Solving Problems at
Two Pianos

**Arthur Whittimore
and Jack Lowe**

You Can Play
by Heart

Henri Temianka

Don't Look for
Short Cuts

George London

Should We Have a
Minister of Fine Arts?

Fausto Cleva

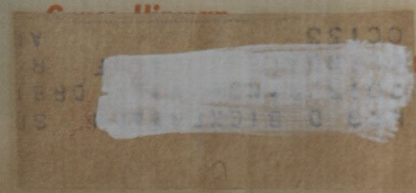
"I Like Teacher"

James Francis Cooke

Wedding Bells
and Harp Strings

Elizabeth Searle Lamb

To the Glory
of the Lord





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LETTERS

TO THE EDITOR

Articles

Dear Sir: I would like to tell you and your readers what I do with my ETUDE magazines after I get through reading them. I cut out whatever articles are suitable for my singing career, and paste them in our individual scrapbooks. I'm also making a music book called "Variety Music Album," with the music from the magazines. Therefore, my valuable ETUDE magazines never go to waste.

Mrs. Anne Turano
Brooklyn, N. Y.

Dear Sir: I love ETUDE and have since the time my father subscribed to it for me way back in about 1917. I have stacks of them which I can't bear to part with. I'm just an amateur musician but through ETUDE I have kept up my piano playing and since I sing quite a few solos at church and for various clubs, I have found (and I think also given) endless delight in the variety of songs presented. I recommend it to all my friends as I think nothing in the music line gives you more for your money than ETUDE. My sister has just bought a piano and is brushing up on her music. I gave her some of my copies of ETUDE and have subscribed to it for her. I know she will enjoy it every month.

Mrs. C. D. Fitz-Hugh
Chicago, Ill.

Dear Sir: I am not an experienced musician, having just begun to take lessons on the violin.

However, I just purchased a copy (February) of ETUDE. I think it is one of the finest magazines published. It makes one realize the greatness of music and gives one a chance to read of music's greatest achievements; its selection of articles is very good. Keep up the fine work! I expect to subscribe to ETUDE in a short time.

William Crider
Greenfield, Ind.

"The Healthy Habit of Doubting"

Dear Sir: Mr. Smeterlin's article in the February issue of ETUDE is a joy. He rightly stresses the proper goal in music study which is the musical idea of the composer; in other words, the

study of music IS music.

We must have the tools to express it, true. But my observation is that too many teachers stress the mechanics beyond necessity, and sometimes stultify what natural musical responses might be present. This is principally a lack of education in the broad sense, not only in ideals of musician-ship, but in the other arts as well.

If one built a new home, it would be accepted that it was built on a good foundation, but when friends came to see this new home the owner would not say, "Come let me show you the foundation."

It would be the combination of color, proportion, and satisfying decoration which constitute the whole in which one's friends would find pleasure and satisfaction.

Thank you for fine articles like Jan Smeterlin's.

Mrs. M. E. McFarland
Corpus Christi, Texas

"Speaking of Art-Song Writing"

Dear Sir: It is one of the most delightful things I know to have the privilege of reading ETUDE magazine. Where could we musicians of varied talents and ambitions find such helpful articles by outstanding writers than in this magazine? I have been greatly aided in my ideas of writing songs by the article, written by Evangeline Lehman, and called "Speaking of Art-Song Writing." Although it was in the November (1952) issue, that page is still being read and faithfully studied. It simplified my efforts and now I will begin to concentrate on (1st) the words, or poetry, (2nd) the sketch to be committed on manuscript paper. I think that the paragraph dealing with the creating of an appealing melody, which is God-given, is one to think over and to follow. As a singer I have found so many new art-songs that are not attractive, either to the singer or to the public. May I also say that the small picture accompanying this article is so alive, and one that gives me a happy and optimistic confidence. It seems to say "Go ahead, make a try; you'll never realize what can be done unless you make an effort."

Mary Drake
Royal Oak, Mich.

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NEW



By GEORGE GASCOYNE

Dvořák: *Quartet in F Major, Op. 96*
Suite for Orchestra in D Major, Op. 39

Here is a nicely played recording of Dvořák's American Quartet, as his Opus 96 has become known. The various themes, the inspiration for which he received during his residence in America are effectively brought out in a well-balanced performance by the Hungarian Quartet: Zoltan Szekely, 1st violin; Alexandre Moskowsky, 2nd violin; Laurent Halleux, viola; Vilmos Palotai, cello. On the reverse of the record is a fine performance of the same composer's Suite, Opus 39, by the Winterthur Symphony conducted by Henry Swoboda. This work is considered an example of pure Bohemian national art. It is in five movements: a *Prelude*, *Polka*, *Minuet*, *Romance*, and *Furiant*. The various dance forms are given a spirited performance by the orchestra. These two works reveal the famous Bohemian composer in widely contrasting moods. (Concert Hall, one LP disc.)

Wolf-Ferrari: *"I Quattro Rusteghi"*

This three-act opera buffa which had its premiere in Munich in 1906 was given its American premiere by the New York City Opera Company in 1951, and drew highly favorable critical comment. The present recording made in Italy by an excellent cast of singers is notable for its spirited and exciting performance. Included in the long list of participants are Fernando Corena (*Lunardo*), Agnese Dubbini (*Margariù*), Gianna Perea Labia (*Lucieta*), Pasquale Lombardo (*Maurizio*), Mario Carlin (*Filipeto*), Alda Noni (*Marina*), Carlo Ulivi (*Simon*), Cristiano Dalamangas (*Cancian*), Ester Orell (*Felice*), and Manfredi Ponz de Leon (*Count Riccardo*). The orchestra of Radio Italiana (Milan) is conducted by Alfredo Simonetto. Notes and the English translation are by Edward J. Dent, distinguished British scholar. (Cetra-Soria, 3 LP discs.)

(Continued on Page 17)

THE COMPOSER OF THE MONTH

One of the greatest music masters of all times, Johannes Brahms—one of the three B's—is ETUDE'S composer of the month. Brahms was born in Hamburg, Germany on May 7, 1833 and died in Vienna, April 3, 1897. At an early age he displayed remarkable talent and at 14, following study with his father and Marxsen at Altona, he made his debut as a pianist at Hamburg, playing his own variations on a folk song. In 1853 he made a concert tour with Remenyi, during which he was heard by Joachim who enthusiastically sent the young pianist to Schumann. The latter was greatly impressed by Brahms and encouraged him in his work. It was at Schumann's instigation that some of Brahms' first works were published. He was active as a conductor also and in 1863-4 he was conductor of the Vienna Singakademie. His concert tours were most successful, artistically and financially. From 1878 he lived in Vienna composing, conducting and concertizing. He composed in almost every form, except that of opera. His contributions to chamber music can scarcely be equalled by any other composer, and his German Requiem remains one of the truly great choral works of all time. His four symphonies, the concerto for violin, and the two piano concertos are now accepted as standard fare on orchestral programs.

Brahms' *Rhapsody in G Minor* is included in this month's music section on Page 28.



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Musical Oddities

By NICOLAS SLONIMSKY

BRAHMS could not bear to kill any living thing. Once he took a walk with George Henschel, the first conductor of the Boston Symphony Orchestra. As they walked along the road near Vienna, Brahms suddenly shouted: "Look out! You may kill it!" The object of Brahms's anxiety was a caterpillar crossing the road. Henschel stopped abruptly, and the caterpillar was saved.

When the celebrated violinist Wieniawski played a concert in Boston, only a handful of people turned out to hear him. "You must come to Boston once more," the manager said in an effort to console him. "Never!" exclaimed Wieniawski. "I may lose the habit of playing in public altogether."

There was a young saxophone pro
Who studied the Movable Doh.
He went to a bank,
He filled a blank,
And withdrew all his movable dough.

The fame of the Pied Piper of Hamelin as the greatest musical rat-exterminator in history or legend is challenged by John Heywood, an eighteenth century flutist. He claimed that he lured 1,147 rats to their death by performing florid cadenzas on his flute.

Church choir leaders receive, as a rule, little appreciation for their arduous work, and when they pass away, their obscure names pass with them without as much as an entry of any kind in a music dictionary.

There was at least, one exception. Posthumous appreciation was given in resonant verse to one Michael Turner, clerk and sexton of the parish of Warnham, Eng-

land. The following poem is engraved on his tombstone in Warnham Churchyard:

His duty done, beneath this stone
Old Michael lies at rest,
His rustic rig, his song, his jig
Were ever of the best.

With nodding head the choir he led,
That one should start too soon.
The second, too, he sang full true,
His viol played the tune.

And when at last his age had passed,
One hundred—less eleven,
With faithful cling to fiddle string
He sang himself to heaven.

HOW DANGEROUS musical hoaxes may be is illustrated by the spoof published in the May, 1951, issue of "The Musical Times" of London, announcing the discovery, in the washstand drawer of a boarding house in Venice, of the manuscript of Wagner's unknown opera, "Der Nachmorgen," that is, "The Morning After." The action of the opera takes place after the destruction of the Valhalla. It seems that the cast of Wagnerian heroes escaped the Götterdämmerung, all except Wotan who perished in the cataclysm. The hero of "The Morning After" is Guttrune's son by Siegfried, and his name is Sieghel.

Despite the obvious connotation of the hero's name, representing the Hitlerian cry "Sieg Heil!" and the ambiguously humorous title "The Morning After," many readers, and even some musicologists, were taken in by this joke published in an otherwise staid British magazine. Baquero Foster, a Mexican writer of considerable repute, published a series of articles in a Mexican journal about this momentous discovery. The Moscow monthly, "Soviet Music" announced in all solemnity that "according to foreign dispatches" an unknown opera by Wagner had been unearthed in Venice. It is only a mat-

ter of time when some careless music historian will add "Der Nachmorgen" to the list of Wagner's work.

A modern opera was castigated by critics for its lack of correspondence between the music and the story. The composer was chagrined by this criticism. "Never again," he exclaimed, "will I write an opera without reading the libretto first!"

Berlioz said of Saint-Saëns: "He knows everything, but he lacks inexperience."

From a student paper in an English university circa 1907: "Senza sordini—without sordidness;" "Mendelssohn usually writes in sharps and he is particularly fond of chords; Schumann's music generally consists of flats, written in minor keys."

An American orchestra on a tour played a concert in a small town, featuring a Beethoven symphony. A local newspaper reported that the concert was a huge success: "The band played a piece called Allegro by Beethoven. The audience liked the selection so much that the band played three encores, all by the same composer."

A WHIMSICAL music lover, Antonio Odriozola of Pontevedra, Spain, where he holds an eminently respectable position as librarian of a biological station, has perpetrated an ingenious hoax that may deceive some music editors. He sent around a printed program with annotations in Spanish and in English, announcing a concert by a mythical Celtic Symphony Orchestra of Pontevedra, conducted by Leopold Stokowski, with Serge Prokofiev and Joseph Szigeti as soloists.

The appearance of Prokofiev in a small Spanish town is in itself a startling improbability. Prokofiev has not been out of Russia for fifteen years. According to the program, he played the solo part in the world premiere of his Sixth Piano Concerto. The rest of the phantom concert featured five more world premieres: "Alborada Gallega" for twelve brasses by Hindemith; a posthumous "Fantasy on Basque Themes" by Ravel; two excerpts from "La Atlantida," an unfinished oratorio by Manuel de Falla; Third Rhapsody for violin and orchestra by Béla Bartók, and

"Homage to Manuel de Falla" by Stravinsky.

The existence of sketches for "La Atlantida" has been known to friends of Manuel de Falla, but so far no finished portions of this work have come to light, and their discovery would be as fascinating to musicians as the finding of remnants of the mythical island of Atlantis itself would be to geographers.

The titles, and even the opus numbers of these "new" works are entirely plausible. The program testifies to Odriozola's uncommon knowledge and understanding of modern music. An inconspicuous note at the end gives away the joke: "Sunday, December 23, 1952 (Spanish All Fools' Day)."

Among history's good guesses is a little notice published in Cramer's "Magazin der Musik" of 1783: "Louis van Beethoven, a boy of eleven, possesses an outstanding talent. He plays the piano vigorously and in a very accomplished manner; he reads very well at sight. He plays most of Bach's 'Well-Tempered Clavichord.' Whoever knows the entire collection of these preludes and fugues in all keys (which may be called a non plus ultra achievement) will understand what it means. He now learns composition, and has written nine variations for piano on a marching melody. This young genius deserves support so that he can travel. He will certainly be a second Mozart if he continues as well as he has begun."

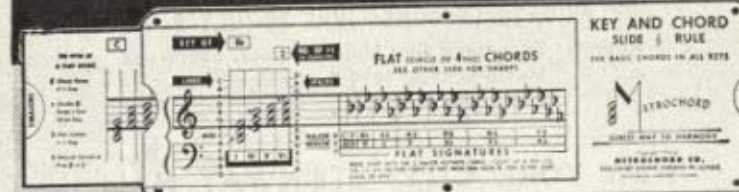
At a concert of the Society of the Friends of Music in New York, after the performance of a modern work, an elderly lady in the audience was heard to remark: "I really don't call that being friendly to music."

A pianist played a modern composition for a friend who cared little for new music. Finally he could bear it no longer. "Stop playing this horrible thing!" he pleaded. "If you go on, I might begin to like it!"

As a young boy, Gershwin played a piano arrangement of the "William Tell" overture for a friend. He listened patiently and then asked: "Say, who taught you to play this way?" Gershwin named a local musician as his preceptor. "Let's go out and shoot that guy," suggested his friend, "and we won't aim at the apple either!"

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BOOKSHELF

By DALE ANDERSON

Voice Through Vitality
by Edna Crowther Ririe

The famous theatrical producer the late Charles Frohman was once asked what he considered the chief factor in the success of an actor. His answer was, "Vitality." Mrs. Ririe, a very experienced teacher of voice and physical culture in Salt Lake City, Utah, where she has a large following, has written a most original and distinctive book, cut as they say "right out of the whole cloth." Your reviewer does not recollect another book like it and there probably is none. Mrs. Ririe had the good fortune to study with the famous voice teacher, the late Edmund J. Myer, author of the widely sold "The Vocal Instructor."

Inasmuch as the singer's only instrument is himself, the author's plan of combining physical culture and health culture with the study of singing seems a most rational one. The Lady of the Camellias in "La Traviata" may die with a beautiful song on her lips, but of course, that never happened. Singers must of all things be splendidly alive.

Mrs. Ririe does not confine her advice to mere physical culture, but carries it into the field of diet, the effect of sex upon the voice, to which she devotes an entire chapter, exercises for reducing a double chin and likewise the abdominal region, cold prevention exercises, nerve calisthenics, Bible quotations, with here and there a favorite poem, emotional health, vitalizing sleep, hip reduction, success after seventy, foot health, and many other practical features which most vocal teachers superciliously ignore.

Sandwiched in between the foregoing are many suggestions and helps forming the outlines of a vocal philosophy which your reviewer found most interesting because they were far and away from the cut and dried books on voice culture.

The book has over twenty excellent exercises for vocal development, and a great many speech, breath, and physical drills. There are also numerous half-tone illus-

trations of very charming young ladies performing the physical exercises which the author recommends. She also lays great stress upon proper diet, which is largely but not exclusively vegetarian.

The author quotes from the menus of the strictly vegetarian "Bates Family," based upon the Doctrine and Covenants of the Mormon Church. The splendid health and great virility of the Mormons are widely known. A handsome race of men and women has grown up in Utah, of which the denomination may be very proud. The beauty of Mormon voices is attested by the broadcasts of the Salt Lake City Tabernacle Choir.

The book concludes with an appendix of sixteen pages of lists of songs, books, and other materials which Mrs. Ririe uses in her book.

By this time, your reviewer feels that the reader may get the erroneous idea that Mrs. Ririe's book is a disconnected compendium of voice study, physical culture and religion. It is, of course, a series of twenty-four very practical lessons in singing. If you have an open mind, not stultified with prejudices and traditions, you will find many suggestions which will make you stop and think. The author is obviously an individualist who has thought out things for herself. Such individuals are far too rare in this mechanized and quasi-socialized age.

When the eminent individualist, Dr. John Harvey Kellogg, educated in foremost medical schools here and abroad, opened the Battle Creek Sanitarium, based upon vegetarian principles, he was ridiculed by many of the old school, all-knowing physicians. Scores of Dr. Kellogg's principles are now a part of present day hygienic and medical practice. The good doctor was his own best advertisement. When over ninety Dr. Kellogg did not have a wrinkle in his face. The world has learned far more from iconoclasts than it has from hide-bound conservatives. Published by: the author, Edna Crowther Ririe, Salt Lake City, Utah. \$5.00.



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THE WORLD OF Music

Opera workshops continue to grow in number and in the importance of their productions. Recently the workshop of the Cincinnati Conservatory presented three new chamber operas in one evening: "The Open Window" and "Three Sisters Who Are Not Sisters," both by David Ahlstrom and "The Cask of Amontillado," by Charles Hamm. On May 21, the workshop of the Montclair (N. J.) State Teachers College introduced a new work: "The Cumberland Fair," by Alec Wilder and Arnold Sundgaard. This bill included also an old work, a short opera, "The Kiss at the Door," by Lecocq. Another operatic work of the nineteenth century: Smetana's "Two Widows" was presented recently by the Third Street Music School Settlement in New York City.

The Koussevitzky Music Foundation celebrated its tenth anniversary on March 29 with an orchestral concert, the program of which consisted entirely of works commissioned by the foundation. It was the first New York hearing of all of the works, and for one, Edward Burlingame Hill's *Prelude for Orchestra*, it was the world premiere. Mr. Hill wrote this work on commission and also to celebrate his 80th birthday.

Robin Hood Dell in Philadelphia will open its six-week season on June 22 under an announced plan of operation which is little short of startling. The entire season of 21 concerts will be presented without cost to the listener. The box office is abolished. Tickets will be distributed to the public through the newspapers on a "first come, first served" basis. The programs will maintain the same high standard as in previous years and will include soloists of national and international importance.

Lt. Col. William F. Santelmann, USMC was elected president of the American Bandmasters Association at the annual convention of that organization held recently in Miami, Florida. He is the first military man on active duty to serve in this position.

Sergei Prokofieff, one of Russia's greatest composers died on March 4 near Moscow. He was 61 years of age. He was probably one of the most heard composers of the present day, his works in various forms appearing on programs throughout the world with increasing frequency. The oft-repeated per-

(Continued on Page 52)

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 Hanmer, 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.

That there is a specific need and place for small instrumental ensembles has been proved by the record of

The Little Orchestra

founded by Thomas Scherman

from an interview with Mr. Scherman secured by Rose Heylbut

IN THE BELIEF that a small symphonic organization had a place in American life, I decided to found The Little Orchestra in 1947. Today I am convinced that little orchestras not only have a place, but represent the future of American music. The full orchestra, requiring 90 or 100 men, is often a burden upon its community. Even in fair-sized cities, several excellent organizations have gone under from lack of funds. When orchestral funds have become inadequate, the normal thing has been to disband the orchestra which is an enormous pity, when the bridge can be so readily spanned by the smaller orchestra, of from 40 to 45 men.

An orchestra of this size is equipped to play any and all of the standard repertoire except the works of the "big" 19th century composers (R. Strauss, Wagner, Bruckner, Mahler) which, in any case, are less appealing to the smaller type of town where the little orchestra would be most likely to function.

Any city of from 30 to 50 thousand inhabitants could—indeed, should!—organize a small orchestra of its own. Feeling strongly on the subject, I am in the process of preparing a Direction Plan for little orchestras, to be issued in pamphlet form and setting forth detailed means of preparation and progress. Until it is ready, I can find no better way of presenting the case than through the pages of ETUDE.

In starting a small orchestra, there

should first be assembled a nucleus of about fifteen top-notch men, and a good conductor. The conductor will be easier to find than the men. Top men are seldom out of employment; and when they are, they generally prefer to stay near New York because of the stimulus of the musical life. This doesn't mean the abundance of fine concerts; rather, it has to do with the enthusiastic eagerness with which New York's musicians join each other in playing chamber works, demonstrating technical and interpretative theories, reading new scores. This kind of activity, it seems, is less developed in the smaller cities where professional musicians tend to look on their work as a job and spend their free time in other pursuits. The ultimate solution, of course, is to stimulate musical life. And this could be done by drawing on recent graduates from our fine conservatories, young people of ability and enthusiasm. It would be helpful, I think, if the great conservatories established regular intramural employment agencies to place their graduates in communities that need them. The same type of stimulus that pervades New York could be had in other towns if the same type of musician went there. The active musical interest of musicians is quite as important as the patronage-interest of the audience group.

After this nucleus of top men and conductor has been formed, civic-minded music-lovers should form the organization.

This involves arousing public interest, securing subscriptions, selling tickets, etc. This is accomplished partly through competent executive work, and partly by convincing the desired audience that they'll be given something worth having. No one can found an orchestra simply by stating that an orchestra is needed!

My own Little Orchestra was lucky in coming before the public just at a time when there was a need for new and unusual music. We announced our programs, and our first series was sold out before we had played a note. The point is that I stressed works that were worthy musically, and also calculated to catch audience attention: rare, seldom-heard works, new compositions, novelties in form or instrumentation. After all, the standard repertoire can be heard (Continued on Page 49)



The Little Orchestra—
Thomas Scherman, conductor



Wedding Bells and Harp Strings

by ELIZABETH SEARLE LAMB

ALL HARPISTS, from beginning beginners to professional artists, are called on to play for weddings. Wedding bells and harp strings seem to have a natural affinity, one for the other, and the wise harpist learns to be prepared for the cues of the marriage ceremony early in his or her playing career. Payment may range from an embroidered hanky to a sizable check, but regardless there is a thrill to playing for a wedding that is always new.

There are definite do's and don't's for the harpist who is furnishing music for the "I do" ceremony. They can be learned by trial and error at the cost of sweat and worry. An easier way is to consider them in advance and prepare for them. The young and/or inexperienced player will find such consideration resulting in a real lessening of the mental wear and physical anguish that may otherwise ensue.

The wedding music can be grouped roughly in four classifications: wedding marches; music to precede the ceremony; music during the ceremony; and reception music. Every wedding calls for individual selection of music. Marches may or may not be used; the bride may have definite choices of music to precede the ceremony as well as during the service itself; there may or may not be a reception afterwards. The harpist must be pliable, ready to accept every suggestion of the bride or her family (the groom seldom makes his wishes in this department known). Often, however, suggestions from the harpist are requested, and they can contribute to a more beautiful and satisfying wedding, for it is the harpist who knows what music will be most effective on the instrument. If, however, the bride has very definite wishes for certain music that simply will not go on the harp, the harpist must be prepared to take a stand and make it known that another instrumentalist or a vocalist must

be obtained or a change in selections agreed upon. Better that than attempting the impossible and fluffing out at some point in the ceremony.

The wedding marches themselves are most often the focal point of the service for the harpist. Rhythm must be absolutely steady and the tempo right. Cues must be infallible. The usual marches are of course the *Bridal Chorus* from "Lohengrin" by Wagner, and the *Wedding March* from "Midsummer Night's Dream" by Mendelssohn. Neither one is easy for the harp; both can be played acceptably if practiced as conscientiously as a recital piece. Certainly neither one should be attempted in public until it is very well in hand. The transcriptions of these two marches by the eminent harpist, Carlos Salzedo, have greatly improved the chances for a perfect rendition. Pedal markings are complete; most satisfactory fingerings are indicated; the enharmonic way out of the almost impossible difficulties of repetition of one note are written out; and full chords are placed within the range of the harpist's eight playing fingers.

Music during the ceremony is a matter of choice. If well handled, a background of harp music can add immeasurably to the atmosphere of a wedding, whether it is in a church or at home. Here again, the bride may have certain selections she desires. Most often, however, choice of music is left to the harpist. MacDowell's *To A Wild Rose*, played either as is or transposed down half a step to A-flat, is lovely. Equally effective, if not more so, is the less familiar MacDowell *To A Water Lily*. This is easier and more effective if played on the harp in the key of F, rather than F-sharp as written for the piano. One of the loveliest of all possible selections, and very appropriate, is the *Poco tranquillo* section from Grieg's *Wedding Day* at

*It is well for the harpist to
be prepared to make practical
suggestions to the bride when
planning the musical program
for her wedding.*

Trollhaugen. Some of the more familiar and popular love songs can be used, and are occasionally requested: *Beautiful Dreamer* by Stephen Foster, *A Perfect Day* by Carrie Jacobs Bond, and the theme of Liszt's *Liebestraum*. Some of the simpler solos in the harp literature are also possible for this spot, *Soupir* and *Offrande* by Tournier, for instance.

Since the actual marriage ceremony is short it is usually better to repeat one number as often as necessary, rather than playing several different things. The change is apt to entail some page turning or rearranging which would detract from the ceremony, and the atmosphere cannot be held so steadily. Whatever music is selected, it must, needless to say, be played with utmost simplicity, yet with deep feeling, and must be completely in the background. Experience is the only teacher for the actual dynamics to be used. A straight pianissimo may be correct in a church with good acoustics where the service is performed by a minister with a good carrying voice, while in a small parlor of a private home the barest whisper of sound may be enough. Ask someone to listen at the rehearsal for balance and to be sure the background music is not pushing itself into the foreground. Also check on whether or not the music is to continue through the prayers; the minister may have definite views on this point.

If the harpist is to play before the actual ceremony the chances are good that certain selections will be requested. These may range from *Liebestraum* to *The Sweetheart of Sigma Chi*; from *Because* and *I Love You Truly* to *Ah, Sweet Mystery of Life* and *I'm Falling in Love With Someone*. It is the harpist's not to question why—but to do or die! Julie Kellar's transcription of *At Dawning* is good. A simple piano transcription (Continued on Page 56)

Solving Problems at two Pianos



*The members of one of the best known of
present day two-piano teams give valuable pointers
connected with the development of their art.*

*from an interview with Arthur Whittemore and Jack Lowe
secured by Annabel Comfort*

DUO-PIANISM is a field of artistic endeavor that is still considered somewhat as a novelty, and until recently, it has not had the "Good Housekeeping" seal of approval as awarded by music critics. Because of this, people are still to be convinced that it is an artistic medium. It is assumed that the medium has genuine appeal to the musician, and naturally he must be interested, and must feel the thrill of being a member of a two-piano team. One might get into the two-piano field due to circumstances that have nothing to do with ambition; others by coincidence, and others through deliberate effort because of their conviction that it is their artistic medium. Unless one is completely convinced that it is an artistic medium, he must not try to found a duo-piano team.

"Who shall be my partner?" This is the first important question.

In looking for a partner, there are no set rules to guide one in making a selection. It would help to have the talent for knowing instinctively who would be a good partner. In the ideal two-piano team, one pianist should complement the other artistically. There are many successful teams in various combinations: two girls, two men, single men and women, and men and women who are married, but not to their

professional partners. There are sister and brother teams, and teams of two sisters and two brothers. A number of successful husband and wife teams are also in existence.

In an ideal partner relationship neither player is the leader. We believe that the best that can come from two piano playing emanates from a fusing, or a melting of two musical personalities, and, since it is a merging, there must not be a leader or a follower. Both members of the team must be both leader and follower. One or the other must be able to subordinate as well as dominate; but neither member of the team must be stronger than the other. To explain this very important point a little further, each partner must be able to do whatever is required; but at the same time, it must be done with equal facility, whatever it is. To sum it all up, the partners must have complete rapport with each other. When an audience sees and hears a performance, they should not be able to tell which member of the team is leading or following, and the balance must be so perfect that at any given moment at a concert the hearer must not feel that one partner of the team stands out above the other.

What should we use for repertoire? This seems to be uppermost in the minds of so many young people who ask our advice

about entering this interesting phase of today's music profession.

Two-piano programs, we feel, should appeal to the greatest number of people. This precludes the playing of programs designed to please the artist, and first and foremost it puts an end to programs for which he has a special love or affection. The team's artistic integrity must be satisfied, but their whims need not be. You must indulge your audience to the very limit of your artistic inclinations; but do not indulge your own notions to the limit of the audience's patience and interest. Programs containing considerable esoteric music are better reserved for the exclusive and highly specialized audience. However, this does not mean that a little esoteric music cannot appear on any program.

Let's say it right here and now. There is very little written for two pianos that is good. The few masterpieces that have been written with two pianos in mind have been played to death, a fact which may, in a sense, account for the lack of interest in two-piano programs.

There is, however, a heartening awakening among contemporary composers to the artistic potentialities and assets that this means affords them. Composers are becoming a little (Continued on Page 58)

To the Glory of the Lord

by Grace Hinman
and
Clara Lawhead



Rolf Espeseth, conductor

THROUGH the bitter cold they came to rehearsals in lumber wagons and sleds, over rutted country roads. But to these hardy Swedish people of Lindsborg, Kansas, the roads were not nearly so difficult as the score of Handel's music that was placed before them. It was the year 1882 and the chorus that was later to be known throughout the United States and abroad as The Messiah Chorus of Lindsborg, Kansas, was just being organized.

From a modest beginning of sixteen singers, the chorus grew to a membership of over five hundred voices. The small church in which "The Messiah" was first sung gave way to a huge barn-like structure with hard benches, which was in turn replaced by Presser Hall, considered one of the finest music halls in America.

The presentation of Handel's "Messiah" on Palm Sunday and on Easter Sunday by



Bethany College Oratorio Society and Symphony Orchestra

the Oratorio Society has been called by critics the finest musical event of its kind in the world. It is composed of voice students from Bethany College and of the townspeople. Many snowy-haired members have been singing in the chorus since their youth. Often as many as three generations from one family are represented, for the children are raised on music. Men sing in the wheat fields and women in their kitchens. Many of the singers know the Oratorio so well that they can dispense with the score.

For the two thousand population of Lindsborg, the concerts at Easter time are the climax of their work and study for a whole year. Those born with a talent for singing look forward to the exacting rehearsals with the Swedish love of get-togethers. And those who do not sing have a part in the planning and organization, for this is truly a community enterprise.

The *Kansas City Star*, a newspaper which has been their staunch friend and radio sponsor, says, "Lindsborg is making a direct contribution to the rural life problem in the United States by showing how attractive a rural center can make itself independently of the city; for its pioneers

saw no reason why they should cut themselves off from the music and culture they had valued in their old homes."

Dr. Olaf Olson, the original leader and pastor of the Lindsborg community, brought his band of eighty followers from Sweden in 1868 to escape religious persecution. He proceeded to establish the town site and set up the Lutheran Church. Because so many of the residents were named Lind, Lindstrom or Lindquist, the new town was christened Lindsborg or Lind's Haven, as it is translated.

Dr. Olson had heard Handel's "Messiah" sung in London, and passed on to his successor, Dr. Carl Swensson, the desire to bring its powerful message to his people. Dr. Swensson, who was a born pioneer, came to Lindsborg fresh from college. With his blond hair, towering physique and magnetic personality he resembled one of the vikings of ancient times.

In connection with his church, he and his wife Alam also established a college, an entirely personal venture. From that time since, the church and college have worked together. To them, the Swenssons devoted their entire energy for twenty-five

Here's the inspiring story of the founding of a now famous choral organization—The Messiah Chorus of Lindsborg, Kansas, which annually attracts thousands to its performances.



The chorus and orchestra in a strenuous rehearsal

years, until Mr. Swensson's death in 1904 when his wife carried on alone. Although Mrs. Swensson was a tiny woman, her crown of snow white hair dominated the soprano section until she died in 1929.

The present conductor of the Oratorio is brilliant, young Rolf Espeseth, a graduate of Concordia College, Minnesota and Eastman School of Music, Rochester, N. Y. He is a member of the voice and theory faculty of Bethany College. A dedicated musician by the name of Hagbard Brase came from Sweden in 1900 to teach in Bethany and was the conductor for many years, is now conductor emeritus. Under their batons, the chorus has presented other major oratorios, but "The Messiah" rendition is the theme for Easter week.

George Frideric Handel gave to the world a number of oratorios, but "The Messiah" is the best known. This immortal work was written in the short period of twenty-four days. The words are taken from The Scriptures. It is the story we have known from childhood: the prophecies of the coming of the Savior; His birth, His sorrow and His sacrifice; the triumph, climaxed in the Hallelujah Chorus; the ending, with words of assurance and praise

and the soul-stirring Amen finale.

The chorus of five hundred white-robed women and black-robed men rises silently to its feet as the last notes of the opening solo are heard. With a barely perceptible movement of his baton, the conductor brings forth an avalanche of melody. "And the Glory of the Lord," sing the sopranos. "And the Glory of the Lord," repeat the altos and tenors and basses. "And the Glory of the Lord," echo the very beams and rafters. The tonal quality and rhythmic precision are near perfection. The enunciation is so clear the listener may follow every word without the program.

It is essentially an act of worship for the singers, and the audience is caught up and carried along with them. When the exaltation of the Hallelujah Chorus swells out, the listeners do not need the printed reminder on their programs to stand in reverence.

Since the beginning of the century, a large number of the great names in music have been attracted to Lindsborg. It has become the custom for some noted artist to give a concert on Easter Sunday afternoon preceding the rendition of "The Messiah" at night. This year the concert was

given by the noted Swedish tenor, Set Svanholm. The list has been an impressive one. Signe Lund, Galli-Curci, Johanna Gadske, who so enthralled the young men of that day that they unhitched the horses from her carriage and themselves drew it through the streets. Then there were Florence Macbeth, Mischa Elman, Albert Spaulding, Marian Talley and many others.

Madam Schumann-Heink appeared in Lindsborg to give a benefit concert at the time funds were being raised for a new auditorium. She was so impressed and moved by the chorus that she impetuously exclaimed, "America has no other Lindsborg. I want to have a hand in this one." It was one of her last few concerts and the audience seemed to realize it for many of them wiped their eyes unashamed. She had been in Lindsborg on several occasions, and they sensed they were losing a true friend.

The members of the chorus consistently have refused to exploit their festival for personal profit. Only the conductor, concert master, organist and soloists are paid. Under the sponsorship of *The Kansas City Star* their Easter concert is broadcast, but only on rare occasions have they left home.

During the war, so many of the men singers were in the service that there was a question of whether or not the chorus would be able to continue. Bethany answered that there was greater need of it than ever. People were registered from twenty-three states that Easter.

The president of the college, in his welcoming address, announced that the Office of War Information had arranged to broadcast the rendition of "The Messiah" by short wave across the sea. "To show the people of other lands how a free people can keep its cultural traditions while engaged in a great world struggle."

During Easter week, Bethany College holds a Mid West Musical Contest for amateurs. Students from all over the West compete in piano, voice, orchestra, organ and choral singing. The college attempts by this means to select outstanding talent for scholarships and for further training.

The Lindsborg community holds a singular position among people who cherish things worth while. And so it is that at Easter time, thousands of music lovers from all over America come to pay homage to a small town chorus of Swedish Nightingales who sing to the glory of the Lord.

THE END

Music of Old Hawaii

We learn something of the plaintiveness of some of the Hawaiian melodies and the primitiveness of their musical instruments



(L.) Hawaiian women with *Pili*, bamboo clappers, for hula dancing; (Center) Native with *pahu* drum. (R.) Hawaiian girls playing temple drum.

by Mary Dana Rodriguez

MARK TWAIN, after his visit to Hawaii in 1866, wrote a prose poem beginning, "No alien land in all the world has any deep strong charm for me but that one. . . ." And a letter he wrote about Hawaii contains the phrase, "the loveliest fleet of Islands that lies anchored in any ocean."

These islands, numbering eight in all, with a total population of over half a million people and located 12,000 miles out in the Pacific Ocean from the West Coast of the United States, have charmed many thousands of visitors since Mark Twain's journey to them.

Much of their enchantment is due to the quality of their music and the spontaneous ability of their natives to sing and dance. Hawaiian melodies either in slow or fast tempo have a plaintiveness about them that lingers in the memory.

This ability to please through the art of music always has been an outstanding trait of the Hawaiian people, making them the most musical of the Polynesian races.

In the early days of Hawaiian culture there was no written literature. This lack bound the poetry, music and hula (dance) of the ancient Hawaiians intrinsically together as their happy association played an important part in translating the reli-

gion and recreation of their Island kingdom.

Long before the white man began singing the praises of the Hawaiian Islands, the Hawaiians themselves had expressed to the full the beauty of their homeland in noble poetic chants called *meles*. These *meles* took many forms and were not hampered by any formal rules of composition. Careful study of them reveals there was no measure of feet or definite number of syllables or words to form lines. In fact, there was no effort made to rhyme. But because the Hawaiians are a naturally poetic people, many of their *meles* can be regularly scanned. Their highly figurative expressions mark the *meles* as poetry rather than prose.

The *meles* covered many subjects including genealogy, tradition, history, mythology, and religion. For example, there was the *mele inoa*, names chants for the glorification of a king; *mele kaku-kole*, derogatory statements; *mele wanana*, prophecies, and many others.

Special *meles* which were meant to accompany hula dances have lines of about uniform length produced, no doubt, by their association with definite patterns of rhythm. This *mele hula* has been called "The Opera of the Hawaiians." It had a

greater range of melody than the *mele oli*, a solo performance of a recitative chant, unaccompanied by a musical instrument, and with a limited tonal range.

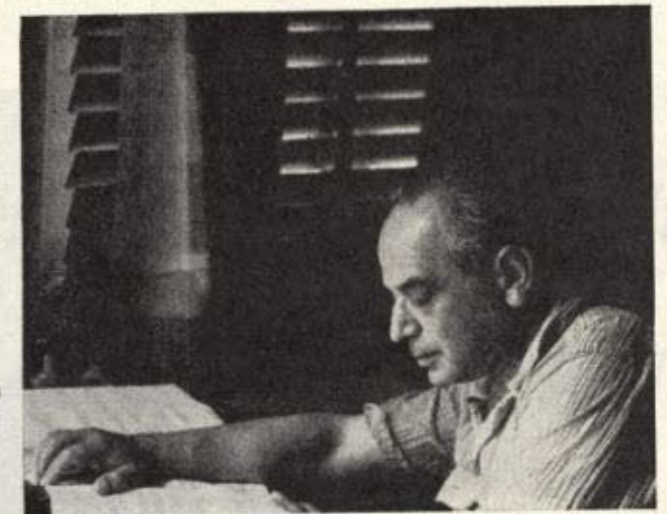
The *mele hula* was generally sung and danced by more than one person and always was accompanied by musical instruments.

According to authorities of ancient Hawaiian life, the origin of the hula is intermixed with mythology and religion. The first hula was supposed to have been danced by the goddess Hi'iaka, on the sands of Puna. After that it became a function of religious devotion. To become a hula dancer, a man or woman had to become associated with a spiritual leader (*Kumu-hula*) and enter his *halau* or "temple of the hula," much as a novice enters a sacred order. Every step of the training was accompanied by many *kapus* (prohibitions) and only after their graduation ceremony were the dancers permitted to mingle with outsiders.

The formal definition of a hula dance is the physical interpretation of the words of a song, enhanced by certain ornamental gestures and flourishes.

Oddly enough the musical instruments which we affiliate so closely with the hula today, and with (Continued on Page 63)

from an interview with Fausto Cleva
secured by LeRoy V. Brant (fifth of a series)



Should We Have a Ministry of Fine Arts?

A forthright discussion of the question of establishing such a department under the control of the federal government.

THERE is great need for more opera in the United States. The reason we have so little opera in this country is, I believe, that there are not funds for the maintenance of opera companies. To operate such companies we should have a Ministry of Fine Arts, with full cabinet status and properly financed, as are the other cabinet posts. The duty of such a ministry would be to assist in every feasible manner the cultivation of the arts in every provincial center in the country, as well as in the large cities. All this could be done successfully here, as it has been done successfully in Europe for hundreds of years."

The speaker was Fausto Cleva, conductor at the Metropolitan and San Francisco Operas, conductor of the Summer Opera at Cincinnati ("Opera at the Zoo"), sitting in the cool of the Swiss Chalet in Cincinnati after the blistering heat of a summer day, and just prior to his conducting of a marvelous performance of "Manon" in which the sensational young tenor David Poleri literally "stopped the show" in his love scene. Cleva has been conducting opera for more than 30 years in America, before that in Europe. He is one of America's greatest operatic authorities, and his opinions are worthy the consideration of every young operatic aspirant.

Maestro Cleva gave me permission to analyze his suggestion regarding a Minister of Fine Arts, or as we would call it a Secretary of Fine Arts, with full Presidential cabinet status, the analysis to be made in the light of present trends in governmental

paternalism. This analysis I here present, hoping to excite discussion by Cleva's suggestion and the analysis.

Popular sentiment is today away from further centralization of Federal powers. Rightly or wrongly people believe that Washington has usurped to itself functions too wide and too sweeping, and the average citizen is definitely inclined to look askance at any suggestions for the setting up of any further Federal agencies.

Yet, there is no doubt that there is a definite place in the scheme of things for Federal functions. Washington, Jefferson, Lincoln, all thought so, and the first two aided in the formation of this same Federal government. It would appear, then, that the only two questions involved are:

1. Would such a ministry be a proper function of the Federal government? and
2. If it be a proper function would it be now advisable to set up such a ministry?

The answer to these two questions is one of vital importance to every young music student, in fact to every young person in the nation. If the answer be in the negative, young musicians will have conditions as they are today, good or bad, as their expected environment in which to mould a musical life. If it be in the positive, they may hope for a somewhat richer field in which to mould the life, although a field no easier.

Therefore, every young person preparing for entrance to the musical profession should consider this matter, and having considered it, should act. Action may be

in the form of discussion with older persons who are voters, or in the form of writing letters to Congressmen or Senators, or it may take other forms.

I suggest here only a few arguments. First, Europe has done this type of thing for hundreds of years. Europe today is almost bankrupt, and her military policies add up to one of the greatest blunders in all history. Yet, in spite of all her privations, privations which bitterly restrict even the food she eats and the fuel with which she combats winter's cold, she keeps open her opera houses, her symphony halls, her art galleries. She would as soon do without them as she would do without breathing. All these are a part of her life.

And if we think of Europe as beggared, as guilty of the greatest blunders in history, we must also remember that she produces more than 90% of all classical music that is heard in all the Occidental world today. It might well be that in the midst of social and economic blunders she has seized upon certain artistic truths. I do not say this is so; I merely echo what maestro Cleva said, that it may be so.

If one argues against such a ministry on the grounds of corruption in Washington bureaucracy one might answer that Herbert Hoover was Secretary of the Interior without being accused of being corrupt. Hoover Dam is a government function of which very few question its need or the manner of its coming into existence. If ill should attend such a ministry, would more good (Continued on Page 56)



George Szell

... a prodigious memory

You CAN play by heart

The first violinist of the Paganini Quartet has some definite ideas concerning this matter of memorizing.

by Henri Temianka

THERE IS no such thing as a really bad memory. People who think they have a bad memory simply have not learned how to use it. All the things in life which we do well we have trained ourselves to do, usually over a long period of time: speaking, reading, writing, and all the other things we now take for granted.

Similarly, a good musical memory is acquired through careful training.

Undeniably, some are more naturally gifted than others. The kind of memory with which musicians like Dimitri Mitropoulos and George Szell are blessed is entirely exceptional. Mitropoulos' memory must be photographic. His knowledge of the score does not only include all the notes and dynamic markings; it extends to the letters and bar numbers. I remember my amazement when, rehearsing Lalo's *Symphonie Espagnole* with him, he stopped the orchestra and, with no score in sight, called out: "Gentlemen, let us start again eight bars before letter M, please!"

Szell's memory is equally prodigious. Once we spent the summer vacation together in Tremezzo on the Italian Lake Como. Szell had brought little music with him, and I had nothing except the Beethoven and Schubert sonatas which we were preparing for our Duo-Concerts the following season. There was little to do on those

quiet summer evenings: an occasional bridge game with Artur Schnabel who lived next door; or a stroll along the lake terminating in a glass of Grappa on the terrace of a cafe. Soon we were spending our evenings, and many of our days, making music in the hotel lounge for our own amusement and that of any guest who happened by. It was a typical busman's holiday.

In the course of the first week, we went through practically every violin concerto and sonata I had ever learned. Szell playing the piano part without music and helping me out whenever my memory failed me. He never skipped one bar of a tutti, even when it was extended as the introduction to the Beethoven or Brahms Concerto. We had a boundless appetite for music, playing as many as six and seven major works at one session. At this rate the violin repertoire could not last forever. Soon we were down to the dregs, shamelessly playing Ernst's "Othello" Fantasy and Paganini's *God Save the Queen* variations.

I thought this was the end; I was mistaken. For Szell it had only been the beginning, a pleasant appetizer. The next evening he sat down at the piano and started out playing the Overture to Mozart's "Don Giovanni." But he did not stop after the Overture. He stopped three hours

later, having played the entire opera from memory and sung the text to it. It is only fair to state that, as a singer, Szell was a poor second to Caruso, particularly when he took on vocal duets and quartets single-handedly. His desperate efforts to sing bass and coloratura parts simultaneously sometimes caused the music-loving Italian waiters acute anguish.

After recovering from his efforts over "Don Giovanni," Szell played Richard Strauss's *Till Eulenspiegel* as an encore.

Some days later, when a goodly part of the opera repertoire had been disposed of, someone referred to the fact that a gifted man by the name of Beethoven had written some quartets. This was the trigger mechanism that set off a colossal new orgy of music, this time chamber music.

Everything from Beethoven's Opus 131 to Schubert's glorious Two Cello Quintet emerged from Szell's infallible mental filing system.

Szell once told me that he occasionally had to make an effort *not* to memorize a new piece accidentally, as it became burdensome, particularly when he anticipated dropping the piece from his repertoire after one or two performances.

"Of course," you will say, "all this is very nice for Szell and Mitropoulos, but how are we ordinary mortals to memorize our music?"

There are a number of ways. The most widely used and wasteful way is to play a piece over and over again until it "sinks in." This is mental saturation bombing. Indiscriminately, the player repeats the entire piece from A to Z ad nauseum, unmindful of the fact that 90% of it has automatically registered in his mind after the first few playings. If he ultimately does memorize the piece, chances are he will be sick to death of it.

There are far more effective techniques of memorizing, and they are available to everyone. You must learn to look at your music as if it were an architect's blueprint. A good composer is something of an architect and mathematician. He writes according to a definite floor plan. When you understand the plan, the composition as a whole is much more easily memorized. I cannot help thinking that if Bach had been trained as an architect, he would have built cathedrals to rival those of Strasbourg and Chartres. And Mozart, as a mathematician, might have followed in the footsteps of Newton and Pascal. Look at the phenomenal games of mathematical gymnastics that Mozart occasionally indulged in for pure amusement. I have one composition of his for two violins but there is only one part from which to play. It is laid flat on the table, and while one violinist plays from top to bottom, his partner stands at the opposite end of the table and starts playing the last note of the piece, playing backwards to the beginning. You see, every note is (Continued on Page 60)

NEW RECORDS

(Continued from Page 3)

PROF. FRITZ HEITMANN of Berlin, like Walcha and Schweitzer, conceives of Bach as a spirit rather than as a metronome. Heitmann's combination of intelligence, scholarship, energy, disciplined technique, sensitivity, and musical judgment make him one of the great artists of the generation. His Capitol-Telefunken recording of "A German Organ Mass" in the 1930's created the nearest thing to a sensation that an organ record is ever likely to be. Even today, transferred to LP, this celebrated recording is a thing of beauty and inspiration. The 1706 organ on which it was played was totally destroyed during World War II, but the classic nobility of the instrument survives in part at least on Capitol disc P-8029.

A Heitmann recording of Bach's "Art of Fugue," already out of "print," was released two years ago, and a very old pre-war album has been issued on LP. The latter contains three Bach recital favorites played on the Berlin Dom organ, another great instrument that perished during the ordeal by fire.

Telefunken has a few recent Heitmann recordings not yet released in this country by Capitol, its American outlet. Considering Heitmann's towering place in the world of organ playing, it is a pity that not only these but many more Heitmann recordings are not available. I concur fully with the *American Record Guide* in terming Heitmann's playing "the dream organ playing of our time." Let us hope that Capitol-Telefunken will take immediate steps to offer Prof. Heitmann an opportunity to record not only the standard Bach masterpieces but lesser-known works of Reger and others in which he has specialized.

Columbia Records not only pioneered the modern LP record but has built up the largest catalog of serious recorded music. Fortunately, master-minds at the Masterworks headquarters include some men with organ know-how.

As a result, the distinguished English-American, E. Power Biggs, a leading exponent of the classic-style and neo-classic organ, has become virtually a member of the firm. His ten LP records (with more on the way) constitute one of the most ambitious and most successful endeavors to record the pipe organ recital repertoire. Biggs made his first Columbia LP recordings on the organ in St. Paul's Chapel, Columbia University. Since the completion of the splendid new Aeolian-Skinner organ in Symphony Hall, Boston, in 1950, Biggs

(Dr. Elbin's excellent review of recent organ recordings of which this is the concluding part, is a most valuable contribution to the expanded New Records department of ETUDE.)

The Phonograph Discovers the Organ

Part 2

by PAUL N. ELBIN

has done his recording there.

More than half of Biggs' LP recordings to date are devoted to Bach. Among the others are a recital of French organ music, a program of English organ music, the sixth Mendelssohn sonata, two of Franck's best works, and two memorable recordings with the Columbia Orchestra: Poulenc's Concerto in G Minor for organ, strings, and timpani; and "Music of Jubilee" from the festival works of Bach.

The Biggs organ recordings are characterized by exceptional tonal faithfulness and performances that are models of correctness and good taste. While some organists complain that Biggs has gone too far in the direction of the baroque, it is obvious that the general trend is in that same direction.

Virgil Fox, one of the most popular and most proficient technicians playing the organ today, has been retained by Columbia for the recording of light music, chiefly favorite transcriptions. "Organ Reveries," "Romantic Reveries," and "Music for Meditation" are the titles of his first LP releases.

From one point of view, it is a waste of ability to have Virgil Fox recording *None But the Lonely Heart* and Handel's *Largo*. Yet few organists can play such things as people who want to hear them in organ arrangements want to hear them. Though played on the Riverside Church organ, *Ich liebe dich* and *Songs My Mother Taught Me* have all the sentiment of theatre organ renditions—but with a difference. The Riverside organ is not a theatre organ, and Fox's recordings represent a compromise between the Jesse Crawford kind of playing and the customary music of the formal recital. There should be a big market for Fox's "middle-brow" recordings.

The art of Ernest White is fully demonstrated on four Mercury LP's. Known to musicians chiefly as organist of the Church of St. Mary the Virgin, New York, White

is also a crusader in the field of organ-building technique. The organ in his church was rebuilt along French classic lines by Aeolian-Skinner, and the organ built originally for his studio is another example of G. Donald Harrison in a departure from the conventional.

Ernest White's 1947 recording of the "Eight Little Preludes and Fugues" of Bach was, I believe, his first for Mercury. It has been followed by two 12-inch LP's cut at the church and a third made on the historic organ at Methuen, Mass. One features the great Bach Passacaglia and Fugue and his Pastoral in F major. The eleven Brahms chorale-preludes were likewise recorded at St. Mary the Virgin. The Methuen disc holds the nine parts of Olivier Messiaen's "The Nativity of Our Lord."

Mercury succeeds rather well in capturing pipe organ tone. Hear, for instance, the super-brilliant finale of the Messiaen work played on the Methuen giant. A drawback to the Mercury discs is a tendency to surface crackle on soft passages. White's style is more aloof than many organists prefer, but this is not to deny that he is one of the great organists of the day.

An authentic recital of baroque organ music played on a baroque instrument is contained on a Renaissance LP titled "Old Netherlands Masters." Flor Peeters, the organist, is thoroughly at home in the baroque idiom, and he plays on an instrument the building of which was begun the year George Washington was born. The music of Dufay, Sweelinck, Kerckhoven and others who lived between 1395 and 1673 often sounds strange even to Bach-accustomed ears, but it is important in the development of musical art. "Masterpieces of Baroque Organ Music," a Mercury Classic LP, provides a worth-while opportunity to hear Buxtehude, Bach, and Handel on notable Danish instruments.

Robert Noehren, young organist of the University of Michigan, is well represented on records. His (Continued on Page 57)



George London
... standards must be improved.

The phenomenally successful young American bass-baritone, hailed after his 1951 Metropolitan Opera debut as "one of the greatest singing actors we have any of us known or remembered," reveals attitudes which have helped shape his career.

Don't look for short cuts!

from an interview with George London secured by Stephen West



George London rehearses with conductor Dimitri Mitropoulos

George London in his great rôle in "Don Giovanni"



IT HAS BEEN SAID that the great vocal tradition disappeared with the Golden Age of Sembrich, Caruso, Schumann-Heink, Plançon, and the brothers De Reszké. Perhaps that is true; yet the change in singing values has nothing to do with basic singing material.

The human body is no differently built from what it was fifty years ago. People are still born with splendid vocal cords and resonance chambers. If our age ranks less than Golden, it isn't for want of fine voices; the matter roots, rather, in the standards governing what we do with those voices. Hence it is good to make an honest appraisal of taken-for-granted practices.

We must admit that we live in a mechanical age; that we have endured three wars which bred a kind of spiritual carelessness resulting in a lowering of spiritual and artistic standards. On the personal level, this shows itself in lack of idealistic ardor. Many young people are satisfied to give less than their best efforts provided they make profitable and 'glamorous' gains. From this follows the dissipating fact that opportunities for mediocrity have never been so great. Yet it is precisely on this personal level that standards must be improved.

In talking with young singers, I find less concern for artistic responsibility than for a means towards short cuts. Many young singers expect to learn all there is to know about singing in a few short years—and many teachers will promise them this. Youngsters launch themselves into difficult works for which they are unfit mentally, emotionally, vocally. Often they sing in a phonetic parroting of languages

they don't even understand. Now, the fact is that there aren't any short cuts. You bring out of your work exactly what you put into it, no more, no-less. Your efforts are no more valuable than the standards controlling them.

Good standards begin at the very start of basic training. The proper intake of breath, the proper support of breath, the proper use of resonances should be the goal—both the teacher's and the student's—from the very first moment of the first lesson. Nothing less should satisfy either.

It is impractical, I think, to speak of definite exercises. Putting these rules down on paper is of little value, since they must be presented and demonstrated in person. But I can say that, whatever these needs or problems, the student should expect clear, logical explanations from his teacher about everything he does. The vocal act is no mystery; it is as explainable as any other purely physiological function. If a teacher makes it seem a sort of dark mumbo-jumbo—beware!

There are other danger signals. Both in its explanation and its functioning, singing should be above all natural. It must feel comfortable. The essence of all technique involves relaxation; only through sensations of ease can technique become second nature. Don't pin your faith to anyone who makes it a labor of insecurities and tensions. And avoid the teacher who makes startling promises. I once heard a teacher tell a student, "I'm going to tear down everything you've learned before. Either your voice will be ruined, or you'll be the greatest singer in the world!" This sort of thing is not only harmful but quite impos-

Continued from Page 18

sible; yet a daring youngster might be lured by its very audaciousness.

Good singing rests squarely on sound production methods; yet vocal technique is by no means the whole story. Your best tones are simply the means of getting musical significance out of yourself and into the selves of your hearers. This involves clear enunciation and, even before that, the complete understanding of what you sing. For this reason, it is absolutely necessary to master foreign languages. I think of two performances of Verdi's "Requiem" which impressed me profoundly. In one, it was evident that the chorus was simply parroting sounds; their phrasing, emphases, nuancings, told the listener they had no idea what they were singing. In the other performance, the communicative values of the chorus were as meaningful as those of the soloists; lines and phrases took on new values. Later, I learned that the director had made a word-by-word translation, familiarizing the singers with the sense as well as the sound of what they were to project.

You must know what you're singing about. Think of what you sing! Don't attempt performance until your vocal mechanism is so controlled that you can put your mind on the thought-values of words and music. Avoid any material that is beyond you interpretatively as well as vocally. It takes time to build an effective repertoire, and the wise singer gives that time. The inexperienced girl who auditions with *Vissi d'arte* in order to make an impression will, indeed, make one—but not the one she hoped. At nineteen, I ventured to sing *Der Doppelgänger*; now, only a decade later, I am overwhelmed by the difference of my approach!

To express something significant in any field of art, one must develop as a human being as well as a specialized musician. One learns of life from living; not living wildly, certainly, but simply by profiting from the assorted experiences that mount with the years. In addition, one becomes a more expressive person by cultivating great minds; in literature, history, philosophy, the theatre, the arts. Such activities have a great deal more than entertainment value. Contact with great minds provides a definite stimulus, a new desire to think out some problem, a flash of wit, a moment of spiritual peace, an uprush of fresh vitality. This giving of stimulus, precisely, is the secret of great art: Aristotle called it the purging of personal emotions through catharsis. And if you dream of becoming an artist yourself one day, remember that it is your responsibility as well as your privilege to give this same stimulus to others. Once this idea becomes the motivating force behind your (Cont. on Page 61)

The Importance of Sight Reading

by GRACE C. NASH

MARGE'S TEEN-AGE party had suddenly bogged down. She could see they weren't having fun. Some had even taken to reading magazines. What could she do to liven it up? From the open doorway, she stared across the living room at her studio piano, the stack of music beside it. Music, that's what they needed. But who could play? The few pieces she knew were not songs. And she couldn't sight read at all. How about Sally, the new girl? Maybe...

In a few minutes the entire group was gathered around the piano, singing the words in the sheet music while Sally's nimble fingers played the accompaniment. She could play anything that was put before her. And yet she had studied piano no longer than Marge. What was the difference?

Sally's teacher had taught her how to sight read from the very first lesson. She was a person who had perception, a sense of values in relation to her work. Regardless of the varying degree of talent and innate musical sense, every student under her guidance learned how to sight read. Her pupils would never be caught unprepared. Music would serve them throughout their adult life. They would be able to participate in music groups, play for community singing, church and club organizations, and bring musical enjoyment into their own homes.

For Marge, her practice and lesson periods had been spent memorizing and perfecting two or three pieces each year—and what good would they be in the years to come? She had already forgotten last year's pieces and in another ten years her parents' investment in her piano study would be a lost cause, unless something was done now. Could her teacher correct her own mistakes and give Marge the important training necessary for skill in reading at sight?

It would be difficult, but certainly worth a try. Perhaps these steps of procedure would help Marge.

1. Begin with a short simple piece. After establishing key and time signatures, set a slow tempo for the first reading and hold to that tempo (even at the expense of playing wrong notes) to the end of the piece. Allow no repeating of notes or

phrases to correct mistakes. Read the piece straight through from beginning to end. Remember the most important rule for sight reading is strict adherence to the tempo set.

2. Go back to the beginning of the piece and try eight measures again, keeping the same tempo as in the first reading. If a rhythmic pattern presents a block, take the smallest note value within the pattern and use this as a single count for the entire measure, i.e. if a sixteenth note is the smallest note value, the quarter notes will have four counts each, etc. Any rhythmic difficulty can be understood and mastered by this process.

3. Read at least half of the piece now, this time observing expression marks and fingering. Be sure to hold the tempo set at the beginning.

4. To develop discipline of the mind and eyes, read at least one measure ahead. Read the first measure silently; test the skill by covering that measure while student plays it. Read the second measure while playing the first measure, and so on through the piece. Repeat these steps with each new piece and at every lesson until reading ahead becomes a habit.

5. Clarify important points to remember in sight reading:

- a.) Tempo, or time is first in importance
- b.) Melody line is second
- c.) Harmony, expression, and fingering

6. Stress the importance of spending at least one third of total practice period on sight reading. Devote an equal part of the lesson period for further development of this skill. Along with regular graded material furnish the student with a book of interesting pieces ungraded for his sight reading. This book should include a range from very easy pieces to difficult ones, varied rhythmic patterns, harmonic structures and tempos. Include a book of hymns or community songs for sight reading and stress the importance of always holding to the tempo decided upon at the beginning. Include popular songs, orchestra and solo accompaniments.

7. Find opportunity for ensemble sight reading. It's fun (Continued on Page 51)

*What to do when teacher
receives notice that a pupil's lessons
are to be stopped? In this*

Letter to My Pupil's Mother

*one teacher gives out
with some mighty sobering thoughts.*

by FRANK C. CLARK

Dear Mrs. Washington:

IT WAS with deep regret that I read your letter informing me that you are discontinuing your son Franklin's saxophone study. Of course this idea is not new. You have considered the action several times during the two years Franklin has studied with me, but until now I have been able to dissuade you. However, your letter indicates that you are now determined and leaves me no choice but to accept your decision. I am indeed sorry.

For the teacher, the losing of a pupil with whom he has worked hard and long, and in whom he recognizes the basic intelligence necessary to the musician, is a most disappointing experience. Can you imagine the reaction of the carpenter you ordered to build a house if you rescinded the order upon completion of the foundation; or the baker you commissioned to make you a cake, only to snatch it from his oven when it was barely half baked? These artisans would consider the exhibition of their half-completed products unfair and damaging to their professional reputations. They would be hurt and chagrined. Such is my reaction upon losing Franklin as a pupil.

Too, in the case of Franklin, there is a reason even more poignant to regret his quitting. As you state in your letter, Franklin comes from a home that is poor, monetarily speaking. It may be safe to assume, therefore, that it is a home heavy with the clouds of hopelessness that invariably accompany poverty. Probably this stifling atmosphere is an inheritance of several generations, and that its oppressive presence has remained imperturbable to all effort to dispel it. For Franklin, we must consider that this study of music was more than an opportunity to learn to play the saxophone. It was his chance for escape. To deprive him of that privilege now, when he has only just found it, is an error griev-

ous enough to be termed sinful.

You are suspending lessons because the problem of practice appears unsolvable. You state that the bickering that incessantly accompanies each practice session has become so trying to you both that you feel it must be ended. Quitting, of course, is an obvious way to eliminate the issue and to return your household to its usual placid existence. Except that within its atmosphere, already heavy with failure, will be absorbed even another defeat.

Franklin has not failed at music. Though this practice difficulty has recurred to plague us during these two years, it has been interspersed with times when he practiced well, and during which he took giant strides toward becoming a musician. We were patient and had our reward. In spite of the fact of intermittent effort, Franklin for his age, 13, has become a good saxophonist. I remind you that during the last school term, his first in the junior high band, he was promoted to the leadership of his section. Were you not encouraged by this success?

Being promoted ahead of older and more experienced pupils must have been, for him, a source of genuine joy. You may remember in your own childhood how vital to your everyday happiness was the respect of your schoolmates. Do you not realize, then, the importance of this school-boy success in adding poise and confidence to his personality? Surely you can see in the future greater and more satisfying triumphs.

You also write that because of Franklin's inconsistency you feel that you are not getting your money's worth from the weekly lesson fee. In the matter of expense I can only sympathize with you and say that I know the money you have paid me has been appropriated at considerable sacrifice. It is, though, a very common mistake

to attempt the evaluation of musical training on a day-to-day basis. Music is a long-term project and its accumulating benefits can only be estimated by a comprehensive long-view appraisal. Overall, the money you have furnished for Franklin's musical education should prove the finest investment you have ever made. But it is like traveling on a street car; to get full value for your fare you must stay aboard until your destination is reached.

To be stampeded into retreat before this boogymen practice problem is, especially at this time, a tragic blunder. For right now we are gaining an ally. He is a strong one, and as we see him approaching we should hang on yet awhile, for he might take over to relieve us entirely of the tedious battle. Our stalwart friend is Adolescence. It is he who represents the few years during which your son will change from child to man. He brings with him youthful hope, ambition, a sense of independence. Important to us is the fact that he also bears the initiative that your son must have to carry on for himself. Once he takes command the fight is won. Then I might hear your voice, as I have heard the voices of other mothers, expressing fear lest your son practice too much.

The musical journey from there forward should prove a joyous one, on a road that is posted and well lighted. The thrilling experience of earning his first few dollars as a musician should not be far distant. He could go on to become a professional musician, a leader of his own band, perhaps a teacher of music in the public schools. The mental awakening induced by his success in music would further his pursuit of any career, and to every facet of his life add light and brilliance. The privilege of choosing would be his; he would be free. Then, Mrs. Washington, you would be in po- (Continued on Page 64)

PIANISTS VS. HARD WORK

I am in sharp disagreement with the answer to a recent correspondent concerning the harmfulness to pianists engaging in strong physical work or exercise like lifting heavy weights, rowing, gardening, etc. My advice to men pianists is to indulge in some good, hard arm and back work. If protecting gloves are worn and weight is distributed, the resulting muscular strength and solidity will far outweigh any temporary stiffness.

During World War II I worked as stevedore, warehouseman and machinist's helper and found that the increased muscularity helped my piano playing enormously. Of course violent exercise should be avoided: baseball, football, basketball, boxing; but tennis, bowling and hand-ball (in moderation) are not only harmless but beneficial to pianists.

LOOK UP, NOT DOWN!

At the end of James Francis Cooke's inspiring "Christmas Love" poem, the words "Look up, not down today!" thrilled me. Why is it that so many middle aged and elderly people look down when they walk? Shoulders hunched, arms hanging limply, torsos sagging, legs dragging, they are pitiable pictures of beaten down humanity. You see them everywhere. I am sure in most cases that the trouble is not the result of paralysis or age but lack of spirit plus poor posture. Music teachers and musicians especially ought to look up confidently, aspiringly as they step along; but alas, many of them give this sad-sack impression, too. If they would cultivate an erect, head-high, relaxed position at practice, not looking down at the keys but occasionally turning the head gently from side to side, they would know the joy of "playing in the clouds." And this posture would become habitual when they stood or walked. So, let's look up, not down today!

THE GLORIOUS TWELVE

Any pianist-musician worthy of the name should have half a dozen Mozart concertos in his repertoire. Yet I'd hate to see what a cross-section poll—even of the popular virtuosi—would reveal. Hardly any pianist plays a single Mozart concerto, not to mention several! Yet the concertos, like the operas, are top-drawer Mozart. No other Mozart music excels them in originality, richness, quality.

At least 12 solo piano concertos are masterpieces. Students may start with K. 414 (A Major) or K. 415 (C Major) both short, beautiful and not too taxing. K. 450 (B-flat Major) or K. 453 (G Major) might come next. The "Coronation" concerto, K. 537 and the well-known A Major concerto, K. 488—usually assigned too soon to immature students—are extremely difficult.

Adventures of a Piano Teacher



By GUY MAIER

The superb E-flat concertos K. 271 and K. 482 offer the artist-pianist a life-time of study, as also do K. 466 (D Minor), K. 467 (C Major), K. 491 (C Minor) and the final one, K. 595 (B-flat Major).

These are for me the Glorious Twelve. Other pianists may want to include the last C Major concerto K. 503, the F Major, K. 459, the Concerto for two pianos K. 365 or others. If you haven't started your Mozart concerto quota yet, you are just a half-baked musician . . . Better get busy!

RELAXATION AIDS

1. Sit in a straight-backed chair (not on a bench) and lean back often.
2. As you practice, look away from the piano often ("blind flying"), relax face, turn head from side to side, don't shut eyes—and smile!
3. Stand up occasionally, walk, breathe deeply, swing arms.
4. Practice slowly with "down-ups" (in twos, threes, and fours) with "collapse" relaxation.
5. Practice hands alone often, even if you know the piece well.
6. Establish the habit of practicing without using any damper pedal . . . keep your ears clear!
7. Use lots of floating up touch. In phrasing always "go to there," then breathe and float on the long note.

8. Sometimes "conduct" (a lying-down figure 8) with one hand while the other plays.
9. Often practice rapid passages non-legato and lightly in moderate tempo.
10. Often practice in short and long impulses with arm bounding to lap at end. (Don't snatch or drop—bound easily and gently with the whole arm.)
11. Let practice periods be full of short silences (clear your ears). Rest your arms in your lap as you decide why and how a pattern or passage should be repeated.
12. Practice difficult passages with slightly highish wrist—and plan your hand shapes via the thumb.
13. Decide on the music's active and passive "breathing" phrases.
14. Always remember that if your thumb is free (hanging almost uncurved and played like the point of a pencil), your elbow will be relaxed. Also, if elbow is loose, thumb is free!

IN THE DEEP SOUTH

One morning in the deep south of Louisiana where the Red River winds along the side of the main street of a serene old town, we walked in the cool shade of magnolias and live oaks through quiet little streets with soft French names like Poete, Amulet, St. Denis, Touline and Pavie. Southern ladies were sweeping autumn leaves from front stoops in gentle *andantino* tempo. A plaque on the gate of a somnolent graveyard (with its cemented coffins above ground) informed us that this was Natchitoches (pronounced "Nakatosh") once the farthest outpost of the French colonial empire and the oldest town of the Louisiana Purchase.

Even the purr of an occasional motor car or the bright gleam of a gas-station did not disturb our dreaming. So, we were totally unprepared when, rounding a corner, we came suddenly upon a large, attractive and wide open campus. Imposing modern structures were revealed one upon another: lecture (Continued on Page 58)

QUESTIONS AND ANSWERS

AT WHAT AGE SHALL SOLFEGGIO BEGIN?

• I have a son who will soon be five years old, and because I believe that solfeggio should be taught to youngsters I intend to start teaching my child this method. I would like your opinion as to the best way to begin such work with a young child, and I hope you will be willing to help me.

—M. K., Michigan

The word *sofeggio* as now used refers particularly to learning to read music by means of the *so-fa* syllables, and whereas I continue to believe in this approach I don't believe it should be started until the child is at least seven or eight. By this time he will be going to school, and since the great majority of schools here in America still teach all children to read music by the "movable-do" system, he will naturally pick up the use of the syllables with the other children in his school.

Instead of teaching him the syllables at this time, I therefore suggest that you sing to him a number of very short, simple children's songs such as are to be found in any book used by kindergarten teachers. He will sing these after you if he is interested, and after he can sing the tune there is certainly no harm in allowing him to play it on the piano. And if you really wish to hear him sing the *so-fa* syllables, then by all means teach these to him—but only after he has learned to sing the melody with words.

In addition to the above I advise that you or some other member of the family play some folk dance music on the piano, encourage the boy to listen first, then clap or march or skip—whatever the music makes him feel like doing. These two things—learning to sing a simple tune by imitation, and finding out and responding with bodily movements to what the rhythm says—are the most important items in the child's very early music education, and if you or your wife will take a little time every day—or at least several times a week—for such activities you will be doing the best possible thing for insuring your son's musicality when he is a little older. —K. G.

ABOUT PIANO CLASSES

• I am a supervisor of music in a small town, and part of my work is to teach piano classes. I have tried teaching piano this way before but it has never worked because of the great variety of talent and because

many parents do not cooperate by having the children practice between the weekly lessons. Do you have any ideas?

—Mrs. D. L., Michigan

The first thing I should like to write in reply to your letter is that if I myself had a child who was just beginning piano, I would far rather send him to a good piano class, than to the average teacher. Please note my use of the word "good" in the above sentence. I have seen many piano classes, some of them excellent, some good, some poor, and quite a number terrible. But I still believe that for a year or two a beginner is better off in a class with other children than in a private studio where he and the teacher are the only persons on the scene. I can't lay out a course for you, but here are some suggestions: (1) Make the class a course in musicianship rather than merely a piano class, and plan your lessons in such a way that every pupil will be kept busy doing something useful during the entire period. (2) At least during the first year insist on two or three lessons a week rather than on just one period—and don't expect too much from the parents so far as home practice is concerned. (3) If you have not used racks on small tables, provide these at once and see to it that while one or more children are seated at the piano the others are following the notes in their books. (4) Set up a plan by which you have (a) a bright group; (b) an average group; (c) a slow group. If a child in a first-year class is so bright that he is bored because the class progresses so slowly, move him into the next higher group; but if a pupil is in the second-year class but does not practice or

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



for some other reason cannot keep up with his class, then move him, but gently—back to the first-year class. In other words, keep shifting pupils from one class to another so that a given pupil will always be with a class in which he can do the work and is neither discouraged because the others go so much faster, nor bored because they proceed at so slow a pace. In addition to the above, I suggest that each child always has a piece that is "his own" in the sense that no one else in the class is working at it. Children like to be with other children—this is the basic philosophy back of the piano-class movement; but they also like to be individuals, doing something that is different from the others—and this is the reason for the individual pieces.

I quite agree with you that uncooperative parents are often the cause for slow progress and a sullen attitude; but I believe that piano teachers are even more to blame than parents are, and if at the beginning you are convinced that the piano-class idea is no good, then your work is doomed even before you begin. Piano classes can be made to work, children can learn to play in groups, parents can be caused to be interested in their children's progress; but it takes a fine teacher to do all these things. Are you sure that you yourself are this sort of a teacher?

—K. G.

Communications for this department should be sent to Bryn Mawr, Pa., in care of Etude. Questions should not be too long, nor should they involve either the recommendation of specific materials nor the solving of too intricate problems of performance or interpretation.

SHADINGS IN BACH

Would you tell me if the shadings such as we use in Beethoven, Chopin, etc. are acceptable when playing Bach; my teacher says no, because they were not possible on the harpsichord. I will appreciate it if you will elaborate somewhat on this important subject. Thank you.

(Miss) A. W., Pennsylvania.

May I repeat here what I have often stated when discussing this particular point in Clinics or Conventions. Bach is universal. You can play him fast or slow, soft or loud, legato or staccato, and he remains admirable. Even upside down, the right hand in the bass and the left hand in the treble—in some Two Part Inventions for instance—the result is astonishingly beautiful. But let's get to the matter of the shadings.

It is true that the harpsichord did not allow the wealth of shadings we use nowadays, and gradual crescendos or diminuendos were impossible. But is this a reason why we should limit ourselves to "package" coloring—by sections—on our modern pianos? I hardly think so and I believe Bach would approve of a wider scope of tonal perspective. And here's one more argument: can we imagine that the string orchestra of Bach's time refrained from using increases or decreases? The instruments of that period—violin, viola d'amore, quinton, viola da gamba—were capable of such shadings, and Bach very likely directed his musicians to do so. Let's not forget his personality was very human and alive, and it would be a mistake to stifle the expressiveness of his music through excessive adherence to a so-called Classicism which too often becomes synonymous with dryness. Instead, let us bring forth its emotional contents while preserving utmost dignity and nobility of style.

TOPS DIFFICULTY

I am studying Beethoven's Sonata, Op. 106 (Hammerklavier), in the Bülow-Lebert edition. On page 36 I came across this footnote: "The times are happily past wherein this Finale was deemed a 'non plus ultra' of technical difficulty, and classical piano virtuosos could win ephemeral fame by performing it." Up to Bülow's death in 1894, what piano composition, in your opinion, was written which made greater demands upon the performer than does this Sonata? Even to this day I note that concert reviewers write of it as if its interpreters have achieved a tremendous pianistic feat. So, what was Bülow referring to in its implication that virtuosity had developed beyond the demand of that monumental Beethoven opus?

J. M., Pennsylvania.

TEACHER'S ROUNDTABLE



MAURICE DUMESNIL, Mus. Doc., gives advice about shadings in Bach, obsolete exercises, and other questions.

You probably think Von Bülow was wrong in his appraisal . . . and so do I! In my opinion the final Fugue of the Opus 106 remains one of the most phenomenally arduous numbers in the whole repertoire, if not the most difficult. There is a reason for this: with all due respect to Beethoven, let's admit frankly that it is very, very badly written for the instrument. It (the Fugue) should have been written for string quartet! So to me it stands on top of technical difficulty, and I know many other pianists who feel the same.

Other tremendously difficult numbers: Balakirev's fantasy "Islamey," composed in 1869 and astonishingly modern in keyboard realization; Brahms' two books of Paganini Variations; Ravel's "Toccata" (from "Le Tombeau de Couperin"). But at least, these are pianistic, which the 106 Fugue . . . is not!

ARE EXERCISES OBSOLETE?

I have been teaching piano for more than twenty-five years and have kept up carefully with new publications. But lately the mother of one of my pupils told me there was a new teacher in town who taught a new method. This method did away entirely with humdrum routines such as scales, technics, etc. Just pieces, instead. "Of course," she added, "that teacher is a concert pianist." So I have two questions: 1. Is there a new easy method that I know nothing about? 2. Does a concert pianist necessarily make a good teacher?

(Mrs.) J. H. W., Indiana.

I can assure you there is no easy method to play the piano which eliminates the necessity of a serious technical background. This includes scales, arpeggios, double thirds and sixths, and octaves. It must be made clear that such drilling has nothing to do with music, but it constitutes gymnastics for which there is no sub-

stitute. Passages taken from pieces are excellent to study in addition to the above, not in their place. This holds true in many other branches:

Ballet dancers, for instance, rehearse their steps and motions by repeating them over and over under the supervision of the ballet master; but first they have spent some time at the bar, flexing their muscles.

Singers do some vocalizing before they work on their songs or operatic parts.

Even in sports: have you noticed how baseball or tennis players throw the ball, or practice their back hand for some minutes before the games start; how before a boxing match the contenders dance around the ring? All of which corresponds to the above mentioned pianistic drill.

Exercises are indeed necessary, but there will always be crackpots ready and willing to use the appeal of the least effort in order to cash in on the naïveté of the people. "Humdrum," they say? "Humbug." I will say to them.

Concert pianists are not necessarily good teachers, but they have one advantage: there is no better way to demonstrate than sitting at the piano and playing a passage the way a pupil is asked to do it.

CONTEMPORARY MUSIC: DISTORTED, UGLY?

I don't know how many of our fellow Round Tablers read the "Public Letter Box," "Mail Bag," or "Voice of the People" which currently appear in the newspapers, but I do and derive much pleasure from it. Some of those communications contain so much common sense and good judgment. . . . This for instance, gleaned from the Detroit News:

"The current Michigan Artists' Exhibition again shows the public that modern art is simply a front to hide behind for the lack of artistic ability. I would like to know the painter's (Continued on Page 64)

*The progressive organist
experiments constantly with
various stop combinations, seeking
new solutions to the*

Problems of Registration

by
ALEXANDER
McCURDY

SOME YEARS ago Ernest M. Skinner, America's great organ builder, was listening to a new pipe-organ. It was a fine instrument which Mr. Skinner had built and finished personally. He listened with interest as the organist rehearsed for the dedicatory recital.

Suddenly, Mr. Skinner says, he heard sounds of extraordinary beauty coming out of the instrument. He rushed to the console to ask what stops were being used.

Instead of replying, the guest organist put all the stops off, saying: "If this is a beautiful tone, I want to forget it. I don't like beautiful tone."

It must be conceded that this is an extreme point of view. Most organists admire beautiful tone. They think about it, talk about it, try to achieve it every time they sit down at the console. One needs only to sit in with a group of organ students for an hour or so to realize the great interest which they take in registration. Hearing much organ music played by fine concert organists, and listening to records made on fine instruments in this country and abroad, they listen analytically, seeking to learn how certain effects are achieved and how to duplicate these effects themselves.

At the present time most good music schools and conservatories with large organ departments sponsor discussion classes

on registration outside the regular lesson periods. This is stimulating to the students and to other organists with whom the students later come in contact. The final result may be a change in the listening taste not only of individual organists but of entire communities.

Among institutions which are doing fine experimental work along these lines should be mentioned prominently the Organ Institute in Andover, Massachusetts, which has guided and assisted the experiments of many outstanding organists.

Another stimulating new project is the course of study being offered to pianists, organists and teachers of organ by the Hammond Instrument Company. Aside from the fact that this represents an opportunity for musicians who would like to have more to do, and perhaps develop themselves musically along new lines (there are, for example, in this country some 30,000 Hammond organs in churches alone, and not nearly enough skilled players to go around; Porter Heaps for some time has been giving seminars which have been enormously helpful), the enlarged program which the Hammond Company is sponsoring should encourage experimentation and discovery of new tonal combinations.

Hammond registration, after all, is unique. Its application in many ways is the same as in the pipe organ. But while experimentation in the latter instrument is limited by the fact that for every new stop one must have a new set of pipes and find space for them in the wind-chest, the Hammond's electrical sound system has no such limitation. The mathematically possible combinations of tone which can be obtained by different draw-bar settings are staggering in number. They offer a wide-open field for experimentation.

All of us, young and old, ought to experiment ceaselessly with new and different combinations of sound. I know of no organist, however experienced, who pretends that he has nothing more to learn about registration.

I find young students today have an avid interest in registration and its problems. They have coined a whole vocabulary of organists' slang to facilitate discussion of tone. They may say of a tone that it is "luscious," "cohesive," or "transparent"; that it is "bright," "dark," "woolly," "muddy," "definite," "indefinite" and so on.

Students are always interested in knowing how to achieve these sounds, or, in some cases, how to avoid them. Are we able to show them? I think that if one wants to take the trouble, some of these "woolly" and "indefinite" instruments can be made to sound better than they deserve to sound, simply by applying fundamental principles of good registration.

When playing an instrument of this sort, the experienced organist will omit certain stops, permitting the sound to rise an octave or so and in the process to shed its muddy sound. There are many organs built all wrong which, when properly played with good registration, achieve unexpectedly fine effects.

A drab 8' type of registration can be transformed by properly-used harmonics. What a good bold octave, twelfth and fifteenth can do to a pallid Great ensemble is a revelation. A properly-voiced Nazard, Tierce or Larigot is admirable for certain effects. The resultant tones which are possible with well-voiced harmonics can give all sorts of variety to our registration.

I shall never forget the resultant effects which were achieved on the organ in Liverpool Cathedral by Goss-Custard. Some of his most lovely solo "reeds" were not reeds at all, but combinations of harmonics. Goss-Custard had many reeds on the organ and used them, but also had a great variety of effects achieved by harmonics alone.

When young students discuss registration, a subject that often comes up is the "Baroque" sound which so many people want to hear from our pipe organs these days. I suppose an equal number of people dislike it. There is no doubt that the Baroque type of instrument has its place. For certain types of contrapuntal playing there is nothing like it. On the other hand it is not the automatic solution of every pipe-organ problem. The Baroque instrument should be given a fair hearing and judged on its merits, which are considerable.

I have always thought the term "Baroque" somewhat ill-advised in this connection. Used loosely to denote a clarified ensemble, it displeases many thoughtful people. They point out with some justice that to be accurately describable as Baroque an organ should have, among other things, tracker action and a hand-operated bellows. It would be next to impossible to re-create a Baroque organ today; and if we did, organists would indignantly refuse to play it. We have come a long way from the times when "wolf tones" were so ferocious that organ keyboards had separate keys for A-sharp and B-flat.

The term "Baroque," however, for better or worse has become part of everyday organists' usage. And whether accurate or not, it denotes valuable thinking along the lines of clarified ensemble. Certain characteristic "Baroque" effects can be achieved even on instruments of the "Romantic" type.

Students use words like "luscious" and "delicious" to describe the "Romantic" organ. The sound of the instrument makes one think of Widor, Guilmant and César Franck. Immensely popular a few years ago, this kind of (Continued on Page 61)

True or False - Violin Strings

*It is highly important that violin students be
well versed in the matter of detecting defects in their
strings, and what to do about correcting them.*

by OTTOKAR CADEK

(The statements made in this article were substantiated by a research project entitled, "The Deterioration of Violin Strings in Actual Use," sponsored by the University of Alabama Research Committee.)

IS PLAYING in tune on stringed instruments entirely a matter of the ear? FALSE

Is it entirely a matter of finger training? FALSE

Is it a combination of a number of different factors? TRUE

And a factor often ignored by the student is that of true or false strings. In my opinion it is the duty of the teacher to explain the importance of true strings to the student soon after he learns to tune and to recognize perfect fifths. He should insist on replacement of strings which are false.

In my own teaching and conducting I have the opportunity to examine violins of students from every section of the country. When teaching I make it a point to play on every student's violin to make sure that all adjustments are normal. When conducting I frequently reach for the nearest violin or viola to demonstrate a passage. Rarely do I find an instrument with all the strings true in fifths. Frequently they are a half tone or more false at the center of the string, where the variation is the greatest. Very often the student does not know what constitutes a false string, or why it handicaps his intonation.

To assist in correcting this lamentable situation is the object of this little quiz. The teacher is invited to try it on his instruction program.

What constitutes a true string? A true string vibrates symmetrically and has its widest vibration at the exact center between the nut and the bridge.

What constitutes a false string? A false string is unbalanced by irregular weight distribution so that its widest vibration is not at the exact center between nut and bridge.

Is that a fault of construction? Sometimes, particularly in cheap strings, in which case they are false from the time they are put on the violin. However, even the best strings may become false through the wear and tear of use, and, in fact, they generally do.

How are strings affected by use? In the

case of metal strings, or gut covered with metal wire, the usual result is that finger pressure and friction, combined with corrosion caused by perspiration, will wear off some of the metal, thus making the string lighter at the point of greatest use, i.e., from the first to the third positions. Consequently the point of widest vibration moves higher than the exact center between nut and bridge, and all notes below that point must be stopped progressively higher than normal in order to sound in tune.

With gut strings the opposite is the case. Since the gut absorbs perspiration, the string becomes heavier at the point of greatest use, which brings the center of vibration lower, and all notes below that point must be stopped progressively lower than normal to secure the correct pitch.

Why is this necessarily harmful? Because normal hand and finger positions must be changed, particularly when playing near the center of the string and especially when string crossing or double stops are involved. The inevitable result is insecurity in finger placement.

How is this falseness detected? One of the fundamental laws of violin technique is that a perfect fifth must be secured when a finger is transferred to the identical position on a neighboring string. As soon as it is discovered when crossing strings that the new notes call for a slight adjustment of the fingers, it is time to test the strings.

How are strings tested? They may be tested in the following ways:

1. By fifths, playing a scale on two strings, endeavoring to keep the fingers used at right angles to the two strings, and when false fifths occur, determining by careful observation which string or strings deviate from the norm.

2. By minor sixths, selecting a spot near the middle of the strings where the two

neighboring fingers are closely pressed together to produce the true interval. If upon transference of this interval to adjacent strings, the ear demands an adjustment, a false string is indicated.

3. By octaves in the middle register, transferring as in sixths without change of finger distance.

4. By playing a perfect fourth on neighboring strings, then reversing the fingers to produce a major sixth.

In all cases the greatest deviation will be found in the middle of the string.

Which string is false? This is sometimes hard to detect. Usually, but not always, it will be the oldest string on the violin. The chromium steel E may become quite false in two weeks' time if the player perspires considerably, and will seem flat in the middle register. The gut A may deteriorate even more rapidly, but seems to become sharp. The aluminum wound A and D strings show wear within a few weeks, and become flat. The silver wound G is more resistant, but will ultimately become flat. The new all-metal strings withstand more wear but should be tested at intervals of a week or two. In case of doubt as to which string is false, a new string of good quality should be placed next to the suspected string. Then the above tests will soon reveal the culprit.

Still another test to determine which of two strings is false (suggested by ETUDE's violin editor, Harold Berkley) is to take a light and fairly rapid up bow from point to middle, taking the bow off the string

smartly at the middle and listening carefully to the pitch of the tone as the bow is lifted. If the string is true, the pitch rises or falls, sometimes very noticeably. It requires a fairly quick ear to catch the difference, but the average student's ear is good enough if he is shown how to listen for the vari- (Continued on Page 52)

"I Like Teacher"

An Editorial

by

JAMES

FRANCIS

COOKE

THE teacher's personality determines in a large measure his success or his failure. Think over your own teachers. From which ones did you get that "something" which inspired you to work harder, enabled you to see your problems clearer, pointed out undiscovered beauty in your new compositions, gave you unexpected delight in your work, stimulated your imagination and led you to higher efforts?

The writer has known scores of successful teachers whose hold upon their pupils has been their personal charm, their gift of making each lesson a real joy to their pupils. There are many important elements which contribute to this factor in the teacher's effectiveness. Your honesty of approach, your personal attire and studio surroundings, your simplicity in the choice of words, your orderliness, your patience in demanding accuracy in notes and in fingering, but most of all the gift of making the students trust you and admire your personality.

I have often asked little pupils: "Do you like your teacher?" If the response is "Indeed I do like my teacher" and the child's eyes gleam with eager interest, then I'm sure that the teacher is a fine one. This is always demonstrated thereafter by the excellence of the pupil's playing.

It is well for us all to remember at this time that the fine American gentleman, able diplomat, notable executive and great general, who is now the tenant of the White

House, became our President not merely because of his world known achievements, but because he won the hearts of the American people with his lovable personality and confidence-giving smile until they proved overwhelmingly at the polls that "We Like Ike."

Years ago as a student in Germany I had a renowned teacher of organ who was a nervous, irritable, hateful personality. I had played in America, before going abroad, many fine modern electric action organs. The "Meister" made himself so objectionable to me as a kind of musical Hitler, commanding results "or else" that I formed an aversion to him. He was the organist in the city cathedral and his instrument there was an early 19th century tracker action organ which, when played full organ, required a finger pressure of not less than a pound for each key. After a few weeks of my practicing the incredibly dull and dreary exercises of Johann Christian Heinrich Rinck, the Herr Professor started upon tirades of insulting remarks regarding the worthlessness of contemporary American electric action organs, until in disgust I said: "Lieber Herr Professor, I don't believe that you have ever played upon a real organ. I didn't come abroad to learn how to be a pugilist. This is my last organ lesson with you! Guten Tag."

This nearly led to my dismissal from the conservatory. I went before a faculty committee and in a few minutes had them laughing uproariously at my comments upon the cranky old fossil. They were giants, these early organists, who most of their lives played tracker action organs. When an organist in Bach's day played a prelude and fugue such as the *D Minor Fugue* he used almost as much energy as that required to shovel a ton of coal.

Recently I asked a charming little six-year-old piano prodigy how she had made such surprising progress. She replied: "I love music and I like teacher." The child's mother lived in a small town about forty miles away from the metropolis. She inquired of me whether I would suggest a leader of renown in the big city as a teacher. I advised her not to think of it,

saying: "Your little girl is doing splendidly under an able teacher whom she likes. Wait until she is some years older before making a change to a master teacher."

If you do not have the gift of making pupils like you, better change to some other profession. Harold Bauer once told me: "I can never succeed with a pupil who does not like me." There must always be an intimate *entendement* or complete understanding between the teacher and the pupil. As Mr. Paderewski used to say: "The teacher and the pupil must read each other's thoughts." Only when this intimate *entente cordial* exists do we find an ideal balance between teacher and pupil. This is evidenced by the fact that the really great teachers have a following of pupils who are loyal to them to the end.

What should be the technic of the teacher for creating the rapprochement which will make the pupil like the teacher? The first step is to find out the interests of the pupil and talk to him about them. If he is a small boy and likes baseball, make it your business to know something about baseball. It will increase his respect and admiration for you. You may think this unimportant, but many leading diplomats in government and in big business have found this one factor alone a very productive step in the making of friendly relations.

I know of a famous American journalist who was also an unusually fine self-taught pianist. He was offered an editorial position by the owner of a leading newspaper in London. He knew that his future employer's hobby was music. In the six months prior to leaving New York for London, he studied the piano with a representative American piano teacher. He practiced four and five hours a day. When he arrived in London his musical ability fascinated his employer. Sometime thereafter he became a naturalized English citizen, and during the first World War his services to Great Britain were so valuable that he was knighted and became a baronet. He succeeded in a large sense because he used music as a bridge to please his employer.

A similar thing happened in the case of the late Charles M. (Continued on Page 51)

Grade 4½.

O Rest in the Lord

(Alto Solo from "Elijah")

FELIX MENDELSSOHN, Op. 70

Arranged by Henry Levine

Andantino (♩ = 96)

PIANO

From "Themes from The Great Oratorios," arranged and edited by Henry Levine. [410-41021]
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27

Rhapsody in G minor

Among the piano compositions of Brahms, the Rhapsody in G minor, along with its next of kin, the Rhapsody in B minor, stands as a major work. The symphonic character of both pieces lies not only in the typically Brahmsian piano writing (thick and massive) but also in the power and sweep of the melodic ideas. Because of the almost constant use of arpeggiation, it is suggested that before playing the piece as written, the chord structure be carefully analyzed. (Turn to page 3 for biographical sketch.) Grade 6.

JOHANNES BRAHMS, Op. 79, No. 2

Molto passionato ma non troppo allegro

PIANO

rit. *a tempo*

f *mp*

p mezza voce

cresc. poco a poco

p *dim.*

Musical score for page 30, featuring piano and vocal parts. The score includes various dynamics such as *p*, *mezza voce*, *ff*, *p dim.*, *ppp*, and *sotto voce*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a repeat sign.

Musical score for page 31, featuring piano and vocal parts. The score includes various dynamics such as *pp*, *dim.*, *f*, *rit.*, *a tempo*, *mp*, *cresc.*, and *p mezza voce*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a repeat sign.

The image displays a page from a musical score for 'L'Allegretto' by Franz Schubert, Op. 137, No. 3. The score is written for piano and is in 3/4 time, key of D major. It consists of two systems of music. The first system begins with a 5/4 time signature change. The second system features dynamic markings: *ff*, *p dim.*, *(quasi rit.)*, *pp*, and *ff*. The score includes various musical notations such as slurs, fingerings, and articulation marks.

A Holiday Song

ALBERT DE VITO

Brightly (♩ = 96)

PIANO

mf

cresc.

f *mf* *cresc.* *f* *Fine*

p *non legato* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *D.C. al Fine*

Song and Dance

No. 130-41121

Grade 3 $\frac{1}{2}$.

MAHLON BALDERSTON

Moderato con espressione

cantando

a tempo

[illegible]

Un poco animato

Tempo I

Poco allargando

1660 *allargando*

Tempo I

A musical score for a piece titled "Tempo I". The score is written for piano (p) and features a treble and bass clef. The tempo is marked "Tempo I". The music consists of several measures, including a section marked "rit." (ritardando) and a section marked "p" (piano). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for the ending of "L'Espresso" by Franz Liszt. The score is in 3/4 time, key of D major, and consists of 12 measures. It features a piano (p) and a cello (c) part. The piano part is written on a grand staff (treble and bass clefs). The cello part is written on a single staff with a C-clef. The score includes dynamic markings: *mf* (mezzo-forte) at measure 6, *p* (piano) at measure 8, and *pp* (pianissimo) at measure 10. The tempo marking "poco a poco rit. al fine" is written above the piano part in measures 4 and 5. The score ends with a double bar line and a repeat sign.

Chiapanecas

Mexican Dance
Arr. by Frances Bossi

Tempo di Valse

PIANO

No. 130-41120
Grade 3

Pastorelle

WALTER O'DONNELL

Allegretto (♩ = 56)

PIANO

Last time to Coda

p cantabile

a tempo

molto rit.

poco rit.

pp

D. C. al Coda

CODA

Gondolieri

(Gondoliers)

SECONDO

ETHELBERT NEVIN, Op. 25, No. 2
Arranged by William Hodson

Con moto, non troppo presto

PIANO

mf sempre staccato

mf

mf

mf

dolce

piquant

mf

mf

Gondolieri

(Gondoliers)

PRIMO

ETHELBERT NEVIN, Op. 25, No. 2
Arranged by William Hodson

Con moto, non troppo presto

PIANO

mf

mf

mf

mf

dolce

piquant

mf

mf

Più mosso

SECONDO

Musical score for the second system of the left page. It features piano accompaniment with various musical notations including triplets, slurs, and dynamic markings. The tempo is marked "Più mosso".

a tempo

più rit.

f con amore

mf

rit.

Tempo I

Musical score for the third system of the left page. It features piano accompaniment with various musical notations including slurs and dynamic markings. The tempo is marked "Tempo I".

mf

Più mosso

PRIMO

Musical score for the first system of the right page. It features piano accompaniment with various musical notations including triplets, slurs, and dynamic markings. The tempo is marked "Più mosso".

cantando, senza rubato

a tempo

dolce

più rit.

f con amore

mf

rit.

Tempo I

Musical score for the second system of the right page. It features piano accompaniment with various musical notations including slurs and dynamic markings. The tempo is marked "Tempo I".

mf

mf

f

I Love You (Ich liebe dich)

LUDWIG von BEETHOVEN
Edited by Walter Golde

Herrose
English Text by Constance Wardle

Andante (♩ = 92)

VOICE *mp*

I love you, dear, as you love me, From dawn to break - ing
Ich lie be dich, so wie du mich, am A - bend und am

PIANO *p*

con pedale

mor - row, No day has ev - er come, but we have shared each oth - er's sor - row.
Mor - gen, noch war kein Tag, wo du und ich nicht teil - ten un - sre Sor - gen;

mf

Each bur - den that our love has born Grew light - er with the
Auch wa - ren sie, für dich und mich ge - teilt, leicht zu er -

p

shar - ing, Each sor - row and each hope for - lorn, Each pain and deep des -
tra - gen, du trö - ste - test im Kum - mer mich, ich weint' in dei - ne

From "Easy German Classic Songs," edited by Walter Golde. [431-41002]
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rit. *f* *p* *a tempo*

pair - ing, and deep des - pair - ing. Then God pro - tect and cher - ish thee, Thou
Kla - gen, in dei - ne Kla - gen. Drum Got - tes Se - gen ü - ber dir, du

cresc. *f*

sweet and ten - der treas - ure; May God de - fend and grant my plea, To
mei - nes Le - bens Freu - de, Gott schüt - ze dich, er - halt' dich mir, schütz

cresc.

p *cresc.* *f*

each of us good meas - ure, May God de - fend and grant my
und er - halt' uns Bei - de, Gott schüt - ze dich, er - halt' dich

p

plea, To each of us good meas - ure, to each of us good
mir, schütz und er - halt' uns Bei - de, er - halt', er - halt' uns

p *mf*

f *mp*

meas - ure, to each good meas - ure.
Bei - de, er - halt' uns Bei - de.

mf *p* *mf*

Tempo di Gavotta

(From "Sonata")

ANTONIO VIVALDI
Piano part realized by
Efrem Zimbalist

The first system of the musical score for 'Tempo di Gavotta' consists of four staves. The top staff is the Violin part, and the bottom three staves are the Piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The music begins with a melodic line in the violin, supported by a rhythmic pattern in the piano. The system concludes with a trill in the violin and a final chord in the piano.

The second system of the musical score continues the piece. It features more complex piano accompaniment with arpeggiated figures and trills in the violin. The system ends with a 'rit.' (ritardando) marking, indicating a gradual deceleration of the tempo.

From "Solo Violin Music of the Earliest Period," compiled and arranged by Efrem Zimbalist. [414-41091]
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At Dawning

Prepare { Swell: Soft 8' & 4' with Vox Humana, or Oboe, and Tremolo
Great: Viol d'Amour 8' Ch. to Gt.
Choir: Soft 8' & 4' Flutes and Strings
Pedal: Soft 16' Ch. to Ped.

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CHARLES WAKEFIELD CADMAN

Arranged by Clarence Eddy

Moderato con moto

The musical score is arranged in three systems, each with three staves. The top staff of each system is for the Manuals (treble and bass clef), the middle staff is for the Pedal (bass clef), and the bottom staff is for the Vox Celestis and St. Diap. (treble and bass clef). The score is in 3/4 time and features various organ stops and registrations. The first system includes stops like Ch. (Chorus), Gt. (Great), Sw. (Swell), and Ch. (Chorus). The second system includes stops like Ch. (Chorus), Gt. (Great), Sw. (Swell), and Ch. (Chorus). The third system includes stops like Ch. (Chorus), Gt. (Great), Sw. (Swell), and Ch. (Chorus). The score is marked with 'rit.' (ritardando) and 'a tempo' (return to tempo). The piece concludes with a final chord and a 'Ped. 42' marking.

From "Wedding Music for Organ," compiled and edited by George Walter Anthony. [433.41008]
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Canal Street Boogie

MARIE WESTERVELT

Grade 3.

With a boogie beat ($\text{♩} = 80$)

PIANO

mf non legato

f non legato

From "Mardi Gras," by Marie Westervelt and Jane Flory. [430-41014]
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No. 110-40214

Grade 1.

The Big Steamer and the Little Tug

MILDRED HOFSTAD

Not too fast

PIANO

1 Tied to a tug a big steam-er ask'd, "When do I go to sea?" Pull-ing, the lit-tle tug
2 Out of the har-bor the steam-er sail'd, "Toot! Toot! I'm on my way." And as the oth-er boats

1st time only 3 2 Last time only 5 4 3 2 1 a tempo 5 5 4 3

an-swer'd her, "Just leave that up to me." Toot!" she heard them all say. Fine Fi-n'lly the steam-er said,

2 5 2 3 4 4 3 2 3 3 4 5 5 4 3 2 5 4 3 2 4 3 D.C. al Fine 2 1

"Toot! Toot! I'm mov-ing out toward the sea." Puff-ing, the lit-tle tug an-swer'd, "Then you no long-er need me."

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No. 110-40212

Words by Lysbeth Boyd Borie

Nibble Mouse

ADA RICHTER

Grade 2

Allegretto

PIANO

p Nib-ble, nib-ble, nib-ble, nib-ble, munch, munch, munch! Don't you know it's much too near your lunch? Nib-ble, nib-ble, nib-ble, nib-ble, gnaw, gnaw, gnaw! Nev-er break the "Spoil your sup-per" law.

a tempo

rall. Do you nib-ble, nib-ble, nib-ble, nib-ble like a mouse An-y-thing you find a-bout the house? If you nib-ble, nib-ble, nib-ble morn-ing noon and night, You'll have just a mou-se's ap-pe-tite. *Fine*

mf

pp *mf* *f* *D.C. al Fine*

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No. 110-40220

Grade 1½

Rocking Chair Trip

EDNA-MAE BURNAM

Moderato (♩ = 100)

PIANO

f Here I go in my rock-ing chair! *mp* When I'm in my rock-ing chair

p I can go most an-y-where, Close my eyes, that's all I do, Then I take a lit-tle

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Last time only

Fine *mf* trip or two. Here I go in my rock-ing chair! First a trip North, Then a trip South,

mp I like ver-y much to roam. *f* Then a trip East, And a trip West. *mp* Then I like to come back home. *D.S. al Fine*

No. 110-40211

Grade 1½

The Band

MAE-AILEEN ERB

In march time (♩ = 160)

PIANO

mf Hear the band come down the street, *f* Left, right, left, *p* Left, right, left. *mf* Hear the sound of march-ing feet,

1st time only *Last time only* (♩ = 80) *f* *cresc.* *ff* *Fine*

Left, right, left they come! come!

Drums *f* Yan-kee Doo-dle went to town Up-

D.C. al Fine on a lit-tle pon-y; He stuck a feath-er in his cap, And call'd it mac-a-ro-ni.

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On Silver Skates

RALPH FEDERER

Tempo di Valzer (♩ = 144)

PIANO

mf

ten.

mf

sf

cresc.

f

con molto vivo

f

CODA

con brio

f

ff

D. S. al Coda senza ripetizione

THE LITTLE ORCHESTRA

(Continued from Page 9)

(at small cost) through recordings. Thus, the small orchestra must find its reason for existence in works to which the larger outfits, cannot, by reason of their very size, do full justice.

There are quantities of such works. A Bach Suite, for instance, hardly falls within the domain of a 100-man orchestra. Mozart symphonies, and even the First, Second, and Fourth Symphonies of Beethoven sound distorted in over-massive sound. Many larger orchestras recognize this, and try to help themselves by doubling winds, to adjust balance of tone with the huge number of strings (strings which are necessary for the "big" composers). With or without the doubling of winds, the sound is distortedly massive for the musical material. Actually, the American ear is on its way to becoming spoiled by too much grand, lush tone in Bach, Mozart, Haydn, and some Beethoven.

Again, the big orchestra cannot play the larger chamber works, such as Hindemith's *Kammermusik* (for 13 solo instruments) or Spohr's lovely *Nonette* (for 9). These and other larger chamber works lie perfectly within the scope of the smaller, or chamber, orchestra.

As to the players, the small orchestra's first need is for men who are accomplished chamber music performers. As in chamber ensembles, each player is heard—and must listen to the others. A large string section can easily cover up one weak player and still sound well; but among fourteen or sixteen violins, each must function as in a quartet since all slips and errors stand out. Too, the type of music played by the small orchestra is more akin to chamber music, and requires the right touch.

In second place, the members of the small orchestra must be not merely job-holders, but dedicated musicians. This is important, since success is three-quarters due to the enthusiasm of the players.

The players in a small orchestra should have had some experience in public group-playing, chiefly for the sake of the discipline. A good conservatory orchestra can supply this. No matter how well a player performs, he is less than valuable to an organization if he lacks the complete discipline of playing with others.

This discipline includes several necessary points. First, the player must always watch the conductor (something which amateur or inexperienced men won't do). Next each player must, while playing, listen to the other players—those around him, those in other sections. In third place, the orchestral player must read quickly. In the main, one learns to read by doing much reading;

still, I can give one hint from my own experience. When I learned reading, my teacher stood over me, making me go along in strict tempo. When I made mistakes and wanted to correct them, he wouldn't let me. I also missed many notes, but on I had to go. In time, my eyes grew used to seeing more, and further, and fluent reading eventually came. I progressed more by coaching with singers, and following them. The chief need in reading practice is to go along, as best you can, in tempo. Time and rhythm come first. Experienced players know this, and, in difficult passages, sense what they can play and what they can leave out.

As one learns to listen to the players around one, one also learns to adjust intonation. The lack of doing this is one of the chief de-

fects of the amateur orchestra. After tuning, the inexperienced players wander off into their own ideas of tonality. The experienced player realizes that no one player's intonation is pace-setting; what counts is the constant adjustment of the whole. One adjusts to one's desk-mate, to the section, to the other sections, to the soloist. This is sometimes harder for winds than for strings, but it comes with experience.

As to the conductor, he must first of all be a conductor! He needs enthusiasm, dedication, and the power to stimulate his men. Further, he should have had some sort of routine experience as player in an orchestra. This is invaluable for getting to know (and to solve) at first hand the problems that his men will have. Of course, the orchestral conductor must devote much of his time to searching for interesting works, of all periods, kinds, and descriptions, never limiting himself to one period

or style of music. Variety should be the keynote of his programming.

The actual manual technique of conducting is no different for the small orchestra than for the larger organization. Here, I believe, the best guide is a thorough study of Max Rudolf's *The Grammar of Conducting*.

All of these requisites are important, but the one I should most like to stress is the need for digging out new music, no matter what its period or style. There is a wealth of literature suitable for the small orchestra. I investigated the field before I formed my own organization, and have been doing constant research ever since, and am still amazed at the wonderful finds that come to light. The music is there, the need is there, the opportunities are there. That is why I believe that the future of America's music lies with the smaller orchestra.

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Grade 2 1/2	BUCCANEER (Recital, Good for boys, Study for L.H. arpeggios)	Ella Ketterer	110-40225 .35		LULLABY (a cappella, Easy-Medium, Sacred, School choruses)	Merry Carol Mastroale	312-40134 .15
	GAY MASQUERADE (Melody in alternate hands, Legato contrasting with staccato)	Stanford King	110-40226 .35		SONG OF ZION (a cappella, Medium difficulty, Contemporary idiom [not radical], Dramatic sound)	Perry W. Beach	312-40133 .15
	MARCH OF THE TROLLS (Characteristic, Recital)	Irene Lamb Keyser	110-40231 .35				
	WISTFUL LITTLE PRINCESS (Recital, Maternal, Nostalgic, Melodious)	Anthony Donato	130-41123 .35				
Grade 3	MEANDERING MANDARIN (Characteristic, Rhythmic, Middle section has recurrent staccato passage for L.H. verses legato R.H.)	Michael Brodsky	130-41122 .35				
	SPRINGTIME IN SORRENTO (Crosshands, Arpeggios)	Stanford King	110-40232 .35				
Grade 4	WIND OVER THE PINES (Recital, Descriptive, Excellent velocity study)	N. Louise Wright	130-41124 .60				

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"I LIKE TEACHER"

(Continued from Page 26)

Schwab, famous steel king. Mr. Schwab had an overwhelmingly cordial smile and a very buoyant approach. As a young man, he had taught music and played the pipe organ. This fact came to the attention of Andrew Carnegie and so impressed him that later on Mr. Schwab was promoted to the presidency of his company. Mr. Schwab had deep convictions about the value of music in the life of the business man. Once he said to me: "I am often asked why I have taken such a decided attitude upon the value and importance of music to the business man. Of course, much can be said as to the intellectual value of a musical training. But, that is not the main thing. What American business needs is soul and sentiment! Because music develops this in man, it is of especial importance to the business man. Of course one hears it said that there is no sentiment in business. That is the greatest nonsense in the world. A business without sentiment is a dead business. The idea that in order to be successful a business man has to be 'cold blooded,' is radically wrong. Time and again I have seen businesses run upon the basis of cold profits, eliminating the heart factor and squeezing the pennies like the last drops of blood, no matter what the human cost."

The successful teacher is the one best equipped to give the pupil the most interesting work-promoting materials to suit the student's particular individual needs, and also make him say to himself: "I can hardly wait until my next lesson!"

In his unusually successful recent book "The Power of Positive Thinking" Dr. Norman Vincent Peale, clergyman, psychologist and humanist gives ten very practical rules for getting the esteem of others. These may be applied to all people in all callings and seem especially valuable to teachers of music. They are reprinted here with permission of the publisher, Prentice-Hall, Inc., of New York City:

1. Learn to remember names. In

efficiency at this point may indicate that your interest is not sufficiently outgoing. A man's name is very important to him.

2. Be a comfortable person so there is no strain in being with you—be an old-shoe, old-hat kind of individual. Be homey.

3. Acquire the quality of relaxed easy-goingness so that things do not ruffle you.

4. Don't be egotistical. Guard against giving the impression that you know it all. Be natural and normally humble.

5. Cultivate the quality of being interesting so that people will want to be with you and get something of stimulating value from their association with you.

6. Study to get the 'scratchy' elements out of your personality, even those of which you may be unconscious.

7. Sincerely attempt to heal, on an honest Christian basis, every misunderstanding you have had or now have. Drain off your grievances.

8. Practice liking people until you learn to do so genuinely. Remember what Will Rogers said, 'I never met a man I didn't like.' Try to be that way.

9. Never miss an opportunity to say a word of congratulation upon anyone's achievement, or express sympathy in sorrow or disappointment.

10. Get a deep spiritual experience so that you have something to give people that will help them to be stronger and meet life more effectively. Give strength to people and they will give affection to you.

Particularly in the case of younger sensitive children, the teacher must remember that little ears are alert to just the right words, as well as to the tone of the teacher's voice and the expression of his face. A well meant criticism may be said in a tone of voice which will register in the child's brain quite a different impression. Remember the late Harry Lauder's song, "It ain't exactly what he says, but the nasty way he says it."

THE END

THE IMPORTANCE OF SIGHT READING

(Continued from Page 19)

and of great value.

8. For the teacher: Remember to encourage your students to read new material constantly. Broaden his knowledge of musical literature.

Avoid playing the piece first. Let him work out the puzzle and have the satisfaction of his achievement.

Encourage reading of both left and right hands simultaneously, otherwise his progress will be slowed considerably, also his vision range.

(This applies mainly to piano students.)

Avoid spending too much time on one piece. Time spent on memorizing could be better spent on reading new material which would be more valuable to the average student. If he develops skill and fluency in sight reading, music will serve him well for years to come, whether he becomes a professional or an amateur in status.

THE END

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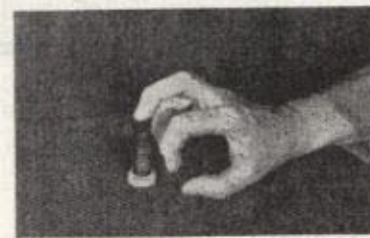
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TRUE OR FALSE— VIOLIN STRINGS

(Continued from Page 25)

ation the instant it occurs.

Is there any way of retarding deterioration? Care on the part of the performer to clean the strings after each use will aid in retarding deterioration. He should use a clean cloth to remove rosin and perspiration from the entire length of the string, including the bowing area.

Does deterioration show in any other way? Almost every string loses something if its tone becomes dull and lifeless, after considerable use. To keep a string on a fiddle until it breaks may be the poorest kind of economy. False strings play havoc with intonation. Old strings may destroy tonal beauty. The string player must be alert for any deterioration in his tools, lest he be false to artistic standards. THE END

WORLD OF MUSIC

(Continued from Page 8)

formances of his work for narrator and orchestra, "Peter and the Wolf," have made his name almost commonplace. His larger works included symphonies, ballets, orchestral suites, and concertos for violin and piano with orchestra.

The Berkshire Music Center at Tanglewood, Mass. will conduct its eleventh session from July 5 to August 16, this as usual in connection with the Berkshire Festival Concerts. Charles Munch, Music Director of the Boston Symphony will serve as director of the school, with Aaron Copland as Assistant Director and Ralph Berkowitz as Dean. A special feature of the session will be the presence of Carlos Chavez from Mexico as a teacher in composition.

Blanche Thebom was soloist with the Philadelphia Orchestra in the world premiere on March 13 of Ernest Krenek's "Medea," dramatic monologue for orchestra and voice. The work, which was especially written for Miss Thebom was presented in New York on March 26, by The Philadelphia Orchestra.

Arthur M. See, one of the leaders in the music life of Rochester, N. Y., a founder with George Eastman of the Civic Music Association of that city in 1929, died March 4. He had been manager of the Rochester Philharmonic and Civic orchestras since 1929, and also since 1933 financial secretary of the Eastman School of Music.

(Continued on Page 62)

Violin Questions

By HAROLD BERKLEY

GOOD "STRAD" MODELS

Miss M. L. W., Ohio. The chances against your violin being a genuine Strad are literally some hundreds of thousands to one. For the last two hundred years practically every violin factory in Europe—and in Japan for the past fifty years!—has put correctly worded Stradivarius labels in its instruments, not with any intent to deceive the buyer, but probably because the words "Strad" and "violin" had become synonymous in most people's minds. This is not to infer that every violin bearing a Strad label is a factory product. Most of them are, but there were a number of excellent makers who turned out well-made, fine-toned instruments, into which Strad labels have been inserted. If you feel your violin has quality you should take or send it to one of the experts who advertise in Etude. For a small fee you would get a reliable valuation and appraisal.

E STRING EXERCISES

L. M. R., Ohio. I do not know of any study material devoted exclusively to the E string, but I think that if you bought Book III of Sevcik's Op. 1, you would have almost all the material you need to develop ease and security in the upper positions on that string. Many of the Fiorillo Studies would be equally beneficial.

AN APPRAISAL RECOMMENDED

Miss M. S. D., Michigan. I cannot answer your questions because I have no way of knowing whether your friend's violin is a genuine Stainer or a copy. It is probably a copy, for there are many thousands of imitations to be seen for every genuine Stainer in existence. Some of these copies are good instruments but the vast majority are factory products not worth \$50. I would suggest that your friend take or send her violin for appraisal to Wm. Lewis & Son, 30 East Adams Street, Chicago.

BOWS BY HILL

R. K., Wisconsin. I am unable to find any reference to a maker named K. Frits in any of the books at my disposal, so can tell you nothing about him. (2) There was a family of makers named Salzard working in Mirecourt, France during the 19th century, of which Francois and

Domonique were the most important members. Their violins are priced today between \$100 and \$250. (3) W. E. Hill & Sons bows are to be bought at various prices, from \$10 to \$250. You may rest assured that any Hill bow you may buy is worth the price you pay for it. (4) Yes, there are many more bows on the market stamped "Tourte" than Tourte himself ever made. As he was a great and successful workman, his name was appropriated by even little bow-maker who thought that he, too, could make good bows.

THE SECOND POSITION

E. H., Connecticut. I am glad to hear from such an ambitious young fellow as you are. But why be scared of the second position? It is no more difficult to learn than any other position. Just put your mind on it and you will soon have it down. Do what your teacher tells you, practice as much as you can, and you will make a big improvement in the next few years.

THE VIOLIN MUST BE EXAMINED

F. K., New York. There are hundreds of thousands of violins labeled as yours is. Without personal examination it is impossible to say what the value of your violin may be.

MATERIAL FOR VIOLIN MAKING

C. W. B., Illinois. For the wood tools, etc., necessary for violin making, you should get in touch with the Metropolitan Music Company, 222 Fourth Avenue, New York 1, N. Y. It can supply you with everything you need.

STUDY MATERIAL SUGGESTED

L. C. U., Indiana. You don't give me any clue to your actual advancement, so I am only guessing when I say I think Books II and III of Sevcik's op. 1, and the Studies of Kreutzer and Fiorillo, would be the material that would be of most benefit to you.

STUDIES SUGGESTED

D. J. F., Colorado. You can obtain the "Urstudien" by Carl Flesch and my own "Basic Violin Technique" from the publishers of ETUDE—The Theodore Presser Company, Bryn Mawr, Pa.

Organ Questions

Answered by FREDERICK PHILLIPS

• For several years I have taken organ lessons during the warm months (our church is not heated in winter), and have played the pipe organ twice a month for the Junior Choir, and also as a substitute. My teacher has never suggested organ books for study purposes. What books do you recommend for technique, pedal work, etc.? What about Bach and the Mendelssohn Sonatas? In piano I have studied the Bach Inventions and most of the Well Tempered Clavichord. This summer I shall be busy with college work and shall be unable to take lessons, but I want to practice, and would like help in the way of material for self-study. One teacher says that five lessons is sufficient to learn to play the organ. How about it? (2) In the list of pieces suggested by Dr. McCurdy in the May ETUDE as suitable for the Church Year, I find few numbers in the Presser catalog. Where can they be obtained, and which are the best for me? I want to play things the audience will like and yet not too "lowbrow." I think the ETUDE repertoire is too hard for me; isn't there something of the in-between grades, arranged progressively? (3) Our church is going to install a new larger organ sometime this summer. It will be electronically controlled and will have chimes. Can you suggest music for organ with chimes? (4) Is the magazine called "The Organist" still published and how may it be obtained?

(1) For basic organ studies we recommend the Stainer-Rogers Organ Method, or First Lessons for Organ, by Nevin. For supplementary work we suggest "Pedal Scale Studies" by Sheppard; "Master Studies for the Organ" by Carl; the Bach "Short Preludes and Fugues"; the first book of Bach "Preludes and Fugues" in the Peters or Novello edition. For pedal work we also suggest "Pedal Mastery" by Dunham, and "25 Advanced Pedal Studies" by Nevin. For collections of pieces we might mention "Chapel Organist," Peery; "Organ Vistas"; "Popular Church Organ Pieces"; "Ecclesiastical Organum," by Carl. The Mendelssohn Organ Sonatas are quite difficult and should not be taken up till you are fairly well along. All of these works may be had from the Presser Company on examination if desired. As to the five lesson idea, our thought would be that five lessons might teach you just about enough to "manipulate" the organ to the extent of playing a few hymns or tunes, but you would

have quite a long way to go before you could really call yourself a competent organist.

(2) The Presser Company is able to supply all the numbers listed in the McCurdy article, but those titles which are followed by the name of a book in parenthesis are, with few exceptions, obtainable only in those books and not separately.

(3) For collections of organ pieces with chimes we suggest "Organ Compositions with Chimes," by Kinder; "12 Compositions by American Composers for Organ and Bells"; "Book of Chime Pieces for Organ."

(4) "The Organist" is a bi-monthly magazine containing easy music written on two staves. It is still published by the Lorenz Publishing Co., 501 E. 3rd St., Dayton, Ohio; single issues 60 cents; yearly subscription \$3.00.

• I have studied the pipe organ for three years, have been an honor student, also awarded the Silver Medal by the Royal Conservatory (Toronto) for highest standing in organ in the Province of Manitoba. This year for my examination I will be required to answer questions concerning organ registration, tuning and repertoire. Could you give me information on this, or tell me where I might find books on the subject.

For general information about organ construction we can suggest, "The Organ, Its Tonal Structure and Registration" by Clutter and Dixon (\$2.50) and "Contemporary American Organ" by Barnes (\$4.75). This latter book will help you quite a little bit we believe in the understanding of voicing and tuning, on which there is a special chapter. In addition to the first mentioned in the matter of registration there is a very comprehensive book by Truette, "Organ Registration" (\$4.00), which we believe will cover the subject very thoroughly. This book also gives the registration recommended for quite a few varied compositions, and this may help you somewhat in the matter of repertoire. There is a very comprehensive listing of compositions for both organ and choir, seasonal and general, in "Guideposts for the Church Musician" by Swann (\$10.00). For the practicing organist and choirmaster or minister of music this book contains much other valuable material. It is possible all could be examined at your local library, or local music store. These books are also carried in stock by the publishers of this magazine.

THE END



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Junior Etude

Edited by Elizabeth A. Gest

Modern Type of Ancient Instrument

by Joe Tarry

THE TIMPANI, or kettle-drums as they are frequently called, which we see in the orchestras of today, like all musical instruments had a very crude beginning. The first timpani are said to have been made in China three-thousand years B. C. These were odd looking instruments—bowl-shaped objects with animal skins stretched across the top. Others of similar construction were made in Egypt, Persia, India and Israel. The Arabs got them from the Persians, and when the Moors invaded Spain they introduced the timpani to that country, from where it spread throughout Europe.

In Germany, Austria and Hungary timpani players and trumpeters formed guilds and anyone who played these instruments enjoyed special privileges in royal circles. In some places the timpani were carried on horseback and played by soldiers of high rank, and examples of these may occasionally be found.

Bach was the first composer to write orchestral parts for these drums, and, strange to say, Haydn was one of the most accomplished timpanists of his time (and could also play other instruments). He and Mozart greatly enlarged the musical scope of the instrument, but it was Beethoven who brought it into musical prominence.

The most important things you will notice on the modern timpani are the deep kettles, made of brass or copper and mounted on tripods. The two most frequently used kettles are the tenor, measuring twenty-four inches across, and the bass, three inches larger; frequently a third one is added, a thirty-inch one. The heads of the drums are of either calf or Angora goat skin, and are played with a pair of sticks with flexible handles

and soft knobs. Both single strokes and rolls can be played.

The tuning is done by hand screws, though some sets have a tuning pedal. When used in pairs they are usually tuned to the roots of the tonic and dominant chords, but can be tuned to any pitch required in the score. Their tuning must be frequently changed during the course of a long composition; the next time you see a timpanist in action notice him put his ear close to the drum head for tuning. This requires a most keen ear as the orchestra will probably be playing in another key at the time, but the instrument must be prepared for its next cue, or a nod from the conductor. This keen ear and ability to tune in this way



Ancient forms of
Egyptian and Arabian Drums

make the timpanist a very valuable member of an orchestra.

Today timpani are considered not merely drums, but musical instruments which make one of the greatest contributions to orchestral music.

Patient Practice

by Frances Gorman Risser

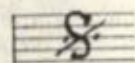
Mr. Cricket saws away, morning, night and noon, practicing so patiently on his only tune. Mr. Bull-frog, in the swamp, croaks the whole night long, trying hard as he can try, to improve his song.

Mr. Bee can only buzz, but, in his small way, he is happy, as he makes music all the day. If we practiced half as hard as these patient three, with our wealth of instruments, masters we would be.

WHO KNOWS THE ANSWERS?

(Keep score. One hundred is perfect)

1. Is the dominant seventh chord, F-sharp, A, C, D, in root position or inverted? (5 points)
2. From what country does the bagpipe come? (5 points)
3. Which of these composers died since the year 1900: Caesar Franck, Claude Debussy, Verdi, Gounod, Massenet, Tchaikovsky? (15 points)
4. What is meant by the term calando? (10 points)
5. What is the last name of a composer whose given name was Edward Alexander? (5 points)
6. In what famous opera is there a song-contest? (20 points)
7. Are there frets on a guitar? (5 points)
8. Does the opera singer, Lily Pons, come from Belgium, Austria, France or Portugal? (10 points)
9. Chopin composed a number of Mazurkas. What is the time signature of a mazurka? (10 points)
10. What symbol appears with this quiz (10 points)



Answers on next page

THE MINUET

by Ellen King

No doubt you have all played (or at least have heard some one else play) a minuet, such as the little Minuets by Bach, the well-known Minuet in G by Beethoven, or the more elaborate Minuet by Paderewski. Have you ever seen a minuet danced? It is a beautiful dance.

It is a graceful, dignified dance, punctuated by very low bows and curtsies, well suited to the white

It was danced in England in the seventeenth and eighteenth centuries and, as it was a favorite dance at court it became very popular, then gradually passed as a dance favorite, though minuet music is still very popular.

The next time you play a minuet (or hear one played), close your eyes and imagine you see a Prince and a Princess dancing it. When you play yours be sure to keep it very graceful, smooth and rhythmic. Give every measure its full three beats and do not play it boisterously. A minuet is a gentle dance and should have charm.

CHAIN PUZZLE

by John LaGourgue

In each of the following groups there is one instrument, or one word that does not belong with the others in the group. Select these out-of-place instruments and make a chain, beginning each instrument (or word) with the last letter of the previous one. (Use only the out-of-place instruments or words). For example, in clarinet, harp, bassoon, oboe, harp is out of place, as the other three are wind instruments.

1. Clarinet, harp, bassoon, oboe; 2. Piccolo, violin, bass-viol, cello; 3. Trumpets, oboes, cornets, tubas; 4. Saxophone, bell, mouthpiece; 5. Saxophone, bassoon, flute, glockenspiel; 6. Celesta, leverline, cymbals; 7. Euphonium, guitar, harp, viola; 8. English horn, trumpet, flute, piccolo; 9. Snare drum, tremolo, rest; 10. Tympani, organ, triangle, cymbals.

(Send answers by May 31)

CONTEST PUZZLE ON PREVIOUS PAGE

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributions will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Results of January Essay Contest, Band Music

Prize Winners

Class A, Melvin Melanson (Age 16), Michigan
Class B, Monica Fleck (Age 15), Indiana
Class C, Catherine Mauge (Age 11), Illinois

Honorable Mention for Essays: (in alphabetical order)

Alice Ahlert, Ted Andrews, Geraldine Bishop, Nancy Conover, Sidney Dennison, Jim Derfield, Barbara Jennings, Ronald King, Carolyn Laws, Natalie Long, Evelyn Meirs, Janice Notter, Marvin Oberle, Mary Ormond, Otis Pirce, Reba Joyce Salyers, Rosalie Scott, Sue Jackie Shaw, Olive Simpson, June Sommers, Perry Suders, Steve Tait, Dennis Talbot, Francis Talley, Herbert Thompson, Tobie Timmons, Orville Trobert, Bill Williams, Anita White, Clarence Yost.

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:

Here is a picture of us that our teacher took after our last recital. We played music for three players at one piano as well as solos. Junior Etude is our favorite magazine.



Gloria Terry (Age 8)
Regina Greene (Age 7)
Janice Sue Jones (Age 7) Tennessee

MUSIC OF THE BAND

(Prize winner, Class B)

I have been in the band since seventh grade in school and I enjoy it very much. I play bassoon in the concert band and belle lyre in the marching band so I have had a chance to become familiar with two different parts. The music of the marching band is different from that of the concert band, which uses many Overtures and novelty numbers; Marches and stunt numbers compose most of the repertoire of the marching band. The marching band usually lacks the tone quality of the double reed instruments, the oboe and bassoon.

Band music is enjoyable because it offers something for nearly everyone, such as Marches, Overtures, Popular Songs, Sacred Songs, dance numbers and miscellaneous compositions.

Monica Fleck (Age 15), Indiana

Dear Junior Etude:

I have taken piano lessons for seven years and also play the organ, and I play trombone in a sixty-piece High School band. This year I accompanied two boys in solos, one clarinet and the other tuba. I would like to hear from other Junior Etude readers who are interested in band.

Elberta Sue Lynn (Age 13), Iowa

ETUDE is my favorite magazine. I have taken piano lessons for five years and serve as part time organist in our church and sing in the choir. I would like to hear from music lovers.

Margaret E. Klassen (Age 16), Saskatchewan

I enjoy reading ETUDE, particularly Junior Etude, and I like the articles relating to piano and voice as I study both. I hope to become a concert pianist. I will be glad to answer any letters that come my way and hope some one will write.

Jessie Neatherly (Age 16), Illinois

My mother teaches me piano and my uncle teaches me the B-flat clarinet. It is lots of fun. I would like to hear from any one.

Jeanette Sherbondy (Age 10), Indiana

ANSWERS to QUIZ

1. First inversion; 2. Scotland; 3. Verdi (1901); Massenet (1912); Debussy (1918); 4. Becoming slower and softer (dying away); 5. MacDowell; 6. Die Meistersinger, by Wagner; 7. Yes; 8. France; 9. Three-four; 10. Dal Segno (repeat from this sign).

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SHOULD WE HAVE A MINISTRY OF FINE ARTS?

(Continued from Page 15)

than ill come of it? We cannot say, we only know that it appears that in the case of Europe the benefit has outweighed the shortcomings of the system, shortcomings which every earnest student of musical history recognizes as having existed.

How would such a ministry benefit the people? A very small portion of our tax money would be diverted from the purchasing of potatoes to burn, and used for the establishment of an operatic season in say, every city of 25,000 or greater population. This would be followed by a symphony season. Choruses for the production of great oratorios would receive aid. Art galleries would be opened, and painters and sculptors would find an outlet for their creations. Poets would be able to live without prostituting their gifts to the creation of commercial limericks. There would come of this ministry bad music, bad statuary, bad poetry, but perhaps more good than bad. So it has proved in Europe, according to Maestro Cleva! He asks that

young America consider the matter.

"The opportunities for young singers in the United States are few," he states. "In New York and San Francisco exist the only two major opera companies in this country. We need more outlet for the great musical talent which exists in America."

The maestro warns that "The first requisite for young singers is to have a well-trained voice. Young people must be careful of the teachers they choose. For many times the teacher is the reason for the basic faults in the aspirant to singing laurels."

Questioned regarding this statement Cleva held up to verbal flagellation the charlatans who promise young beautiful voices fame overnight, who tell young singers they are sure to be successors of Caruso or of Blanche Thebom. "Unfortunately, in this country there is no restriction of music teaching. Anyone may engage in it, whether or not he is proficient. The young singer can only beware that no faker has opportunity to ruin his voice." THE END

WEDDING BELLS AND HARP STRINGS

(Continued from Page 10)

of *Liebesträume* is easy to find—or the harpist can make her own. With the songs, the chorus is usually sufficient. So long as the melodic line is clearly defined the accompaniment may remain quite simple.

Less frequently the bride may prefer to have a prelude of harp music that is not based on the familiar love theme. In that case the repertoire of the individual harpist will determine the program. *Romance in G-flat* written for harp by Charles Wakefield Cadman is appropriate, though quite florid. The Debussy *Arabesques* are good, as are *Clair de Lune* and *The Girl With the Flaxen Hair*. *Vers La Source dans le Bois* by Tournier and Zabel's *La Source* are pleasing to listeners without being either too popular or too heavily classic. The musical prelude is a stage setting for the ceremony that is to follow. Every piece should be played as perfectly as possible. A simple number played with artistic musicianship is infinitely more effective than a pretentious piece which is a stumbling block to fingers or feet.

A wide range of music is in good taste for the wedding reception. It should be more brilliant, at least at the beginning, than the wedding music proper, and neither too difficult to be played easily, nor too classical. *Famous Melodies of Stephen Foster*, arranged by Joseph Riley, fit well between more brilliant numbers. *Four Preludes* by Tournier make good fillers, easy to sightread if regular repertoire numbers run low.

Some of the lighter classical things fit well. And if the reception is fairly long some repetition of numbers will do no harm.

It is essential for the harpist to know exactly what is expected of her, and when she is to do it. If there is to be any fumbling at the wedding let it be the best man hunting for the wedding ring, not the harpist hunting her cue! She should know the exact time she is to start playing before the ceremony, and should be there in time to tune thoroughly and get music organized unhurriedly before that time. She should have a cue for beginning the wedding march, should know just when to begin the march following the ceremony if one is being used, and how long she is expected to play at the reception. It does no harm to take notes when the decisions are made, and check those notes before the ceremony. She should be prompt at the wedding rehearsal and be prepared to stay as long as necessary. In addition, she should check on type of dress and color scheme well in advance. Masculine gender should likewise know just how formal his attire should be.

The harpist who has all the details worked out, knows just what to play and when, has harp and strings in good condition—this harpist will enjoy using his harp strings to help wedding bells peal! He will find himself in great demand, for his music will weave an atmosphere of joy and hope and beauty around each wedding for which he plays. THE END

THE PHONOGRAPH DISCOVERS THE ORGAN

(Continued from Page 17)

work for Allegro, recorded on baroque-revival-type organs in Sandusky and Buffalo, ranks high in a field that has now become competitive. Noehren goes from Frescobaldi and Bach to Hindemith and Messiaen with equal enthusiasm and with generally equal success. Few organists have had the opportunity to do as much recording as Noehren. To his credit and to the credit of Allegro's recording crew, the results include some of the best organ discs available.

The Haydn Society recently completed a seven-disc complete recording of Bach's *Klavierübung*, five of the LP records featuring the harpsichord work of Ralph Kirkpatrick and two the organ playing of Paul Callaway. The Callaway portions, recorded on the Skinner organ in Washington Cathedral, provide in full on two 12-inch LP's the so-called "German Organ Mass" recorded in part for Capitol-Telefunken by Prof. Heitmann.

Given the data in this case, the results are predictable. Take a large Ernest Skinner organ, put a disciple of T. Tertius Noble on the bench, and let the two produce Bach in the immensities of cathedral space. Some of the cleverly-contrived close-up portions (the lovely *Vater Unser in Himmelreich*, for instance) are reproduced with excellent clarity. The big works, on the other hand, suffer from heavy registrations and excess reverberation. Despite a slow tempo, *Wir glauben All' an einen Gott*, for example, is blurred and muffled.

For the Bach "Mass" the choice between Callaway and Heitmann is a matter of style. Those who prefer a cathedral Bach have a good example in the accurate, sincere "middle approach" of Callaway as well recorded by the Haydn Society. Those who choose leaner tone and more intimate acoustics, will place the old Heitmann recording first. The difference in the amount of material from the *Klavierübung* will not worry many listeners.

MGM began its post-war classical organ releases with an LP reissue of a Carl Weinrich favorite holding three Bach preludes and fugues, but the transfer from 78 was not very successful. The promised MGM Bach series to be made by Weinrich on the Princeton University chapel organ is not moving along very fast, but the start is encouraging.

MGM's recent organ recording by Richard Ellsasser is technically good, though many musicians are certain to quarrel with the stylistic

preferences and individualistic interpretations of the youthful artist. Played on the John Hayes Hammond Museum organ, this Ellsasser disc makes use of the debatable Hammond Dynamic Accentor.

Clarence Watters, who heads the music department of Hartford's Trinity College, is an organist of uncompromised artistic integrity. Classic Editions is recording various Watters interpretations on the excellent Trinity chapel organ, among them Schönberg's "Variations on a Recitative." In the difficult field of organ recording Classic stands high for engineering competence.

Three gifted organists of our day who happen to be young women are represented on discs by representative programs excellently recorded. Catherine Crozier of the Eastman faculty has made three splendid LP records for Kendall Recording Corporation, the most popular of which is "French Organ Music" featuring modern French composers. Neither the Eastman School organ on which Miss Crozier plays nor the organ in St. Mark's Church, London, on which Jeanne Demessieux records for London is a classic-type instrument. The French organist records both Bach and Franck with a fullness of tone that must be reassuring to organists who have been told that the 8' diapason is doomed. Unfortunately, the London recording is scarcely up to today's technical standards. Marilyn Mason, who records for Esoteric, is a brilliant recitalist on the staff of the University of Michigan.

There are several interesting LP records containing instrumental music in which the organ is an important part. The Haydn Society has released a record containing two Haydn concertos for organ and orchestra played by the Vienna Symphony orchestra with the aid of a charming old organ (1642) played by Anton Heiller. Oceanic Records has produced another record making use of this same organ, a record not only with the 13th and 14th Handel concertos for organ and strings but with intriguing performances of two Handel concertos for oboe and strings.

Certainly the organ enthusiast has reason to rejoice because of recent advances in the field of organ recording. The unmet challenge now in most instances is playing equipment equal to the new records. This is a problem each enthusiast will have to solve for himself. The materials for solution are available.

THE END

When a composer informs us that he has devised a "program" for his music, I say: "First let me hear whether you have created beautiful music—then tell me what it means."
—Robert Schumann

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ADVENTURES OF A PIANO TEACHER

(Continued from Page 21)

halls, dormitories, student center, gymnasium and a superb Fine Arts building with a large and sumptuous auditorium, a wonderfully equipped little theatre, and seemingly endless teaching and practice rooms. Since it was now class-change time the campus was crowded with gay, joshing youths and girls. The dream vanished; not a vestige of the Louisiana Purchase remained!

This was the Northwestern State College of Louisiana, whose music department, with an alert and capable faculty headed by Sherrod Towns, offers an excellent example of the fine work being done all over our land by the music schools of such little known colleges. Besides excellent piano and theory instruction, a good course in piano pedagogy with supervised practice teaching, and opportunity for training in class-piano teaching are offered. Studios and practice facilities are tip-top. (How many more such colleges there are scattered throughout our country!)

When I am asked to recommend a suitable school for a serious music student I often advise the department of a small college like this, where musical and pianistic standards are high and where, in an un-hurried, calm atmosphere young people live for four years with their fellow students, acquiring a firm foundation in music as well as a solid

basis for a well integrated and stable life. For many music students such an atmosphere is more conducive to all-round development than the strenuous life of a large city professional school. Just make sure, won't you, before you recommend a college that its piano department comes up to your standards!

THE SONATA "APPASSIONATA"

A reader asks: "Is there any factual basis for calling Beethoven's Sonata in F Minor, Opus 57, 'Appassionata'?"

None, excepting the word of a fanciful publisher with an eye on sales; yet it would seem that the strife and ardor of the first movement, the celestial calm of the second and the terrifying fury of the last movement point to some personal and passionate experience in Beethoven's life. Ironically, the sonata was dedicated to Count Brunswick, brother of two sisters, Anne and Josephine, with both of whom Beethoven was in love about the time of the sonata's composition. Beethoven was desperately torn between the sisters, one a frivolous and fascinating widow, the other severe, placid, inscrutable. He couldn't decide which to ask to marry him; finally he gave up both of them! So, this stormy F Minor Sonata might well have been the result of the struggle.

THE END

SOLVING PROBLEMS AT TWO PIANOS

(Continued from Page 11)

more commercial. They realize that with the increasing number of such concerts there is an ever growing need for two-piano literature of high order. Since most composers have good appetites and are very much interested in their royalty statements, they view with favor the undertaking to write a work that will receive seventy recital performances in a season, or in the case of a concerto, three to five performances per season with a major symphony orchestra.

It is important to all two-piano teams that composers are beginning to realize the artistic potential in writing for two pianos, as it will constantly increase the performance potential in general.

Schubert wrote many works for two pianos, and received considerable joy from these compositions. He performed them at home with those of his friends who could play the piano. Mozart also played the duo-piano compositions that he had composed for his own enjoyment. There has always been a physical obstacle to the growth of two-piano teams, and this is simple to explain. It requires two pianos. However, it is

quite obvious when we consider the Bachs, Mozarts, Schuberts, Brahms and many other romantics who were interested in this phase of piano playing, that the field has artistic merit. But in their time there were no professional two-piano teams that traveled around the country, moving two pianos from place to place, since these instruments were limited in number.

Our great trail blazers in two piano playing in America were the outstanding teams of Guy Mader and Lee Pattison, Rose and Otilia Sorensen, Ossiip Gabrilowitsch and Harold Bauer, and Josef and Rosina Lhevinne.

Concerning musical arrangements for two pianos today, there are hundreds of them. Lindsay and Covert co-authors of the play "Life With Father," in answer to the question "who wrote that?" said that neither of them could claim sole authorship of any phrase, or even a single word, we feel that this is doubly applicable in our case. We have never credited for a musical phrase in two-piano arrangements. Of course

(Continued on Page 62)

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YOU CAN PLAY BY HEART

(Continued from Page 16)

actually two different notes. The middle "G" played by the one violinist reads "B" to his partner who is looking at it upside down from the other end of the table. The composition is of course mathematically constructed and has a basic plan that anyone can grasp.

This affinity between music and mathematics does not necessarily work equally well in reverse. There is the story of Artur Schnabel playing sonatas with Einstein who is a passionate amateur violinist. The great physicist and the famous pianist had a good deal of trouble agreeing on the tempo and the rhythm. Finally, according to the legend, Schnabel stopped in exasperation and exclaimed: "For goodness sake, Albert, can't you count till four!"

Mozart's penchant for mathematics is also revealed in the astonishing musical dice game he composed. This unique composition consists of one hundred and seventy-six separate slips of paper, each containing one bar of music. The one hundred and seventy-six slips can be combined in hundreds of different ways, each representing a complete and logical composition. The various combinations are obtained by throwing a pair of dice, one throw for each bar. After each throw you consult the key list provided by Mozart and pick a corresponding bar of music. Baby may need a pair of shoes, but what you end up with in this game is a waltz of thirty-two bars, completely harmonized and playable. If you just keep shaking those dice, you may combine enough waltzes to last you a lifetime.

The first rule then, for someone who desires to gain an insight into the technique of memorizing, is to study a score with the mind alone. Play it once or twice if you wish, or listen to it once or twice. But after that, away with the violin or piano; the time is not nearly at hand. That first theme, of how many bars is it constituted? To what key does it modulate? Where does the development section begin. Where is the recapitulation? In what form is the piece written? Sonata form? Variation form? Rondo?

All this is just the ground plan. Now you begin to sing the piece to yourself. Here is where you can make your waste time productive. You should do your singing quietly, inwardly. The memorizing process can be successfully applied while waiting for a bus or riding in it. You can apply it in the bathtub and in bed. If you are at a boring party, you can apply it with immense success while someone else is holding forth. This, of course, you only do when you are in the advanced stages of memorizing a piece and can work on it without

having the score with you. I have done some of my best work while mechanically nodding to a dinner partner who was harranging me. How often have I observed a musician like Montoux thoughtfully tapping the table with his fingers, absently humming between two morsels of lobster Newburg, while someone else was telling a story. What was he humming? Obviously, next week's symphony program. On one occasion I had no knowledge of the program chosen. I carefully watched Montoux at the dinner table, and suddenly I knew, beyond the shadow of a doubt what he was rehearsing underneath his lobster-soaked mustache. It was so obvious: *The March to the Gallows*, from the *Symphonic Fantastique* by Berlioz. How did I know? I caught him making a characteristic sucking sound, which I knew was not directed at the lobster. For those who know Montoux's mannerisms, it was clear that here was an imperative summons to the trombones.

Among the true masters of music there are many who will not even begin to practice a composition on their instrument until they have mentally and musically almost completely mastered it. Unfortunately, a great many students do exactly the opposite. They practice and practice a given piece on their instruments until they are mentally, emotionally, and physically stale, and their musical vitality has gone down the drain.

Those same students will pack up their instruments after a practice period and promptly forget about the whole composition. To the contrary! With the instrument out of the way, this is where you can really rise above the mechanical impediments of execution. Now your mind can work unfettered. Instead of exhausting yourself at the double task of simultaneously conquering technical obstacles and memorizing as well, do your memorizing separately.

I once witnessed Yehudi Menuhin apply this strategy in a masterful and, I would say, rather daring way. He had programmed two new contemporary pieces, a slow number by the South American Garcia and a rapid one by the Englishman Arthur Benjamin. All kinds of unexpected things had happened to interfere with his practice schedule and the day of the concert came without Yehudi being ready.

I was staying with him at the time and drove with him to the concert. We rested for a while at the hotel during the afternoon and Yehudi got up to begin the usual pre-concert routine. He was about to start shaving when he remembered the two new pieces, then the scores on my bed and asked me

to follow them while he whistled the music. With that he disappeared into the bathroom and began to shave and whistle. Soon he reappeared with his face full of soap, the music emerging from behind a mass of white blobs.

I had to stop him after four bars because he had skipped a couple of notes. I made the correction and he continued. A little later I had to stop him again. Thus we continued, Yehudi whistling, I playing Beckmesser. When we got to the end, he started over again. He did not repeat the old mistakes but he made a smaller batch of new ones. At the fourth try the piece was note-perfect. Then we rehearsed the other piece.

That evening Yehudi played both compositions perfectly, by memory. One need have neither the facility nor the daring of Menuhin to apply, in a more leisurely way, the same technique successfully.

Far be it from me to suggest that the task of memorizing should be entirely one of mental and intellectual slavery. As I have said at the beginning, much of it comes, thank heavens, entirely naturally and subconsciously. Listening to recordings while following the score is extremely helpful.

A certain amount of mechanical drudgery is unfortunately inevitable, for fast passages can only be secured by the development of an automatic mechanism, a kind of finger memory so rapid that it runs ahead of the conscious mind and functions independently of it.

Finally, a great many home performances are required before you are really ready. If you are a string player, you should perform the piece with a pianist in order to become thoroughly familiar with the whole score, not just the solo part.

One more thing: the ability to memorize must be developed through

regular training and habit. No matter how difficult you find it, impose upon yourself or your pupil the task of memorizing at least one piece every month. You will discover for yourself what astonishing developments can occur in the course of a few brief months, a year at most.

After dwelling so extensively on the part that conscious and intellectual efforts play in our work, I do wish to emphasize the enormous part played by our subconscious mind. These subconscious functions, of which we know so little, must be allowed to function as freely as possible.

I remember one occasion when I had a particularly bad time trying to memorize a piece. When it mended in one place, it broke in another. Finally, I gave up in despair and tossed it aside. One month later, on a sudden impulse, I started playing it, just to see how much of it still remained. To my amazement, it went faultlessly, with not one break from beginning to end. It was an extraordinary manifestation of the subconscious work that had gone on in my mind after I had discarded the piece.

I hope I have made clear my belief that too much intellectual probing can be as harmful as too little. You know the sad story of the centipede? One day he was sauntering along happily when another animal came along and said: "Hello, Mr. Centipede. Tell me, what method do you use in walking? Do you say to yourself: 'Now foot 77; now foot 34; now foot 13?'"

The centipede replied: "I have never thought about it. I just walk. Give me a minute to figure it out." He stood there for a little while, thinking hard. Then, suddenly, he cried out in fright: "I can't walk anymore; I'm paralyzed!"

THE END

PROBLEMS OF REGISTRATION

(Continued from Page 24)

organ in some places is in complete disrepute today. Some people, like the visiting organist Mr. Skinner tells about, suspect a pretty tone merely because it is pretty.

No doubt some of the "Romantic" organs did gild the lily in the matter of lush tone. We should be on our guard, however, against rushing to the opposite extreme. To admire uncritically any instrument of the "Baroque" type simply because it is of that type is to let the pendulum swing too far in the other direction.

And the problem which confronts most of us is not to design an ideal instrument, but to make the best use of the materials at hand. One should study one's own instrument to learn its strong and weak points.

Never feel that you are obliged to use every stop on the console to get

a good full organ sound. Often the omission of only one or two stops can make a "cloudy" ensemble brilliant.

Organists who attend concerts or listen to symphonic recordings will find the principle demonstrated by comparing a heavily-overscored work like the Bruckner E-flat Symphony or the Mahler First with a well-balanced piece, the Tchaikovsky "Pathétique" for example. Note that the added instruments do not give additional power to the ensemble, but only thicken it. The tone does not sparkle; it becomes muddy and opaque.

In general, the same thing is true of organ tone. When choosing your registration, there is an art in knowing what to leave out as well as what to put in.

THE END

DON'T LOOK FOR SHORT CUTS!

(Continued from Page 19)

work, you are heading in the right direction.

As to working habits, I find it most helpful in learning new songs or new rôles to begin with the words. They remain the key to valid interpretation. First you must understand the words, their language, their sense, the kind of emotion they convey. Next, you begin—slowly!—to bring this understanding out of your inner resources. You can do it only through the clearest possible diction. The best diction, of course, results from sound vocal production; when the voice is unhampered, the syllables flow forth more freely—also, you are free to concentrate on them.

With every word I sing, I make an act of will, determining that my audience shall hear and understand me. I find it a good practice to recite the poem of a song as declamation; to speak the lines of a rôle as dialogue. I first studied the part of Boris Godunoff in Russian. Next, I declaimed it as dialogue. By that time I had a clear understanding of the part. Only then did I begin to combine words with music.

The firmest basis for a vocal career remains the development and care of the body. We can become so immersed in details of technique and interpretation as to forget that singing is primarily a physical function, resulting from muscular activity. Still, that's what it is; and the better the resistance of the physical organism as a whole, the better the chances for good singing.

Singers should set aside a daily period for calisthenics, exactly as they do for vocal practice. Particularly helpful are those exercises which develop the chest. Also, one must build up the sheer body power which makes it possible to sustain exacting work. This, I believe, is best done by developing general strength and vitality—not through excess weight! An older school of thought held it necessary for singers to be on the stout side in order to build resistance; I cannot agree with this.

Both vocally and interpretatively, you build your best work when you think in terms of a long singing career. It is possible to get quick 'breaks' and attention, I suppose; the real test is to make them last. Be wary of any step that won't stand the test of its effect on the singer you'll be ten, or twenty years from now. To meet this test, you'll need the soundest possible habits of production and technique. And you'll need something more: an attitude towards art, blended of respect, responsibility, and a sense of privilege, which will spur you to giving nothing short of your best. If enough of us give that to our work, we'll improve vocal standards. And for this, there are no short cuts! THE END



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SOLVING PROBLEMS AT TWO PIANOS

(Continued from Page 58)

it is a longer process this way, but in the end more satisfactory. The final result is not the work of just one mind, but a collaboration.

The third question that we would like to discuss is, How to rehearse?

We believe in simultaneous rehearsal except for knotty technical problems which must be dealt with individually. The big problem, of course, is to achieve unanimity with regard to the same concept of the music as quickly as possible. To rehearse individually before agreeing on basic musical concepts regarding a work seems to us to be "putting the cart before the horse." And most surprising of all, and to the surprise of everyone, seems to be the fact that this is just one more process during which we will learn together, and agree more quickly on the entire musical structure. Memorizing together is a slightly longer process, but again, as in the case of practicing together, it is an invaluable assistance in an early maturity in understanding.

When we are working and rehearsing, we find that our maximum of concentration goes to about three and one half hours, and no longer. If we are just arranging, it might run to many hours.

To make a good team, the ensemble must be of the highest order. Any disparities, exposed time and time again, will lessen the musical impact of any work. Bad ensemble comes from one simple fact: a lack of agreement between the two parties involved as to a fundamental rhythm in playing. Good ensemble is at once the most important and the least important aspect of playing together. An undue emphasis on the purely mechanical will doubtlessly produce either a nervousness or a slickness in performance which will tend to obliterate the very musical message you are trying to convey. For primarily it must be remembered that two-piano playing can be meaningful only when it is a personal communication from two people concerning

the musical thought of the composer.

The method we have worked out for starting together is simple, but it is a complex thing to explain. It is based on breathing, and involves no obvious outward signal.

We have found that the tape recorder is a splendid mentor in the studio, and undoubtedly will solve many problems and stop many arguments, for nothing is so heartening and yet again so discouraging as hearing a playback of something you have played, whether five minutes later or twenty-four hours later. If the team can be collectively honest the tape recorder (or other recording instruments) can become a most beneficial coach and a reliable critic.

The fourth question which is most interesting to young players is, "How much money can I make?"

If your interest is not in performing in night clubs there are ample opportunities for two-piano teams, and you can make between ten and fifteen thousand dollars a year. Night clubs are not our main interest as we are not in a position to judge them. We are only including the concert, radio, record and television aspects and do not know the circumstances of an engagement in a night club. The fee for duo-pianists seems to range from four hundred to twelve hundred and fifty dollars a concert, so naturally your income would depend on your position in the field, and the number of dates you could garner. Your recording income would fluctuate with the record market and the repertoire that has been released. Recording contracts are very tight, and there are few openings in the field for duo-pianists.

Radio has never seen fit to use classical instrumentalists to any marked degree. This field has largely been given over to singers. With television, there seems to have come the dawn for duo-pianists, since in small duo-pianism is good visually—interesting to watch, and most pleasant to listen to. We are at present engaged in a series of five half-hour television shows a week. THE END

WORLD OF MUSIC

(Continued from Page 52)

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.

Cornell College at Mount Vernon, Iowa, will hold its 55th annual

May Music Festival May 7, 8 and 9 in which the Chicago Symphony Orchestra will participate for the 51st consecutive year. An event of special significance on the program will be 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 Kublik will conduct the Chicago Symphony Orchestra and the Cornell College Oratorio Society in the first performance.

MUSIC OF OLD HAWAII

(Continued from Page 14)

Hawaiian music, namely the ukulele and the guitar, were introduced in Hawaii in 1879 from the Madeira Islands. However, the steel guitar was invented by an Hawaiian school-boy named Joseph Kekuku between 1893 and 1895.

Prior to this the only Hawaiian stringed instrument was the ukeke, a thin strip of wood about the size of a foot ruler slightly bent and with the ends connected by three strings, originally of coconut fiber sennit, but after the coming of white men, horse hair. One end of the stick was pressed against the lips, the mouth cavity forming a resonator. Singing and at the same time plucking the strings gave a soft but distinctive sound.

According to Edwin H. Bryan, Jr., Curator of Collections and Acting Director of the Hawaiian Museum in Honolulu, the most important wind instrument was the nose flute, *ohi hano iha*. It consisted of a section of bamboo, closed by a node at one end, near which there was a single nose hole, and with two or three finger holes. Air was blown from one nostril (the other being stopped with the thumb) across the end hole. A surprising range of notes could be produced by holding the fingers tightly or loosely. Other wind instruments were gourd whistles, *ipu hokio*; ti leaf whistles, *puhi*; and the conch, *pu puhi*, the last having been used by blowing signal blasts. The Hawaiian jew's harp, *nianiani* (singing splinter), consisted of a flat piece of bamboo with a longitudinal slit against which was fastened a thin narrow piece which vibrated when the instrument was held against the lips and sung through.

The instruments of percussion were most extensively used in beating time for the hula. Chief of these was the *pahu*, a drum of hollowed coconut trunk with sharkskin head. It was struck with the hand. Perhaps even more extensively used was the *ipu hula*, consisting of two large gourd halves joined neck to neck like an hourglass. It was held in the left hand by a loop of fiber, attached at the joint between the calabashes, and was lifted and dropped on the ground or a padded surface as well as struck with the right hand. The *pu-hia* was a small drum made of coconut shell with a fishskin head, which was tied on the knee and struck with a knot-tipped cord (*ka*). The *alioli* is a gourd rattle, containing seeds or pebbles, and trimmed with feathers and tapa, shaken by the dancers and still used in modern hulas.

The basis of the tune is an old song, *The Lone Rock of the Sea*. After the Queen put the Hawaiian words and the music on paper, the English translation was made by Charles E. Wilson, father of Honolulu's Mayor Wilson. The song was first published by Martin Gray of San Francisco.

The music of Old Hawaii lives still in the Islands, perpetuated by serious groups of Hawaiians who teach the art of making and playing the previously described instruments, popular centuries before the ukulele and steel guitar.

Leaders in this scholarly program to preserve ancient culture are Kakaie and Lokalia Montgomery of Honolulu, who patiently train today's Islanders in the arts of their ancestors. Thousands of Island residents and vacationers attend the newly inaugurated concerts at Waikiki, featuring the Montgomeries and their talented young artists performing ancient hulas to the music and instruments of Old Hawaii.

The *pu-ili*, sections of bamboo, part of whose length is split into long slender teeth, were struck against each other and the performer's body, to produce a rhythmic rattle; they also are still used to accompany certain modern hulas. Sections of unsplit bamboo of different lengths, *ohi keeke*, were also struck; and lengths of hardwood, *kalaau*, two to five feet long were struck with shorter pieces of wood. *Ili-ili*, castanets made of smooth pebbles, were clicked together in the hand, and the rattling of dog-tooth anklets added to the rhythm.

One particular reason that Hawaii has always been distinguished because of its music is that its royalty has always personally promoted the flourishing of the twin arts of music and the hula in the Islands.

Hawaii Poni, Hawaii's national song was composed by none other than King Kalakua and set to music by Henry Berger, the King's royal bandmaster.

Besides King Kalakua, his brother Prince Leleihoku and his sisters, Queen Liliuokalani and Princess Likelike, were all gifted musicians and composers. Each left songs that are sung today.

The most famous and best-loved of Hawaii's songs is *Aloha Oe*, composed about 1882 by Queen Liliuokalani while returning on horseback from a day spent at the home of the King's chamberlain, Edwin Boyd, on the windward side of the Island of Oahu of which Honolulu is the principal city.

The basis of the tune is an old song, *The Lone Rock of the Sea*. After the Queen put the Hawaiian words and the music on paper, the English translation was made by Charles E. Wilson, father of Honolulu's Mayor Wilson. The song was first published by Martin Gray of San Francisco.

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LETTER TO MY PUPIL'S MOTHER

(Continued from Page 20)

sition to evaluate properly the returns from your investment.

It must be true that the sins of the fathers become inherent in the children even into the third generation. But if this be true, are not their virtues equally inheritable? Is it not possible to implant in your progeny, through the person of Franklin, the virtue of intellectual culture, and thus diminish somewhat the inclination to the blight of poverty? It is an excellent opportunity to better the inheritable environment of your family, and to guide the feet of those who follow toward an ascending destiny.

In ancient Greece music was considered one of the prime disciplines, the study and practice of which were necessary for admittance to the schools of philosophy. The Greeks were wise enough to put it to use for the moral and mental training it afforded toward the achievement of intellectual and spiritual awakening. They called music a discipline—and it is just that. The attempt of its mastery demands sacrifice; in time, in patience, in consistency, and in courage. And as it exacts tribute, it reciprocates by returning the offerings to the donor, not intact, but many times strengthened.

These powers and the tendency to use them grow in quality and quantity through the successive generations. The family whose financial, social and intellectual position you may envy, and which you may have considered more favored by fortune than your own, is only enjoying the benefits of legitimate ancestral accretions. Talents essential to progressive evolution have been cultivated and firmly established in the inherent environment by its fathers. For such families the way of musical education is made easier. The proper value of the undertaking is understood, and a routine of intelligent

discipline is a natural habit. But for one attempting the first step on this ladder of family betterment, the way is filled with disadvantages that can be overcome only by sheer power of determination.

By providing Franklin with two years of musical study you have almost succeeded in placing his foot on the first difficult step of the ladder. You have presented to him a means of fulfilling his own personality, and at the same time, you have applied the impetus that should carry forward through future generations. Now, when some of the benefits of this action are already being enjoyed, and its full significance can be estimated, you withdraw in favor of a course that must surely implant the pattern of failure more firmly in the life of your son than it is in your own.

For him, at an age when he is incompetent to choose, you have deliberately ordered a life of enslavement. Social workers, housing programs and financial doles, will be of little avail in attempts to free him. Even Congress itself could not legislate him out of his captivity.

Some day you will likely see him caught in the monotonous routine of extracting an existence amid the mire of a sewerline excavation; or you may see him attached to a garbage truck as it makes its dreary rounds. Then you may realize that he is being held fast by invisible chains—the chains of ignorance that you this day have helped to fashion.

Or, as many do, you may refuse the truth and cry, "Discrimination!" If so, your pronouncement will be correct. He will have been forced there by discrimination—the discrimination you have used today.

Sincerely,

Frank C. Clark

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 23)

appraisal of his own creation. What standards does he set for himself? Obviously this is the best work he can do, or he would not have entered it in the show.

"Taste is a discriminating, critical faculty. The perception of beauty is essentially inspirational. But what sort of inspiration prompts a painter to render a distorted, ugly and repulsive design?"

"The modern artist claims that the external nature failed him, therefore he must try to create something out of nothing. The result, in most cases, has been not only inane but actually revolting. To disregard entirely the knowledge of the past brings us to a sort of artistic infamy."

And this from another contributor:

"You can bet your last tube of paint that when the public gets back its old sense of humor there's going to be a counter-revolution that will consign much of the present paranoic claptrap to the cellars of oblivion."

Good. Sensible. And it seems to me that if we substitute "music" for "art," and "composer" for "painter," the above fits beautifully into the contemporary musical picture, above all the last part of the second quotation which applies so perfectly to certain things we hear in concert halls and over the radio, foisted in the name of music upon our tortured ears by sensation-hungry freaks.

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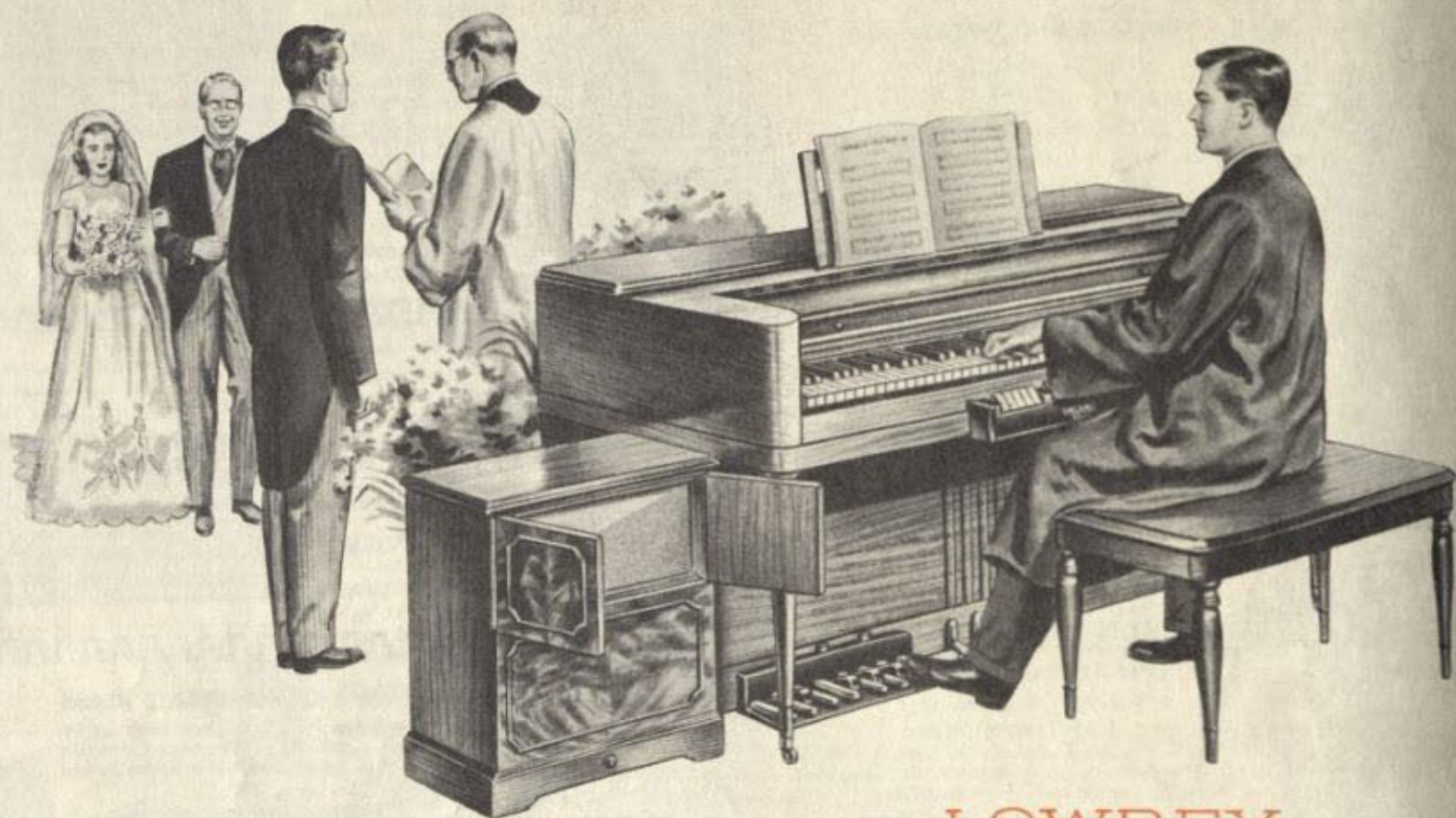
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