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Volume 70, Number 10 (October 1952)

Guy McCoy

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Etude

OCTOBER 1952
40 CENTS
\$3.50 A YEAR

the music magazine

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The Young Conductor
Thomas Schippers

Building the
Concert Program
Eleanor Steber

Piano Study
and the Schools
Cecile Hindman

The Language Problem
in Singing
Elena Nikolaidi

Bread and Butter Music
James Francis Cooke

The Magic of the Harp
Mildred Dilling

DENMARK'S ROYALTY BOWS TO THE BALLET AND ITS COMPOSERS

By Verna Arvey

(See Page 10)

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English translations by Constance Wardle

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LETTERS

T O T H E E D I T O R

Over Seventy Years in Music

Sir: In the June issue of ETUDE there was an article, "Seventy Years of Music." I think I can equal that. I will be 80 years, next January. My Mother and Father were both teachers of piano and voice. I played in Concerts when I was three years old. At the age of six I played (left hand) all the duets in the book; at the age of thirteen, I had two piano pupils. Later, I studied voice and organ at Oberlin Conservatory, then played in church in Akron, Ohio.

A few months ago I played the piano in Santa Barbara, California, and got paid for it and enjoyed it. Now I am playing *Caprice, Viennois, Clair de Lune, Waltz of the Flowers, Liszt's 2nd Polonaise* (parts of it) and others. I hope to return to Santa Barbara.

Annie Laurie Kilbourn
Central Point, Oregon

Articles

Sir: I wish to express my appreciation for the articles and songs in your magazine. They are very interesting. I have been getting ETUDE since 1949 and still can find a few minutes each night to sit down and play your beautiful pieces. Each magazine has good and different articles. I hope that ETUDE will last forever.

Francine Herman
Brooklyn, New York

Sir: I cannot tell you how much constructive benefit I have received from each issue of ETUDE. My teaching schedule is full, and I have my reading hours rather far apart, but this magazine always is read!

I am especially benefited by Dr. Dumesnil's page—"The Teacher's Round Table." It is not high-hat, but always remains on a high level of good taste, for discriminating musicians. His knowledge seems so spontaneous, as though it came

from a natural source of memory, and not from reference books. My students all enjoy and profit by this page, and speak of liking it better than other informative efforts, as it has humor that is appealing and human.

We look forward to many more ETUDES—and thank you.

Mrs. William B. Willison,
Sturgis, Michigan

Sir: Let me offer you my most sincere congratulations on the growing development of your ETUDE, especially upon the daily increase in its circulation among the musicians, music teachers, and music lovers of this country (Japan).

I've been an ETUDE subscriber for twenty-eight years, but for a while I couldn't read ETUDE because of World War II. Nowadays I can read it every month in turn. So I am delighted with your magazine and I am eagerly awaiting my next issue.

I have been quoting several articles so often to my students, as I am a teacher of music in Suma Municipal Upper Secondary High School. In view of this fact, and in order to meet the requirements of us, allow me to suggest that it would add much to the usefulness of your valuable magazine, if you could spare columns for stories suitable for us, such as an article on educational problems; for instance, How to Teach the Chorus, School Band, Orchestra, or composition and arranging.

Therefore I write to tell you how much I enjoy your magazine. I look forward to it every month. Sometimes your music isn't too good and other times the whole music section appeals to me. I wish you would put in more modern music.

Thank you and your staff.

Yoshiho Ikuma
Kobe, Japan

THE COVER FOR THIS MONTH

ETUDE, on its cover this month shows the Danish National Symphony Orchestra of the State Radio, which this fall is touring throughout the United States. The orchestra is conducted by Erik Tuxen and Thomas Jensen. The photograph on the cover, secured through the courtesy of the Danish Information Service, was taken in the concert hall of the Danish State Broadcasting House in Copenhagen.



GUIMAR NOVAES photographed at the Steinway by Adrian Siegel

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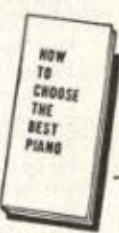
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NEW



By GEORGE GASCOYNE

Schumann: *Dichterliebe Song Cycle*

This lovely work of Robert Schumann is given a meritorious recording as sung by Pierre Bernac with Robert Casadesus providing most artistic and sympathetic piano accompaniment. Mr. Bernac sings with great intelligence and catches the delicacy and charm of these beautiful songs most effectively. Indeed his voice seems especially suited to most of the songs in the cycle. (Columbia disc.)

Gluck: "Alceste"

A full-length recording of this classic work is now available in a performance which in the main is

entirely satisfactory. Perhaps the best known aria from the opera is *Divinités du Styx* which is here sung by Ethel Senger. Others in the cast are Enzo Seri, Bernard Demigny, Jean Mollien, and Jean Hoffman; they are ably supported by the Paris Philharmonic Orchestra and Chorus, under the direction of the capable Rene Leibowitz. Students of opera history will welcome this recording. (Oceanic, LP disc.)

Beethoven: *String Quartet in B-flat, Op. 130*
Quartet in A, Op. 18, No. 5
Quartet in F Minor, Op. 95

Walter Barylli, Viennese violin.
(Continued on Page 7)

THE COMPOSER OF THE MONTH



The October "composer of the month" is none other than the noted pianist and composer, Franz Liszt. Famous as the creator of the symphonic tone poem, he remains one of the most unique figures in all musical history.

Respected as a man and artist, he was entirely free from envy and jealousy; he was worshipped as a teacher and friend by his many followers; he stood supreme as a pianist, composer and conductor. Liszt was born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886. His first lessons were with his father, and such progress was made that at nine years of age,

the boy appeared in a concert at Odenburg, playing the difficult E♭ Concerto by Ries. In 1821 the family moved to Vienna, where young Franz had lessons with Czerny. It was here also that he had his memorable meeting with Beethoven. Refused admission to the Paris Conservatory on the pretext that it would violate a rule prohibiting enrollment of foreigners, Liszt, following the death of his father, settled in Paris and embarked on a teaching and performing career that brought him into prominence among the highest musical and art circles of the time. For more than a decade he reigned as the greatest pianist who ever lived. His generosity in assisting fellow artists knew no bounds and his reputation along this line equaled that of his fame as a musical personality. As a composer he stands in a prominent position in musical history. His creation of the symphonic poem grew out of his realization of the immense possibilities of program music.

In 1870 he conducted the Beethoven Festival at Weimar, following which he spent each summer in this place. The last years of his life were divided between Weimar, Pest, and Rome. His death in 1886 occurred in the midst of the Wagner Festival.

Liszt's *Consolation, No. 4* is included in the music section of this month's ETUDE, on Page 28. Also a Master Lesson by Guy Maier, on the *Consolation, No. 4* will be found on Page 26.

PIANO TEACHERS INFORMATION SERVICE

A quarterly newsletter, 8 1/2 x 11, punched for inserting in loose-leaf notebook, containing current lists of:

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Musical Oddities

By NICOLAS SLONIMSKY

A DRASTIC WAY of dealing
with music critics who fail to
appreciate an artist's talent, was
successfully applied by Ole Bull,
the famous Norwegian violinist.
His son, Alexander Bull, proudly
recalls the episode in an interview
published in the *Boston Transcript*
of November 27, 1892.

"My father was a man of im-
mense physical strength. He had
a very deep chest, and a nerve not
easily disturbed. On one occasion,
while he was playing in Madrid,
he was visited by a newspaper
writer who had basely misrep-
resented him in the public prints.
My father requested him to re-
tract what he had written. He
refused to do so. Whereupon, my
father seized him by the collar,
and throwing open the window,
held him outside at arm's length.
It is needless to say that the critic
very soon changed his mind."

ALFRED POCHON, eminent
Swiss violinist and one of the
original members of the Flonzaley
Quartet, reports a canine reaction
to modern music. He had three
dogs in his villa in Switzerland.
They were trained to listen to re-
hearsals without a whine, as long
as the Flonzaley Quartet played
classical music. But when the mu-
sicians struck the first notes of a
Schoenberg Quartet, the dogs
raised a violent howl. No amount
of persuasion would make them
desist. It must be said that their
opinion was amply confirmed by
the audiences at the early per-
formances of Schoenberg's works,
which were invariably accompa-
nied by riotous howling.

Like all mortals, musicians are
apt to meet with accidents, caus-
ing injury to themselves and often
to their instruments. One of the
most unusual of such accidents is

reported by Thomas Ryan in a
letter to the *Boston Transcript* of
June 13, 1896:

"Calling yesterday on my ex-
mable friend and lifetime col-
league, Mr. Wulf Fries, I learned
from him that the young lady
'scorcher' who ran into him in
Harvard Square, throwing him
violently to the earth and smashing
a pretty good violoncello, had not
yet declared herself. It would be
a proper thing for her to pay dam-
ages. Mr. Fries received a blow
on the back of the head, obliging
him to stay in bed a whole week,
not to mention a slightly sprained
ankle and stiffened arm. While
confined to his bed, he suffered
the loss of two concert engage-
ments for which he had rehearsed.
The cello may be an invalid for
life. The immediate pecuniary loss
to Mr. Fries exceeds \$75. I hope
that this little note will meet the
eyes of the young lady and that
she is able and willing to do the
fair thing."

Both the injured musician Wulf
Fries, and the signatory of the
letter, Thomas Ryan, were original
members of a string ensemble
formed in Boston in 1849 as the
"Mendelssohn Quintette Club."
Wulf Fries was the brother of
August Fries, the first violinist
of the ensemble. Thomas Ryan,
who played the viola and doubled
on the clarinet, was the manager
of the Mendelssohn Quintette. In
his day it was a famous organization,
which extended its tours to the
then Wild West, to the Sandwich
Islands (the present Hawaii), Aus-
tralia and New Zealand. They
survived their fame. Wulf Fries
died in 1902, and Ryan, in 1910.

It is not known whether the
"scorcher" ever made pecuniary
amends for the smashing of the
"pretty good violoncello." In-
identally, a "scorcher" is an ex-
pression meaning one who
drives a carriage with excessive
speed.

A friend asked Massenet how
he managed to compose so much
while maintaining a full teaching
schedule at the Paris Conservatory.
"Very simple," replied Massenet.
"I work while you sleep."

When Eugen d'Albert sent his
biographical notice to Alfred Ein-
stein for the 1927 edition of Rie-
mann's Dictionary, he asked that
only his celebrated wives should
be included. Einstein graciously
complied and listed only three
wives out of six in the article on
d'Albert. The most celebrated of
them was d'Albert's first wife, the
Venezuelan pianist Teresa Car-
reño. It was about her that a Berlin
critic once wrote: "D'Albert's first
wife played his Second Piano Con-
certo at the third Philharmonic
Concert."

Eugen d'Albert is a perfect
subject for a flamboyant biog-
raphy. So many extraordinary
events, apart from his matrimonial
redundancy, were packed into his
life that there is no need to roman-
tize the facts, a practice that is
almost compulsory with biog-
raphers when they write the life of
Beethoven, Schubert or Chopin.
He was born in Glasgow in 1864,
where his German father was a
leader of dance bands in the salons
of the British aristocracy. At the
age of seventeen, d'Albert played
his Piano Concerto, which aroused
such enthusiasm that the staid Lon-
don journals proclaimed him a
genius, a new Mozart, or at least
a new Mendelssohn. But young
d'Albert repaid the country of his
birth with astounding ingratitude.
He wrote to the editor of the
"Musical Standard": "I scorn the
title, English pianist. Unfortu-
nately, I studied for a considerable
period in that land of fogs, but
during that time I learned abso-
lutely nothing. Only since I left
that barbarous country, have I
begun to live. And I live now for
the true, glorious German art."

The letter was written in Ger-
man, for in the meantime d'Albert
had gone to Germany and had be-
come a militant German patriot.
The teachers he so bitterly scorned
were two great Englishmen, Arthur
Sullivan and Ebenezer Prout. Yet,
on the evidence of his early music,
he must have learned a great deal
in England. His First Piano Con-
certo, full of luscious harmonies,
and resplendent in pianistic bra-
vura, is an extraordinary accom-
plishment for a young boy. But
the longer he lived and the more

wives he married, the less exciting
were his numerous symphonic,
pianistic and operatic works.
When he played his Second Piano
Concerto in America in 1905, it was
described by a New York critic
as "a masterpiece of the common-
place, packed with shopworn ideas
from old curiosity shops of Brahms
and Liszt." Another critic said
that d'Albert's music consisted of
"Wagnerish bits of harmony in
Brahmsian surroundings."

Eugen d'Albert died in Riga,
Latvia, in 1932, during the divorce
proceedings brought against him
by his sixth wife.

HERE IS A QUESTION to
stump the experts: What fa-
mous British composer conducted
the band in a lunatic asylum? The
answer is: Elgar. He was the
bandleader of the Worcester Coun-
ty Lunatic Asylum Band from
1879 to 1884. Apparently his as-
sociation with maniacs did not
depress him unduly. He even wrote
a piece for the band, entitled *Quad-
rille for an Eccentric Orchestra*.

Elgar was quick at repartee.
After he conducted his "Cockaigne
Overture" a wag remarked: "Coc-
caine is an anaesthetic; so why
don't you put a subtitle, *Chloro-
form*?" "Ether would do," re-
plied Elgar.

The word Cockaigne, of course,
stands for the land of the Cock-
neys, and Elgar's "Cockaigne O-
verture" contains tunes whistled by
London street vendors advertising
their wares.

When the famous scientist
Lord Kelvin perfected his "sound-
ing machine" for taking deep sea
measurements, he was asked by
one of his associates the purpose
of a coil of piano wire in the con-
struction. Kelvin replied that it
was for sounding. "Sounding?
What note?" persisted the in-
quirer. "The deep C," Lord Kelvin
quipped.

In 1907, George Bernard Shaw
was asked by Colonel Mapleson,
the impresario, to write the li-
bretto for an opera to be com-
missioned to Saint-Saëns. Shaw
replied in his characteristic man-
ner: "Unfortunately, I have a prior
engagement with Richard Strauss,
which is at present rather hung
up by the fact that I want to write
the music and he wants to write
the libretto and we both get along
very slowly for want of practice."

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2/4 Meter, 4/4 Meter, The Dotted Half-Note,
The One-Beat Rest, The Two-Beat Rest, The
Four-Beat Rest, Eighth-Notes, You Begin to
Compose, You Compose a Melody.

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and Flats, Accidentals, The Natural, Counting
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Tie, Intervals, The Names of Intervals, An In-
terval Trick, The Story of Scales and Keys,
Ladder Lines, Counting and Beating 2/4 Time,
Beating 3/4 Time, Beating 4/4 Time, Harmonic
Intervals, We Compose Two Melodies, Compos-
ing with 4ths and 5ths, Composing with Mixed
Intervals.

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Melodies with 3rds, Composing Three Melodies
with 4ths and 5ths, Composing Three Melodies
with 3rds and 4ths, Composing Three Melodies
with 3rds, 4ths and 5ths, A New Interval—the
6th, Composing with Mixed Intervals, Compos-
ing Downward, Composing Upward, A Story
About Chords, The Four Voices of a Common
Chord, The Three Positions of a Common Chord,
Chord Positions in Other Keys, The Perfect
Cadence, The Minor Mode, Major and Minor
Thirds, Major and Minor Sixths, Major and
Minor Triads, How to Make a Melody—Shape
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The Beginnings of the Romantic Piano Concerto By Florence Hollister Garvin

Only a very few of the Master Composers of the last century have used the piano as an orchestral instrument. This was not so in the days of Bach and Handel when many of the great composers conducted their works seated at the keyboard of the harpsichord or early forms of the piano.

The tone color of the piano is so distinctive that it stands out in the tone mass. In the same passages it is conspicuous above all instruments by its clear ringing beauty in andante passages. However, when employed as a solo instrument with the modern symphony orchestra in a great concerto the combination is ideal.

If you happen to have had the opportunity to hear such a pianist as Camille Saint-Saëns play one of his piano concertos with a great symphony orchestra you were probably startled by the fact that you were hearing a duet between the soloist and the orchestra. That, however, had not been the aim of most composers of concerti.

Miss Garvin's well presented book has to do with the concerti of the Romantic period when the concerto was developing into a definite form. She has made many points extremely clear to the students of works of Hummel, Weber, Mendelssohn, Schumann, Chopin and Liszt. The book is definitely instructive and helpful. There is a vast leap from Hummel's Opus 89 to Ravel's Concerto for Piano and Orchestra written about 1931. It is a leap from an uninspired formal classic to a rhapsody of high order, and the leap is a spectacular one.

Vantage Press \$2.50

The Organ By William Leslie Sumner

William Leslie Sumner, formerly organist at King's College, London; Membre d'Honneur des Amis de l'Orgue, Paris; Hon. Fellow of the Institute of Musical Instrument

Technology, London; Professor at Nottingham University, has produced one of the most voluminous and scholarly works upon the organ your reviewer has seen. It is really a remarkable history of the instrument, the principles of its construction and its use. The work is splendidly documented and what is more unusual in a work which might have been impossibly pedantic it is really very readable. It will remain a remarkable book of reference—most valuable to organists. It is complete with little anecdotes that are most picturesque. For instance, we find that in 1644, organ playing was prohibited for church services in England. At Westminster we read "The soldiers of Westborne and Caewood's companies, were quartered in the Abbey Church where they broke down the rayl about the altar, and burnt it in the place where it stood; they broke down the organ and pawned the pipes at several Ale houses for pots of Ale. They put on some of the Singing-Men's surplices and in contempt of that canonical habite, ran up and down the Church; he that wore the surplices were the hare, the rest were the hounds."

The rebellion against music in the church was even commented upon by Erasmus who wrote, "There was no music in St. Paul's time. Words nowadays mean nothing. They are meer sounds striking upon the ear, and men are to leave their work and go to church to listen to worse noises than were ever heard in Greek and Roman Theatre."

After the restoration, great numbers of organs were built and rebuilt. One interesting point brought out is that Pedro De Gante, a priest and musician who founded the best music on the American Continent in Mexico, was possibly a half-brother of Charles V.

His chapters upon the study and use of the organ, and the organ in the new world, are especially valuable.

Philosophical Library \$10.00

New Records

(Continued from Page 3)

ist, is known to America only through his recordings, which reveal him as a serious, meticulous artist. In these recordings made by the string quartet bearing his name, the Beethoven music is presented with style and a complete knowledge of the requirements of the scores. One disc is given over to the Op. 130 while the other two named works are paired on another disc. (Westminster, two discs.)

Liszt: Sonata in B minor Funerailles

Played by the late Simon Barere, these recordings were made during one of the last Carnegie Hall appearances of this sterling artist. Barere was a pianist who brought a great amount of artistry to his playing and this recording made under difficult conditions is sure to find favor with many. (Remington, one disc.)

Ravel: Piano Music

Robert Casadesus has recorded all of the piano music of Maurice Ravel, including the four-hand numbers *Ma Mère l'Oye* and *Habanera* in which he has the assistance of his accomplished wife, Gaby. These are masterful interpretations played as only Casadesus could play Ravel. Everything seems to be in good taste and done just as Ravel would wish. This is a recording of genuine value to the connoisseur. (Columbia, 3 LP discs.)

Messenger: "Monsieur Beaucaire"

This light typically French operetta in a somewhat abridged version is now available on records. The capable cast includes Michel Dens in the title rôle; Rene Lenot (*Molyneux*) Gilbert-Morin (*Lord Winterset*); Martha Angeli (*Lady Mary Carlisle*); and Lili-anne Berthon (*Lady Lucy*). The Raymond Saint-Paul Chorus and Lamoureux Orchestra are conducted by Jules Gressier. (Pathé-Vox.)

Handel: Seven Concertos for Flute and Harpsichord Bach: Six Bach Sonatas

Some of the most gratifying melodies of Handel are to be found

in the Seven Concertos which have been excellently recorded by two artists of their respective instruments; Julius Baker, flutist, and Sylvia Marlowe, harpsichordist. The same two sensitive musicians do outstanding work in the Bach Sonatas. (Decca, two discs.)

Mendelssohn: Overture to a "Midsummer Night's Dream" Weber: Overture to "Oberon"

Here is an excellent recording of two favorite works. The Mendelssohn overture is played by the Berlin Philharmonic conducted by Ferenc Fricsay and the Weber work is performed by the same orchestra conducted by Eugen Jochum. (Decca one 10-inch disc.)

Ravel: Quartet in F

The Paganini Quartet has made a new recording of this Ravel opus, and a combination of sensitive playing and intelligent engineering has resulted in a performance which presents the true Ravel. (Victor, one 10-inch disc.)

Beethoven: Romance No. 1 in G Romance No. 2 in F

Among the most gratifying of violin works are the two Romances of Beethoven. They are here presented on splendid recordings made by Joseph Fuchs with Thomas Scherman and the Little Orchestra Society. Mr. Fuchs is among the foremost violinists of the present and his Beethoven playing is all that it should be. Violin students would do well to secure this record and make a serious study of it. (Decca—one 10-inch disc.)

Mahler: Symphony No. 8 (Symphony of a Thousand)

This stupendous work has been given a truly outstanding recording in this 2-disc set as performed by the Vienna Symphony, the Vienna Kammerchor, the Singakademie, and the Vienna Saenger-Knaben, with the necessary soloists. All under the very capable direction of Hermann Scherchen. This is a big order and all concerned deserve commendation for the manner in which the recording has been accomplished. (Columbia, two 12-inch discs.)



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THE WORLD OF Music

The Philadelphia Orchestra which opens its 53rd season in October will present several outstanding choral works during the season—this because of the great success of a number of such programs given last year. These will include Honegger's "Jeanne d'Arc au Bucher," with Vera Zorina as narrator, the Temple University Choirs, and the St. Peter's Boys' Choir; Mahler's Second Symphony, with the University of Pennsylvania Choral Society; the Brahms Requiem, with the Delaware County Choral Society. Guest conductors will be Pierre Monteux, Paul Paray, and Alexander Hilsberg.

The National Music Camp at Interlochen, Michigan presented in August the Berlioz Requiem. Because of the large enrollment in the camp, the Requiem was performed with all of the elements called for in the score: a 250 piece orchestra, sixteen tympani players, four brass bands, and a 500 voice chorus.

Riccardo Martin, numbered among the earliest American tenors to sing leading rôles at the Metropolitan Opera, died in New York City, August 11, at the age of 77. He was born Hugh Whitfield Martin, but took the name Riccardo for his early appearances in Verona, Italy. He sang at the Metropolitan from 1907 to 1918. He created the principal rôles in several important American Opera premières.

The National Association for Music Therapy will hold its third annual meeting in Topeka, Kansas, October 30, 31, and November 1, in the Hotel Kansan. Applications for active, associate, or student membership may be made to Mrs. H. Dierks, 5050 Oak Street, Kansas City 7, Missouri.

Joseph Wagner has been re-engaged as conductor of the Orquesta Sinfonica Nacional de Costa Rica for another season. Maestro Wagner who has been conductor of this organization since 1950, is the first native-born American to become the permanent musical director of a Latin American Orchestra.

"The Farmer and the Fairy," a new chamber opera by Alexander Tcherepnin of the DePaul University School of Music faculty was given its world première on August 13, at the Aspen (Colorado) Summer Music Festival. Commissioned

by the Aspen Festival Institute, the opera was sung by a cast which included Anne Bollinger, Leslie Chabay, Richard Leach with the Aspen Festival Orchestra, conducted by Joseph Rosenstock.

A survey made by the **American Symphony Orchestra League** reveals some interesting facts regarding the make-up of the programs of smaller orchestras throughout the country. The composer most frequently heard was Mozart, which may be a surprise to some. The next most often played were Beethoven, Wagner, and Tchaikovsky, with Johann Strauss being fifth and Bach sixth.

Edwin R. Fisinger, a Chicago composer is announced as the winner of the W. W. Kimball Award of \$200.00, in the annual contest sponsored by the Chicago Singing Teachers Guild. This Award has been an annual event for the past 15 years.

Luigi Dallapiccola's Concerto for Piano and Chamber Orchestra was given its American première on Saturday, August 16, by the NBC Summer Symphony, conducted by Massimo Freccia, with the composer at the piano. This marked the noted Italian composer's first appearance as a pianist in this country. Dallapiccola, although not well-known in America, is regarded as one of the leading present day composers of Italy.

The Berkley Summer Music School, conducted this past summer by Harold Berkley, at Bridgton Academy, Long Lake, Maine was one of the most successful in the history of this school. An added feature which had great appeal was an expansion of the chamber music activities to permit vacationing amateur chamber music players to participate in regular supervised sessions.

Jack K. Lee, assistant conductor of bands and drillmaster at the University of Michigan, has resigned to accept the position as associate professor of music and director of university bands at the University of Arizona.

Peggy Ann Alderman, 21 year old vocalist of Winston-Salem, North Carolina is the winner of the first annual Marie Morrissey Keith School (Continued on Page 57)

The twenty-one-year-old conductor of an important television opera première discusses the problems of



The Young Conductor

from an interview with Thomas Schippers
as told to Myles Fellowes

THE NEW YORK CITY CENTER presentation of Menotti's "Amahl and The Night Visitors" (April 1952) provided dual interest in the first stage performance of an important new American opera, and the emergence of a conductor to whom Virgil Thomson ascribed "nascent star quality." This rising luminary is Thomas Schippers, born in Michigan twenty-one years ago, eighteen of which he has spent with music. Mr. Schippers gave evidence of unique endowments before he was three, began piano study at four, and gave his first concert at the quite early age of six.

At fourteen he was on his own. He busied himself with teaching and accompanying, and looks back upon one happy year when he did nothing but study piano with Olga Samaroff, and composition with Vaclav. At sixteen, Schippers allowed himself a period of self-testing as organist and choir director in a Philadelphia church, where he became fascinated with conducting. The next year, he was coaching at the Metropolitan Opera. When Schippers was eighteen, he entered the Young Conductor contest sponsored by Eugene Ormandy and the Philadelphia Orchestra. "I entered the contest rather illegitimately," Mr. Schippers

confesses: "I'd had no conducting experience whatever—hadn't learned baton technique—but I had a solid background of theoretical subjects. Most of all, I felt I had to take a chance and see what would happen. I think you've got to test yourself out in all fields to learn what's in you and what isn't. Somehow, I got to the finalist stage and there I stood, for the first time as conductor, facing the Philadelphia Orchestra. I came in second; but with the thrilling sound that orchestra gave me I knew that from then on, I had to conduct."

A few years later, when Schippers directed Menotti's "The Consul" on Broadway, he asked the boy who had won first place in Philadelphia to share his conductorial duties with him.

After a period of conducting oratorio, Schippers became conductor of The Lemonade Opera. Next came a piano tour of South America. On the day of his departure, he was engaged to direct "The Consul," and four days after his return, conducted his first rehearsal of this work, with Toscanini among those present. Schippers was then nineteen.

After conducting "The Consul" to enthusiastic acclaim, he went to Italy as musical director of the film version of Menotti's

"The Medium," and remained abroad eighteen months absorbing music and art and conducting in London, Paris, Rome, and Geneva. Then he was called into the Army. On the day of his discharge, Schippers was engaged by the New York City Center Opera. His other recent commitments include the television world-première of "Amahl and The Night Visitors," and appearances at the Lewisohn Stadium concerts and as guest conductor with the NBC Symphony Orchestra.

"In discussing the young conductor," says Mr. Schippers, "I feel a hesitancy that grows out of having no experience but my own to draw on, and not too much of that. However, I think that the conductor's training can't be settled entirely in terms of formal studies. Of course, there must be an enormous amount of study—one lifetime seems hardly long enough to crowd it all in—but after you've got your theoretical knowledge, there's still the question of what to do with it. As far as I know, the answer lies in two points: to aim for thorough musicianship rather than for some specific professional goal; and to keep testing yourself, over and above lesson assignments, to discover your capacity. (Continued on Page 62)



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has always given great
encouragement to the Ballet
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Knudage Riisager, composer for the Danish Royal Ballet

(above) Their Royal Highnesses, the King and Queen of Denmark and their guests, the King and Queen of Sweden, watching the Danish Royal Ballet in the Royal Theatre in Copenhagen

ON THE STAGE of the Royal Theatre in Copenhagen one night in June of 1951 stood a great character dancer, Aage Eibye, bowing to right and left for a few seconds. Since curtain calls in this theatre had long been abolished to avoid jealousy between artists, the occasion was indeed an unusual one. It marked the coming retirement of Aage Eibye after many years of service to his King in the Royal Danish Ballet. And in their box, attentive and appreciative, sat King Frederik and Queen Ingrid, honoring—by their very presence—this artist who had made such a substantial contribution to one of Denmark's fine cultural projects.

This was only one of the many times and the many ways in which Denmark's rulers have encouraged the arts. The result has been that the Danish people on the

by Verna Arvey

whole are culturally alert, artistically discriminating. The Royal Theatre in Denmark has inherited the traditions of several hundred years, dating back to the time of the Norwegian playwright, Ludvig Holberg, in the early eighteenth century. The Theatre itself was built in 1748, on a site in Copenhagen donated to the people by King Frederik V, subsidized at first by the city and in 1770 taken over by the King. Of course the Chapel Royal Orchestra immediately became attached to the Theatre, after which dramas, operas and ballets were presented there constantly, just as they are today. The old theatre building was supplanted by a new, adjacent edifice in 1874. This has more adequately served the arts since its facilities have been improved from time to time to correspond to all modern developments. Still, the old

building remains as a historic monument—full of memories for the Danish people.

It goes almost without saying that the Royal Danish Ballet is second to none in its general excellence. Its first advantage over commercial ballet companies in other countries is that it is sure of its royal patronage and does not have to depend on popular support in order to earn a living, though popular enthusiasm for it is at such a high peak that even this would not be a problem in Denmark. Also, there is in the company itself a feeling of sharing honors, rather than allocating homage to one particular star. Not even the splendid Margot Lander (now retired from dancing), nor the present excellent first solo dancer, Borge Ralov, have received the type of publicity which might have set them apart from their fellow-dancers. The result is an understanding that each member, in his individual characterizations, lends glamour to the group as a whole. This, in the end, makes for performances of a very high calibre indeed.

Small wonder that observers from other countries have been excited and thrilled by the Danish Royal Ballet, so far above expectations even when those expectations have been high! Most often praised is the loving attention given to detail—an ancient art, by the way, which is all too often neglected nowadays. That the Danish dancers have mastered it speaks well for their perception and for their training.

The one man responsible for all this today is Harold Lander, Balletmaster since 1932. It is he who trained pupils specifically for the Royal Ballet and created a new repertoire of classic and modern works, both serious and light. Before assuming his present position, Mr. Lander was solo dancer of the ballet and before that (in the late twenties) he had been on leave from the Royal Theatre in order to study in America and in Russia. He was originally

a pupil of Hans Beck, leader of the Danish Ballet from 1894 to 1915, and one of the most interesting figures in its development.

When English dance critics visited Denmark in 1951, they were astounded to find Hans Beck at ninety years of age, still alive and mentally vigorous. He was a pupil of August Bournonville (1805-1879) who was, in turn, a pupil of Vestris! The names of both Vestris and Bournonville are famous wherever balletomanes congregate, for they were heroes of the ballet's early years. Thus, Mr. Beck became a "living textbook of Bournonville choreography." He was able to recall with exactitude the solos he had danced in his youth. Consequently, when he assumed leadership of the Ballet, he revived all of Bournonville's classic productions and preserved them for the future. For, as is well known, Bournonville himself was the Danish Ballet's greatest artist. From 1829 until his death in 1879, he was dancer, balletmaster, choreographer and organizer of the Ballet. He is still considered its most important personality by Danish authorities.

Early in the eighteenth century, the Danish balletmasters had been imported from Italy and France. Many of them stayed for short terms only. However, Vincenzo Galeotti (born in Florence in 1733) came as balletmaster, dancer and choreographer in 1775 and remained until 1816. He built up a repertoire of approximately fifty ballets influenced by both the French and Italian styles. His work won critical acclaim. His successor was none other than August Bournonville's own father, Antoine Bournonville. The latter served the ballet well in his day, during which time his famous son was born in Copenhagen itself. That gave the Danish people another reason to take pride in August Bournonville's achievements: he was not only a great artist, son of a fine artist, but a native son as

well.

Today, beside the balletmaster and first solo dancer, the ballet company consists of twelve solo dancers, about thirty-seven ballet dancers (some of whom take solo parts on occasion) and several young ballet aspirants. Conductors of the orchestra have been, recently, John Frandsen, Johann Hye-Knudsen and Emil Reesen.

When the Danish Ballet presents a work like "Les Caprices du Cupidon et du Maître de Ballet," which has had more than two hundred and fifty performances at the Royal Theatre in Copenhagen alone, music by Jens Lolle is used. (Incidentally, this ballet and the one titled "La Fille mal gardée" are the oldest works in the European ballet repertoire, still being performed.) August Bournonville's version of the famous Taglioni ballet, "La Sylphide" is also still danced in Copenhagen to music by Hermann Lovenskjold, although Hans Christian Lumbye was the popular Danish composer most often credited with having composed music for Bournonville's ballets.

In contemporary times, the Danish Royal Ballet has worked to advantage in two musical mediums: one, that of choreographing new works to music already written (such as the "Symphonie Classique" to Prokofiev's *Symphony Op. 25 in D Major*, "Morning, Noon and Night" to Turina's *Danzas Fantásticas*, "Concerto" to Schumann's *Piano Concerto Op. 54 in A minor*, "Bolero" to Ravel's musical work of the same name, "The Sorcerer's Apprentice" on Dukas' famous score, and "Desire" based on Gershwin's *Piano Concerto in F*; and two, that of having modern composers write music especially for certain ballets.

Denmark's three contemporary composers whose services have been used in this way are Niels Viggo Bentzon (whose music accompanies the ballet "Metaphor"), Bernhard Christensen (composer of the score for "Widow in (Continued on Page 64)

(below) Danish Royal Ballet dancers performing Harold Lander's "Etude" set to music by Czerny

(r.) Scene from the production of "Qarrtsiluni," with music by Knudage Riisager



*Here is one individual
who realizes the
responsibility of the
private teacher to
the musical program
of the public schools*

PIANO STUDY and the SCHOOLS

by

CECILE

HINDMAN

WE PIANO TEACHERS often complain that the schools do not take music study seriously, that they do not cooperate with the private teacher or even regard the study of the piano as desirable. This is no doubt true in many instances, but it is possible that there are two sides to this question. Should we not ask ourselves whether piano teachers are not at least partly to blame for this situation?

Academic circles have not always regarded music study lightly. In ancient Greece, music was considered as important as mathematics, philosophy or physical training. During the Middle Ages, also, music held a high and honored place in the universities. Today, our universities recognize serious music study and many of them have exceptionally fine schools of music.

But what of our grade and high schools? It is during the years when a child is in these grades that he either acquires a good foundation in music or he will probably

never do so. It is at this time he either forms a taste for music study or an indifference, if not a revulsion, for it. He needs the encouragement of the schools, as well as that of his parents and his music teacher if these tastes are to be developed along perfectly normal lines.

If we hope to gain the cooperation of the schools in our work as private piano teachers, it might be well to examine some of our attitudes toward the teaching of music and to compare our methods and approach to the subject with those of the schools toward academic subjects.

I think all music teachers will agree that modern education is many sided and that music can and should contribute in some way to the enrichment and happiness of those who study it; that study of the piano is of value, not only to those who may wish to follow a professional career, but also to any student. Only the most gifted should make music a career. Since such talent is very rare, we will consider in this instance

gether themselves. Many piano teachers, on the contrary, play the pieces first, before the child has tried them. If the child has a good ear, he will invariably try to follow by ear, rather than trying to associate the notes with the sounds he has heard. Good reading demands that the eye be trained, rather than relying on how the music sounds.

Reading is the basis of all academic education and it is only after two or even three years of constant reading that a child is expected to study a history, arithmetic or other text books. Reading music should be the basis for all music study. It is the key that will unlock the greatest musical treasures. Yet there are instances where well-known piano teachers have taught their pupils to play by rote for as long as two years. Would school pupils ever be allowed to learn their little stories in this way?

Of course, pupils must be helped over hard spots, but these should be mastered first, before the piece is attempted, just as

new words are learned separately before they are incorporated into a story. The school teacher does not read along with the pupil, pronouncing each word as he does. Some piano teachers, however, habitually play the melody of a piece along with the student. This only encourages him to learn by imitation and does not help the child to master principles of notation or to interpret the music independently. If he is taught to read the notes away from the piano or with the piano closed before he attempts to play the piece; if he studies the time and the rhythmic figures before he hears how they sound, he is at least learning to think for himself, even though the result may be less perfect than if the teacher played it for him.

The schools do not require a child to memorize his reading lessons. They read in order to learn how to read. Many piano teachers, however, insist on their pupils memorizing all their pieces. This very often puts an abnormal nervous strain on the pupils and causes them to lose interest in lessons.

It was Franz Liszt who set the fashion of playing his concerts entirely from memory and today this is the accepted method for public performances. But since most of our pupils will never be concert pianists, why should they be required to put so much time on memorizing?

In studying literature, the schools may require pupils to memorize an occasional poem or literary selection, but they do not place undue importance on memorizing. A good memory is an asset, but learning lessons word for (Continued on Page 51)



Elena Nikolaidi, famous contralto
of the Metropolitan Opera

(below) as *Amneris* in "Aida"



The Language Problem in Singing

from an interview with Elena Nikolaidi

as told to Rose Heylbut

WHILE MOST SINGERS take for granted that the rounding out of vocal work includes language study, they are seldom prepared for the varied steps the task involves. Indeed, they sometimes think that they can manage by learning to pronounce strange syllables phonetically.

Nothing is further from the truth! It is impossible to produce valid emotional impact in a language one does not understand. Hence, not only pronunciation but *languages* must be learned, and this involves three separate fields of work.

First, one must learn to communicate in the foreign language. Here one follows the classroom methods of reading, speaking, understanding, dealing with grammar and

idiom—in short, mastering an ability to exchange thoughts in the new tongue. This is a very different matter from learning to sound letters and syllables through phonetic symbols.

In second place, there is the problem of clear, unaccented enunciation. While it is, of course, desirable that the classroom student be able to speak "like a native," it is not essential; a lapse of accent may cause a smile but it will not interfere too much with communication. In singing, slips of accent seriously disturb the effect of the words, and hence the impact of the singing. Performance values are weakened in direct proportion to the number of mispronounced words. Hence the singer must not only

speak the foreign tongue, but speak it perfectly, without disturbing distortions of sound.

In third place, the singer has the additional vocal problem of adjusting communication and enunciation so that the pattern of the new sounds—the formation of unfamiliar vowels and consonants—produces no harmful effect on tonal emission. We have all heard singers who produce beautiful tones when they sing in their native language, only to slip into disappointing "whiteness" or nasality when they come to the foreign songs. Then we wonder what has happened to their singing. The answer is that they have not learned to fit the pattern of unaccustomed sounds to the natural flow of pure tone.

I have sympathy for the American student's language problems, having had even more arduous ones myself. American singers can occasionally find opportunities to sing opera in English; in recital programs they can always count on one or two groups of American and British songs. My native Greek is almost never used on the cosmopolitan music-stage. All my professional work has involved learning—sometimes unlearning and re-learning!—foreign languages.

After early work in Greece (sung mostly in Greek, with the occasional introduction of Italian and French), I went to Vienna where I soon received my first important contract with the Vienna Opera. This necessitated singing and communicating in German, of which I knew not a word. I was to remain twelve years at the Vienna Opera—but the first weeks were so disheartening that I several times found myself on the point of giving up and going home. Besides the normal difficulties of learning, all at once, to work and live in an absolutely strange language, I struggled with the vocalist's special problem of being compelled to adjust the shape of German sounds to my Greek voice.

The important thing is to adjust the sounds to the voice—not the voice to the sounds! Of course I had an excellent German teacher, and I enjoyed the added advantage of working under Bruno Walter who helped me greatly. But the weight of the work was on my own shoulders. I wanted not only to obey instructions; I wanted each sound to be absolutely right, in my own ear as well as in others'. Thus, I paid more attention to the words than to tone. And soon my breath seemed to be giving out! That was a serious thing, and I made a fresh start, not only doing what I was told but trying to analyze exactly what was causing me trouble.

And so I found the key to my language problem. What I did was to stop making word-sounds until I had carefully analyzed the differences between Greek and German. I soon found this (Continued on Page 49)

Bread and Butter Music

An Editorial
By James Francis Cooke

AT THE HIGHLY SUCCESSFUL convention of the Music Teachers' National Association at Dallas, Texas, last March, I talked with scores of piano teachers from all parts of our country who were seeking advice upon their practical problems in the conduct of their business affairs. These problems had little to do with technic or musical interpretation.

Most of the teachers stressed the need for securing more attractive sheet music for their pupils, of the type they called "bread and butter" music. That is, music which draws pupils to the teacher by its inherent melodic interest and keeps up this interest until the pupils are prepared to do more serious work. One teacher said, "That type of music is just as important to us, in a practical way, as is the merchandise on the shelves to a shopkeeper. We earn our living through it."

Now do not get the wrong idea. Every teacher worth his salt knows that he does not deserve the name of an educator, unless he has set up adaptable patterns of exercises, studies and compositions from the classic, romantic and contemporary literature by means of which he can prescribe for special individualities as would an experienced physician prescribe for a patient. The teacher must not put every pupil through an arbitrary pedagogical wringer. If the teacher's only objective is to teach the pupil a dozen or so pieces, he is not making a musician but a kind of human juke box.

The teacher should look forward to providing the pupils with an all-around background of musicianship which will enable him to grasp the great possibilities of the art and thus progress toward that future mastery when he can go ahead on his own power, without an instructor. "Bread and butter" music is something quite different. It is music of the delightfully brilliant melodic class (sometimes, however, of the nostalgic type), but always with an intriguing charm, impressiveness, and polish which hold and stimulate the pupil's interest and also the interest of the parent whose taste has not been trained to appreciate more complicated music. The teacher who takes a "snooty" attitude toward such parents often has to cut down on his own bread and butter!

Music, after all, is an art and not a science, although it is founded on a scientific basis. It is an art which differs in the case of every human individual. It is not an art based upon simian mimicry like that of the tiresome mimics we see almost nightly on television. It is an art of individual expression. That is what makes music study and music teaching so interesting.

Great art is immutable. Its fundamental ideals, principles and objectives remain the same through centuries, although the media and technic employed may change to fit the era in which it develops. If Beethoven were to come back, despite his deafness, he would hold his ears in holy terror if he heard

some of the ragtime, jazz, swing, boogie-woogie, bee-bop bands. There has long been a conspiracy to canonize these musical contraptions but they remain the same despite the efforts to gloss them with trick orchestrations. The world must go ahead, however, but we must first escape from the boiler factory era. Always the best and only the best survives.

We cannot cling everlastingly to the art of yesterday. At this time very few people can read the English of Geoffrey Chaucer (1340?-1400) with comfort and pleasure. Yet the basic literary art of Chaucer is organically analogous to the great art of today. The precious past remains inviolate. Who in 1952 would trade a specimen of the immortal 16th century art of Rembrandt, Titian or Velasquez for the best painting of any modern extremist? Nevertheless, we must be eager to find new vocabularies in music, but we have the right to insist that they are not the incoherent roarings of distorted mentalities.

The average American teacher cannot afford in every instance to teach music exclusively to suit his own taste. His obligation is to develop the needs and tastes of his clients. This does not mean that he must pander to his backward pupils when they demand trash. The famous European publisher Simrock was once asked why he published the numerous light pianoforte pieces of Carl Bohm of *Still Wie die Nacht* fame. He replied: "I publish Bohm so that I can afford to publish Brahms." It took

time for general public, musical appreciation to rise to the level of Brahms, although in the case of Beethoven, most of his works were immediately and enthusiastically received during his lifetime.

"Bread and butter music" includes the high class, readily assimilated compositions of educational worth, some of which are classed as "salon music." Nearly all of the masterpieces of Frederic Chopin were first heard in the salons of Paris and other European centres. His works were impressive, charming, and were none the less entertaining if they were immortal. The name "salon" is capable of wide application. Other compositions would include works such as the lighter pieces of Bach, Beethoven, Haydn, Mozart, Couperin, Scarlatti, Schumann, Schubert, Mendelssohn, Grieg, Sinding, Schütt, Chaminade, Poldini, Delibes, Moszkowski, Rachmaninoff, Tchaikovsky, Claude Debussy, DaFalla, Ibert, Sibelius, Maurice Ravel and also the many types of excellent salon compositions produced by American and British composers.

The experience in the matter of "bread and butter music" of the hundreds of thousands of people who have subscribed to ETUDE since 1883 is revealing. Many subscribers have been attracted by issues of the magazine in which one or two pieces of a less pretentious musical type were deliberately inserted by the editors. These did not appeal to the "highbrow" teachers. However, through these simpler, obvious pieces, many persons gradually became interested in music of higher and more difficult artistic type. Mr. Theodore Presser used to say that ETUDE is the ladder up which many climb from Streabbog and Sidney Smith, to the heights of Bach, Beethoven and Brahms.

It is extremely difficult for the teacher to carry in his memory all of the effective teaching pieces he requires for his personal needs. It is for this reason, that a private personally classified note book of available enjoyable compositions is important. Just such a note book, as well as a duplicate kept in a safe, was for years a valuable possession of the writer. The note book was the result of long research in libraries, music stores and in the catalogs of various publishers. It was an individual possession, second in value only to the general listing of the standard works of the great literature of music which, of course, may be found in many published books. Such a personal note book is as important to a teacher as a tool chest is to an artisan. From my earlier experiences in music teaching I believe that you will find it very profitable to devote a great deal of study and research in making a list of the salon-like compositions needed for your personal studio use, such as the works of Isaac Albeniz, Anton Aren-

(Continued on P. 58)

Corner on SCALES

Part 2

by ELIZABETH GEST

WHILE THERE is great variety in the arrangement of black and white keys in scales when played on the piano, the underlying patterns are extremely simple and never change, and if a few facts are kept in mind, this simplicity becomes more apparent. A—In major scales the pattern is always two whole-steps—one half-step, three whole-steps and one half-step (to shorten this for pupils, three wholes and a half, two wholes and a half). B—to construct a minor scale, merely lower the third and sixth degrees of the major scale by one-half step, which, on paper, is done by inserting an accidental on the sixth degree as the borrowed signature takes care of the third degree; (the accidental will be either a sharp or a natural, governed by the signature. C—The pattern of the chromatic scale is exclusively a half-step pattern. D—The whole-step scale divides into two designs, one using the group of three black keys, the other, the group of two black keys.

Josef Hofmann says, "I consider the practice of scales most important, not only for the fingers but for the discipline of the ear with regard to the feeling of tonality, understanding of intervals, etc." Therefore, being the foundation of tonality they should be frequently heard; as the foundation of keyboard manipulation they should be felt in the fingers; as the foundation of sight-reading and memorizing they should be seen in notation.

The plan of using staff signatures for written music is something the Greeks did not give us—they had their own complications with their *staffless* notation. Since we have twelve starting places, or keynotes, for major scales, we have twelve signatures, plus three more for the enharmonic scales C-flat, B; C-sharp-D-flat; and F-sharp, G-flat, making fifteen signatures. Quite enough! Had there been fifteen more used for minor keys we would indeed be involved in complications. So, what to do about minor signatures? Merely borrow the major signature which comes nearest being a perfect fit, and this is always found one-and-one-half step above the minor keynote we are using, and called its relative major. The minors borrow from their relative majors, and the majors lend their signatures to their relative minors, a very satisfactory arrange-

ment. However, as the borrowed signatures do not quite fit the situation, the seventh degree of a minor scale must be raised one half-step, by means of an inserted sharp or natural, keeping the letter-name the same.

This matter, while simple, seems frequently to be inadequately explained to pupils. Casually ask an adult, or any pupil coming for his first lesson after previous study elsewhere, to play the scale of C minor, and you will probably find yourself saying, "Ah, that was well played but it was the scale of A minor. I asked for the scale of C minor." As each scale has two modes, the major and the minor, and changing the mode does not change the key, it has become the custom today to present the minor scales with their parallel, or tonic, majors, which begin on the same key, have the same dominant triads, but use different signatures; the other more confusing plan of presenting the minors with their relative majors, which start on different keys and are really different scales using the same signature, has fortunately gone into the discard, though it does still persist in some localities. Dr. Goetschius, in his "Structure of Music," says, "To ascribe the origin of any scale to another scale is absolutely illogical. C major is the key of C and A minor is the key of A. Fundamentally they have nothing to do with each other except that they belong to the same family of keys."

Everyone is familiar with Bach's frequent use of parallel modal interchange, particularly at the end of his compositions where the minor mode suddenly and gloriously changes to the tonic major chord. Beethoven and other composers were fond of shifting from major to minor—The Coriolanus Overture, for instance, where Beethoven seemed to feel both modes were of equal importance.



César Franck enjoyed floating amid changing modes somewhat as though he could
(Continued on Page 64)

(r.) Carl Bohm

(l.) Johannes Brahms

"I publish Bohm so that I can afford to publish Brahms."
—Simrock



It is important that the vocal artist
seeking public success, should be an expert in

Building the Concert Program

from an interview with Eleanor Steber
as told to Annabel Comfort



Eleanor Steber, noted soprano of the
Metropolitan Opera

Here she is shown in the rôle of Marguerite
in "Faust"



THERE IS NO greater aid in consistently maintaining a career than to have a policy of interesting program building. The performer, in order to be successful over a period of time, must be able to please a large musical public, aside from his own artistic calibre. To achieve this, he must present entertainment of diversity and constant interest. If he plans to build a concert program for what ever the occasion may be, he should remember that it must be balanced with heavy and lighter works—works from the various periods, the classical, romantic, and contemporary.

I like variety. In that way, the interest of the audience is kept alive all through the recital. There has to be an ebb and flow. If you sing four heavy arias during an evening, all written in the same style and mood, your audience will become tired. One has to build peaks, and climaxes, and then must choose songs of a more relaxed nature. If the program is built only on climax, it will be sure to lose its effect, as no audience can remain keyed up through an evening of high pitched entertainment. Similarly, no program should be built entirely of lyric, or relaxed pieces, or it will lose its potency. It is balance, and the combination of the dramatic, lyric, melodic, dynamic, and poetic elements, that will add up to satisfying musical fare.

Some musicians build beautiful programs, while others have no conception of this fine art. The secret is (1) to pick the meat of the program, the arias and the supporting songs, (2) to know how to open a program, and (3) how to close it.

The proper opening song, if it is the right song, will establish the mood, the tone of all that is to follow. It will be the foundation on which the program will rest. This opening song will vary with different programs, depending on what you have selected for the main work. From the strictly performing point of view, the opening number is very important, and for a very simple reason. The performer goes onto the stage. He is not warmed up emotionally, technically, or vocally, and as yet, he has not reached his audience. Therefore, don't lead off im-

mediately with what requires tremendous control, or great agility. In short, use an opening number in which one is in full command of technical resources.

Many recitalists have told me that they feel more comfortable when they open with a slow legato number. Some may feel nervous about singing a sustained number, and want to use *O! Had I Jubal's Lyre*, by Handel, because it does not call for such a sustained line, even though it takes considerable breath. I might suggest *With Verdure Clad* from Haydn's "Creation" for the young singer. This is a good opening selection, and is slow and legato. More experienced artists would perhaps take a different road entirely.

The closing song is equally important. It will be the final crowning touch, and will be like the end of a phrase. As it is the last song, it should provide a fitting climax for the evening. You should leave an audience with a showy, exciting, finale. It should show off the performer to his greatest advantage, and make the audience clamor for more.

The program that I have been singing recently is an interesting one because of its diversity. The opening number is a brilliant and demanding aria from Metastasio's "Didone" which is almost never sung. I follow it with *Die Forelle* which is familiar and loved. Then *Im Abendroth*, one of the most beautiful of all Schubert's songs, and scarcely known, followed by *Das Lied im Grünen*, also little known. I end this first group with the brilliant, and well known *Rastlose Liebe*, thereby giving the audience both new and familiar songs of Schubert.

In order to get away from the hackneyed order of program building, I then use an aria from Rossini's "William Tell," and close the first half of the program with a French group, all of which are unfamiliar to the average concert public. This group comprises Debussy's *Le Balcon* from *Cinq Poemes* of Charles Baudelaire, *Mon Amour est bon à dire* by Virgil Thomson, and closing with three lovely songs from the Auvergne by Canteloube, *Passo pel*
(Continued on Page 58)



(standing, l. to r.) June Johnson, Deanna Larsen, Nolene Jensen. (seated, l. to r.) Arnell Jeppsen, Cleo Larsen playing their flutes.



Bruce Orchard (standing) and Dee Pulsipher, with their cigar box and gourd guitars.

by Marijane Morris

SHADOWED by the blue immensity of the Wasatch Mountains and spread out on the sunny slopes, is the Peach City of Utah—Brigham City—location of Box Elder High School, where an enthusiastic, dark-haired music teacher has made learning music painless for hundreds of students.

"Each individual," says Marie Thorne Jeppson, whose ancestors helped settle the Beehive state, "is innately creative, and art, handicrafts, and music are avenues of expression leading toward the realization of the full life."

She began evolving this philosophy years ago in a one room school house at Promontory, Utah, when the subject of teaching music to a music-hungry eight grades presented itself.

Most teachers faced by such a predicament probably would have taught singing

Music for the Making

How a wide-awake school music teacher developed
interest among her pupils by teaching them to
create their own instruments

and little more. Marie, however, on the strength of youth and disregard of experience, organized a school orchestra. She and her handful of students, 20 miles from the nearest town of any size, repaired all the old instruments available in the scattered community and then supplemented their "orchestra" with others they made.

Now, some years later, it is truly a joy and inspiration to witness music in action under the guidance of a teacher who firmly believes that schools exist for the purpose of educating all children, and of educating the child as a whole; that the attainment of a rich, abundant life, and the full realization and expression of individual uniqueness and potential capacity toward the furtherance of his own and the social good, is the birthright of every person.

Proof of the way Marie puts her beliefs into motion is to watch a disinterested, unresponsive class be transformed into one of eagerness and anticipation as they work during class and often on their own time creating their own musical instruments.

The self-created instrument represents research into the primitive types and a study of the best of modern types both in the methods and the materials of crafts-

June Larsen with her apple box cello, and
Nolene Jensen playing her bamboo flute.



manship. It is unique and highly satisfactory both in educational value and enjoyment. When a student holds the finished product in his hand, be it flute, drum, Pan pipes, cymbal, xylophone, a cigar box guitar, a gourd ukulele, or a stick fiddle, behind that instrument is a workable knowledge of many things pertaining to music.

Marie's students learn the importance attached to music and to the various instruments through all the ages of civilization. They absorb, as they create, the lesson that certain instruments have been associated with women and others with men; that the brass instruments have been peculiar to royalty, calling dead from tombs, healing the sick and many ceremonies people have considered important.

"The pulse beat of music is rhythm and that is also fundamental to life," Marie tells her classes, adding: "Everyone is born with rhythm and anyone who thinks he isn't need only to consider his heart beat, peristaltic action or his breathing."

When the student plays his instrument, he learns that sound is vibration. He learns coordination of fingers, breathing and tonguing.

Marie found as (Continued on Page 56)

To Be or Not to Be a Piano Teacher

Part 2

by

BERNARD

KIRSHBAUM

WORKING creatively in the field of teaching is essentially one of moulding a given personality toward ideals, goals, and objectives that make the problems involved in playing the piano meaningful and worthwhile of mastering. This type of teaching is indirect at its best. Any direct effort to mould personality is apt to meet with strong resistance for no one likes to feel that someone is prying into his inner being. We must, in fact, drop the word teach when talking about shaping up a personality for effective work at the piano.

The word now becomes contagion. The type of person the teacher is, gradually penetrates the pupil according to his sensitivity, and he comes to strive to be likewise

in some manner. This form of education is called contagion and results simply by being in the presence of another who is interested in our welfare. Parents have a very strong influence on their children over and above what education they strive to impart, simply by their constant presence. Their very attitudes and habits often have more of an effect on the lives of their children than anything they directly attempt in the way of instruction.

So it is with the piano teacher. His ideals, goals, enthusiasms, seriousness of purpose, love for music, and sincerity, have a culminating effect on his pupils as time goes on. A teacher who does not practice what he preaches cannot be said to be very sincere. To speak about regularity in practice when the teacher himself has not been too faithful at it, is certainly not being very sincere. The kind of a person the teacher is eventually has a greater effect in overcoming any personality defects of the pupil than any direct criticism or advice.

To one who looks upon the rôle of piano teacher as simply one of telling and showing others how to play the piano, the above discussion will appear meaningless and a waste of time. But considering the large number of students who start to take lessons and drop out before accomplishing very much, and those who have come to have a positive hatred for music from their experiences in studying, it does not appear that telling and showing others how to play is all there is to being a teacher.

And that is very true. The missing element is personality. Unless the teacher has a dynamic personality which reveals itself unstintingly, the pupil derives little motivation to pushing onward from one level to another of the climb toward accomplished performance. An effective personality is revealed in terms of ideals, goals, enthusiasms, seriousness of purpose, and sincerity. To top it all a sense of humor can make the lessons delightful as well as absorbing.

So much for contagion. Let us return to insight which stems from an intuitive psychological understanding of the pupil at hand. It is this insight which determines the procedure at the lessons and the work to assign. Treating all pupils alike denotes a lack of ability to distinguish the essential differences in personalities. Such a lack hinders one from doing the most effective kind of teaching. The greater the lack, the less talent one may be said to have for teaching.

There are teachers known for their temperamental outbursts or for their extreme kindness. Treating all pupils with biting sarcasm or extreme meekness and kindness, is equally wrong. There are pupils who respond only to a scolding or rougher treatment; there are others who are petrified with fear at the slightest hint of irritation. To treat pupils without the recognition of these differences in temperament is a sign of lack of talent for the highest type of

teaching. To allow pupils to remain as they are is an equal sign of such lack. The pupil who responds only to rough treatment must gradually be brought around where he responds to less forceful measures. The pupil who cannot bear a harsh word, must be moulded so as to be able to stand and welcome constructive criticism.

Because pupils are so different in make up, it is impossible to make each and every one follow an identical set course of work. Though all may start out in a similar manner, greater and greater deviations will occur from any logically planned set of lessons as the personality differences become more and more apparent. Hence, there will be pupils who spend much time at the mastery of scales and arpeggios, of sonatas, concertos, and arias, while there will be others who will do little of this kind of work.

Insight, such as the talented teacher has, determines how much of the classical repertoire the individual pupil can absorb and profit from. Character defects such as were mentioned a little way back, are the main obstacles to going very far into the classical literature. As the teacher is able to implant a desire for the best he has to offer, is able to instill good practice habits, and set up a goal or purpose to music study, he effects a change for the better in character. This is creative teaching at its best, the creation being the changed personality brought about by a penetrating study of the pupil as lessons continue and the fitting of the work to what passing time reveals as necessary in helping the change along. Progress in music study is secondary to this change in personality, and is, indeed, the resulting evidence of such change. Focusing attention exclusively on advancing skills in instrumental or vocal study is fundamentally bad teaching because it ignores the most dynamic element at the lessons: the pupil. What he is, determines how well he will do with his music study. To be or not to be a teacher of the first order is first of all a question of sensitivity to psychological considerations of the kind we have been talking about.

The other quality that marks the talented music teacher is an incessant desire for learning. He is ever looking for causes of things that come to his attention. This comes naturally to children who are forever bubbling over with wonder and curiosity at all the things in the world around them. This sense of wonder and curiosity is often blunted through faulty teaching, unsympathetic parents, and other factors in the environment. Many children thus grow to maturity with dulled and stunted interests in the world about them; with concern centered exclusively on their own personal advancement; with outlook focused on impressing others with their talents and ability. There is a place for all this in growing into a useful trade or profession, but with no general interests or concerns, life becomes too one-sided (Continued on Page 51)

The noted harp virtuoso discusses interesting facets concerned with playing
one of the oldest instruments in existence.

The Magic of the Harp

by Mildred Dilling as told to Betty and William Waller

THE STORY of the harp reaches back into the dim past before recorded history. The first instruments were probably the harp, the pipe and the drum. The primitive urge for rhythm was expressed on the drum while the pipe enabled man to play a melody, but with the harp man found a full musical expression, because on the harp's many strings he discovered harmony as well as melody and rhythm. Being more complete, it became the best loved and most important musical instrument early in mankind's history and so it has continued for thousands of years. In the fourth chapter of Genesis, Jubal is described as "the father of all such as handle the harp and the organ." That is the earliest mention of music in the Bible, but the harp is far more ancient than that. There are pictures of harps with three strings to be found on the walls of the cave men in France. In the museum of the University of Pennsylvania and in the British Museum in London are elaborate golden harps which were buried with Queen Shubad in Ur of the Chaldees about 3700 B. C.

From the harp was born the harpsichord which later developed into the modern piano. It is probable the average person thinks the pedals of the harp make the tone

volume loud and soft as they do on the piano but this is not the case. There are seven pedals on the harp; each pedal has three different positions depending on whether the note to be played is sharp, flat, or natural. There is no mechanical means of making the harp sound louder and softer except by the force and expression which come through the finger tips. This is one of the important characteristics of the harp, for with this means it's possible for the player to express her every mood. For each phase of expression there is a different approach to the strings and a different attack.

On the harp one plays with four fingers of each hand. The little finger is too short. Modern technique has dispensed with it. At one time the fingernails were used in playing, but now they are reserved for special effects. The fingernails are kept unfashionably short and the harp is played with a smooth finger tip which nature obligingly callouses.

Some harpists contend that there are at least 30 different tonal effects which one can get from the harp, but to my taste only a few of these are pleasing to the ear. The loveliest sounds are the normal harp tone in legato, staccato, etouffée (a muffled

sound which resembles the pizzicato of the 'cello), and the inimitable effects of the harmonic and glissando. This last is made by the arrangement of the pedals so that we can play, for instance, C₂ on one string and its enharmonic equivalent, D_b on the next. The glissando is often based upon chords such as the dominant 7th and the diminished 7th. An ascending glissando might then sound like this C₂ diminished chord (C₂ e g B_b); as a glissando it would be played so:



Harpists do not improve with age as do violins, but like a piano, after a few years when they have mellowed, there is little chance of betterment through age and performance. The mechanism starts to wear out as it does on the piano.

I wanted to study the harp from the time I could talk because my mother had instilled in me a love of the instrument, but in Marion, Indiana where I was born, the only harpist played in the band of the Soldier's Home at night and in the daytime drove a laundry wagon, so he had no time to teach. Therefore I was given piano lessons until (Continued on Page 59)



A group of Miss Dilling's pupils in recital



Mildred Dilling, noted American harpist



Does singing in a chorus cause injury to the solo voice? Read what an experienced choral director and voice teacher has to say on this question.

by Eugene Casselman

Choral Singing and the Solo Voice

WE ARE ALL beneficiaries of the growing art of choral song. Every grade school, high school, and college has its choruses and glee clubs. For the adults there are church choirs, men's and women's choruses, community choruses of every description. Young and old thrive upon singing—enthusiasm runs high, and he who sings in a chorus well knows why this is true. The rewards of choral singing are great: it can be an elevating and stirring experience which lifts us out of the humdrum to the heights!

A great majority of chorus singers probably have no desire to develop solo voices, and for them the effect of choral singing upon the voice is of little consequence. But there are always some who wish to become highly skilled as singers, and our concern here is for those who have

the talent and the desire, particularly young people of high school and college age.

Learning to sing implies a number of things. It means a minimum of two or three lessons per week over a period of several years. It means a gradual molding of habits and growth toward the realization of what a free tone feels and sounds like to the person singing it. It means the keen sense of knowing by what he hears and feels, that his voice is right; and the skill, based upon experience, of how to get it right when it refuses to respond perfectly. It means singing within the correct range for the particular stage of development the student has reached, and singing those songs that will build his voice and not in any manner deter his progress.

An important consideration to teacher and student must be that the student is an

individual, and as such his singing experience will be unique and completely understandable only to himself. This doesn't mean that he will sing differently from any other individual, though even that is possible; but it does mean that singing, being the subjective process it is, can never be handed out in a matter-of-fact procedure by one person to another. Rather the student must be led to experience what is right, and as he does so he will gain the needed control. And each student being different, the means of developing his voice will be different.

Compare this with the situation which confronts the student when he sits in a choir rehearsal. The first important fact is that he can no longer hear himself. Immediately it becomes impossible for him correctly to judge (Continued on Page 60)

Gustavus Choir, Gustavus Adolphus College, St. Peter, Minnesota



Parents and pupils alike
are greatly enthused
with the results of the

PROGRESS CHART—The Double Hit

Here's a wide-awake teacher
with original ideas on how to keep pupils' records

By LOIS VON HAUPT

THE PAST two seasons have maintained a new record. Not one parent phoned me to the effect that her child had not practiced for some time; that she had warned him etc. etc., and how about stopping lessons.

This serene situation free from such calls is, I am convinced, the result of the Progress Chart, the way it is used, and the consequent happy effect upon the parents. The second hit, quite unexpectedly made, has been with the student, which will be accounted for later in this discussion.

The Progress Chart was conceived with the idea of demonstrating to my clients that music education is not just a progressive series of finger exercises and pieces practiced and then forgotten, a procedure going on and on into the gray future; but an organized course of studies to increase both playing skill and musical knowledge; a course planned and one might say tailored-made to fit the measurements and requirements and desires of the student. This, to my mind, is the great advantage the private teacher has over the music-school teacher, that of not having to put each pupil through the identically same course of study, but of considering both the type of talent and the type of goal the student has set for himself. And all this the Progress Chart can show.

Secondly, I wanted my Progress Chart to tell more than a grade mark for different items. I wanted the parent to know a few psychological factors of considerable mutual importance such as the degree of interest the pupil demonstrates at lessons, the degree of interest shown at home, his powers of concentration, his ability to accept the responsibility for independent practice also the possible presence of emotional handicaps. In other words, I de-

sired a report on progress combined with a tabulated account of my best judgment of the pupil's aptitude and interest. Two top notch psychologists worked with me on the organization of my card. The wording was surprisingly difficult. The result not only pleased me but also pleased them, which gave me the feeling of security in using it which I needed.

The more teaching one does, the less time is left for personal contacts and consultations with parents. One, or at the most two, parent-teacher meetings a season is the limit of time I can spare for such friendly and valuable talks. But the report card was all set to fill the gap. It did. After the first batch went out, a note or phone call came in from every student's parent. Many fathers wrote. Their tune was, "So this is what piano lessons mean. I am pleased to have so definite a report on what I am paying for," or, "So you're teaching John to sight-read. Hooray, I'll buy that." And frequently, "It is so reassuring to know from this chart that Mary is learning something of lasting value, and not just pieces—which she forgets."

As far as parents are concerned, the Progress Chart has been my most successful venture. Parents are happy to have visual proof of the particular course of education their child is following, and how that child is progressing. A teacher recently asked me, "Do you dare tell a parent that her child has little or no aptitude for piano playing, or seems to have no interest, or worst of all that the parents are doing everything to wreck the progress of their hopeful?" "Yes," I replied, "I do." And this advice I offer to all teachers just starting out. I have been teaching over twenty years in one community. When I began, my principal idea was to earn the trust of my patrons so that

I might be entrusted with more and more, not less and less, children to teach. I wanted parents to feel that I was not one to hang on as long as possible to each pupil, but that I would be the first one to inform the parent if, for any reason, I believed the student should stop lessons. It took a great deal of courage the first time, when my pupils were few and I needed more. But presently word got about that I was actually returning students to their parents with other recommendations, so that over the years I have been used with growing frequency as a consultant. I believe all teachers can grow into their community in the same way.

Actually I have not returned many students to their parents, for when difficulties arise (whether noted on the Progress Chart or caught between marking periods) a consultation is requested and parents are practically always discovered to be as eager as the teacher to do their share in making the lessons worth while. Here again, the Progress Chart has helped, for in the column marked "Interest displayed in the studio," the marks refer to the back page of the card with a number and letter symbol. A paragraph on this page explains that letter A stands for coöperation, letter B for ability to concentrate, C for responsibility for independent practice, D for outside conditioning for or against music, etc. Any letter used is then qualified by a number. The figure 1 signifies negative, 2 signifies positive to a small degree, and 3 signifies positive to a high degree. And last of all the sentence, "Consultation always welcome," may be checked. There is also a column marked "Musical interest at home (Parent please fill in)." This pricks them into an awareness that not only the child's interest is important but also that they as parents may help (Continued on Page 50)

Teacher's Roundtable



MAURICE DUMESNIL, Mus. Doc., explains arpeggios and tells of a visit to our northern neighbors

OUR GOOD NEIGHBORS

It was with much expectation that I crossed the border to attend, as guest artist, the eighth Biennial Convention of the Canadian Federation of Music Teachers Association held in Winnipeg, Manitoba. Through hearsay and several visits to Montreal the musical achievements of our friends and neighbors were already familiar to me, but I must admit that I hardly expected the kind of treat that was in store for me. There was something decidedly unusual about the atmosphere of that meeting to which teachers had come from all the Provinces of Canada. One felt as if a huge family had gathered for a reunion under the sign of gentle cordiality, mutual courtesy, and quiet enjoyment. The site was the palatial Fort Garry Hotel, an ideal location because of its extensive facilities including even a concert hall.

To quote the words of Edna Marie Hawkin, president of the Federation, the purpose of the Convention was "to try and make it a truly rewarding one, an advance along the path towards a real nationalization of our profession—'nationalization' in the sense of a broader outlook, free from the limited horizons of provincialism;—to work towards the creating and preserving of that necessary inner harmony without which we cannot command respect from others nor hope to prosper as a Federation." Words which surely will find sympathetic echo from Roy Underwood and those who are promoting State groups and affiliation

with N. M. T. A. "Union makes Strength," as everyone knows, and local organizations can only benefit from participation in wider activities, without renouncing any individual State prerogatives.

Under the guidance of Mrs. Eric A. Isfeld, Mrs. V. E. Fox, Mr. Russell E. Standing and the executive committee of the Manitoba Registered Music Teachers Association, the schedule proceeded with unhurried punctuality and smoothness. Program overcrowding had been carefully avoided, so the sessions could start promptly and never run overtime. The registration fee included all events and also the meals, a fine feature which kept the attendance together throughout the day. There was a visit to the beautiful city of Winnipeg; an excursion and dinner at the Motor Country Club (formerly the historic Lower Fort Garry); an afternoon tea at the Professional and Business Women's Club; a tour of the French-speaking twin city of St. Boniface; and a Civic Luncheon offered in the Pavilion of Assiniboine Park by Mayor and Mrs. Garnet Coulter.

All Convention events—including my recital of French music—were open to non-members, either in full tickets or single ones for individual sessions. The exhibits were lined up along the walls of the concert hall; thus the one hundred and fifty members of my Clinic were able to secure materials without loss of time.

Performances were of a high caliber. During my Clinic two young men, Boyd MacDonald of Saskatoon and Derek Bampton of Vancouver, played Bach, Chopin and Brahms with the assurance and musicianship of seasoned concert artists. The Forum which followed revealed much analytical perspicacity and accuracy of diagnosis, as intelligent questions were formulated and adequate solutions were proposed.

A delegation headed by Mrs. Frank B. Astroth came from Minneapolis and St. Paul. As the final dinner brought the Convention to a close—too soon, everyone felt—eloquent words were addressed by the president who, in the name of all those present, wished for the development of a musical good neighbor policy. A friendly message was sent to the Minnesota M. T. A. and hope was expressed for closer coöperation and relationship. May this materialize soon, for nothing is more desirable than such international exchanges.

The next Biennial will be held in Toronto. Those of our fellow Round Tablers who decide to attend will not be disappointed.

OF ARPEGGIOS

I was always taught to play arpeggios very smoothly, making no break when the right thumb passed under the third finger and when the fourth finger passed over the thumb in the left hand. In a summer course recently, our instructor told us that this

required entirely too much elbow and arm movement and to release the notes and depend upon the pedal to hold them. I was never allowed to depend upon the damper pedal for smoothness in arpeggio playing. In fact, I was taught arpeggios without benefit of pedal. I'll admit this latter would be easier and would probably appeal to the pupil, but I still hesitate to allow my pupils to play them this way. However, if it is an accepted method, I would like to know it. I will appreciate very much what you may have to say on this subject.

(Miss) L. S., North Carolina

The way in which you "were always taught", and have been teaching your pupils is entirely correct. In my opinion no damper pedal at all should be used when practicing arpeggios, and this easier way should be discarded at all times. Smoothness and legato are the things to look for in practice, and if we use the damper pedal during a performance it is for the purpose of coloring the tone, not to secure an artificial legato. Facility should be left out altogether. Which reminds me of an elderly farmer who once drove his flivver on the left side of a Kansas road. I wanted to pass him, and honked and honked, with no result. Finally I made a dash, passed him on the right, and stopped my car across the road a little distance ahead. "What do you mean, driving on the wrong side, don't you know your right from your left?", I hollered at him when he came to a stop. "Well, I'll tell you," he countered, unconcerned and unruffled, "I always drive on the side . . . where the shade is." Then there are the people who also for facility's sake, say "Wanna come with me?" instead of "Do you want to come with me?"

The farmer could have caused a bad accident, and in the second example it is plainly a matter of murdering the King's English. Both come from ignorance, carelessness, and a total lack of regard either for other people or for refined speech. Facility is at the root of both. And now let's examine the question technically:

Whoever said that "not using the damper pedal requires entirely too much elbow and arm movement" and to "release the notes and depend upon the pedal to hold them" seems to me to have spoken out of all reason. There must not be any arm or elbow motion, of course. Good pianists pass the thumb under very flexibly, with the help of a slight lateral motion of the wrist. The wrist, and the fingers are the only ones concerned.

So, continue as you have been doing, for you are on the right track. For the rest, just think that there will always be people wanting to be out of the ordinary, and looking constantly and at all cost for something "new". Take it for what it's worth. I leave it to you to guess what I think it's worth.

WHAT IS A SEQUENCE?

I am enclosing part of an exercise which puzzles me. The directions say that each division is to be treated as a separate exercise and continued downward as a series of sequences. I do not understand this and I hope you will tell me what a sequence is. Will you please tell me also what the words Laborum Dulce Lenimen mean? They appear on the Schirmer Edition cover, and I can't figure them out.

—R. J., California

A sequence is the repetition of a melodic (or harmonic) figure at a different pitch. Usually there are at least two such repetitions, but often there are more, and the sequence may well extend through an entire octave—especially in a technical exercise. In your first example there are actually three repetitions (four appearances of the figure) but it would be easy to continue the same process through an entire octave. This is the case in your second example also, but here the editor has not helped you at all by clarifying the structure by means of different notation. If you will play the soprano voice by itself I believe you will understand what I have been writing about; and if you will now play the alto voice by itself you will find that it too constitutes a sequence. But you will have to pick out the notes carefully in order to understand this sequential structure.

As for the words *Laborum Dulce Lenimen*, they are taken from a sort of motto used by Horace in his "Carmina." The original motto was *O Laborum Dulce Lenimen*, and these words mean "O sweet solace of labor."

—K. G.

WILL TYPEWRITING AND BOWLING HARM THE HANDS?

I have studied piano for seven years and next fall plan to enter a good Conservatory of Music to take the course leading to a Bachelor of Music. I have been told that typewriting and bowling will injure my hands to the extent of straining certain muscles. I plan to bowl only once a week. Will you please give me your opinion on this matter?

—R. C. H., New York

I myself have used a typewriter for over twenty years and have noticed no straining of any muscles; in fact, I rather think that the exercise my fingers receive in typing tends to strengthen them for piano playing rather than to harm them in any way.

Concerning bowling, I have spoken to Dr. W. R. Morrison of the Oberlin College Physical Education Department. He assures me that barring abnormal accidents, you should suffer no ill effects from this sport. The only warning he gave was that you be sure to use a ball well within your capacity to handle.

There is, of course, always a certain element of risk where the hands are involved, and if one wants to be as safe as possible, I suppose he should abstain from all sports. Certainly fine concert performers must exercise extreme care. But in the case of most of us ordinary musicians, I think the risk of danger to the hands is small enough so that we should, if we wish, take part in sports to at least a limited extent, and try to live as nearly normal lives as we possibly can.

—R. M.

TEMPOS IN LISZT COMPOSITIONS

1. What are the metronome markings for the various parts of Liszt's Gnomenreigen (Dance of the Gnomes)?

2. In the Presto scherzando part of this piece, how should the two thirty-second notes be played in comparison with the grace notes and eighth notes which precede it?

3. What grade are the following compositions: a) Liszt: Gnomenreigen; b) Moszkowski: En Automne; c) Scarlatti: Sonata in G Minor, No. 49.

—R. T. C., New York

1. I would recommend the following: Presto scherzando ♩. = 116.

Un poco più animato (each time it occurs) ♩. = 132.

Sempre presto ♩. = 120.

Vivacissimo ♩. = 132.

Concert artists may play this piece faster, and students may have to be satisfied with somewhat slower tempi. In any case, these tempi are not to be adhered to rigidly. Students often have a tendency to rush the part marked *Sempre presto e staccato*, and I feel that is wrong. The character of this passage is *misterioso*, not *furioso*; in addition, almost every performer needs to hold back a bit here to get his bearings for the next section.

2. In actual performance these two places will probably sound the same, but in practicing, one should strive to make the correct difference, which is that in the measures with the two thirty-second notes, the first note should fall exactly on the beat, whereas in the preceding measures with the double grace notes, the grace notes should come slightly before the beat and the principal note on the beat.

3. a) Grade seven; b) grade six; c) Since you have not told in which edition this particular sonata is No. 49 I cannot help you, as Scarlatti wrote several sonatas in this key. The standard way to refer to Scarlatti compositions is by the Longo number, as L. 22, L. 137, and so forth. If you will either send me the Longo number, tell me the edition in which this sonata appears, or copy out the first measure or so and send it to me, I will give you my opinion of the grade of this composition.

—R. M.

QUESTIONS & ANSWERS



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

WHY MUST THERE BE A DISAGREEABLE MIDDLE PART?

I have seen many tunes that have a decidedly disagreeable part between the melody when it appears the first time, and the same melody when it comes back again. Why don't composers write agreeable music all the time since music should be a heaven—an inspiration to the divine?

—R. P., Florida

I am glad to know that you listen carefully enough so that you are aware of the return of the first part after the injection of a contrasting middle part, but I can't agree with you that this middle part is always disagreeable. What you are asking about is the musical design called by musicians "Ternary Form" and the middle part is inserted for the sake of variety, therefore it is usually quite different from the first part. But this does not mean that it is necessarily "disagreeable" and as a matter of fact some of the very loveliest music I know has a middle section that is even more beautiful than the first part. You yourself are probably a very nice young man, but what a dreadful world it would be if everyone were exactly like you! "Variety is the spice of life!"

—K. G.

Because of the demands on Dr. Gehrkens' time, correspondents are requested to make their questions as brief as possible—not more than 150 words, please.

Architecture and the Church Service

by ALEXANDER McCURDY

IT IS RATHER astonishing, when we stop to think of it, what an important rôle architecture plays in the lives of organists and choirmasters.

Architecture results in church interiors which have good or bad acoustics—in which the sound of the music disappears into thin air, or reverberates like a yodeler's voice among Alpine peaks. It results in a well-placed set of organ pipes, or in an instrument cramped into a small, inadequate space which creates the general impression that someone is playing organ music on a radio in the next room.

Most important of all, architecture results in a design for the church itself which either facilitates an effective service or makes such a thing next to impossible.

The generation of organists who grew up in churches designed on the circular, "Akron-plan" auditorium know how difficult it is to make the service dignified and cohesive in such a setting.

In these churches, choir and organ were placed to one side of the pulpit, or sometimes directly behind it. There was, as a rule, no attempt to make the service formal; the ladies in the choir wore big hats and elaborate dresses; vestments were almost unknown.

Some choirs were in full view of the congregation. Others were hidden by the rail. When they sat, they would be hidden completely; then up would pop four, eight or a dozen heads. The goings-on behind the rail could be fearful and wonderful at times.

Despite its shortcomings, this arrangement for the choir had the advantage of placing singers, organ-pipes and organists in the same general location. The organist could see his singers, the singers could watch the organist's beat and all could hear the organ.

Possibly a less desirable arrangement is the gallery choir in the rear of the church. The music sometimes becomes remote and impersonal. It no longer seems a part of the service.

Even worse from the musical standpoint is the locating of choir and organ in different parts of the church. This creates problems for the organist and choirmaster which seem endless. There are churches which have a chancel choir and chancel organ, but with the console elsewhere—sometimes in a rear gallery. In a situation

of this kind it is next to impossible to achieve any sort of ensemble.

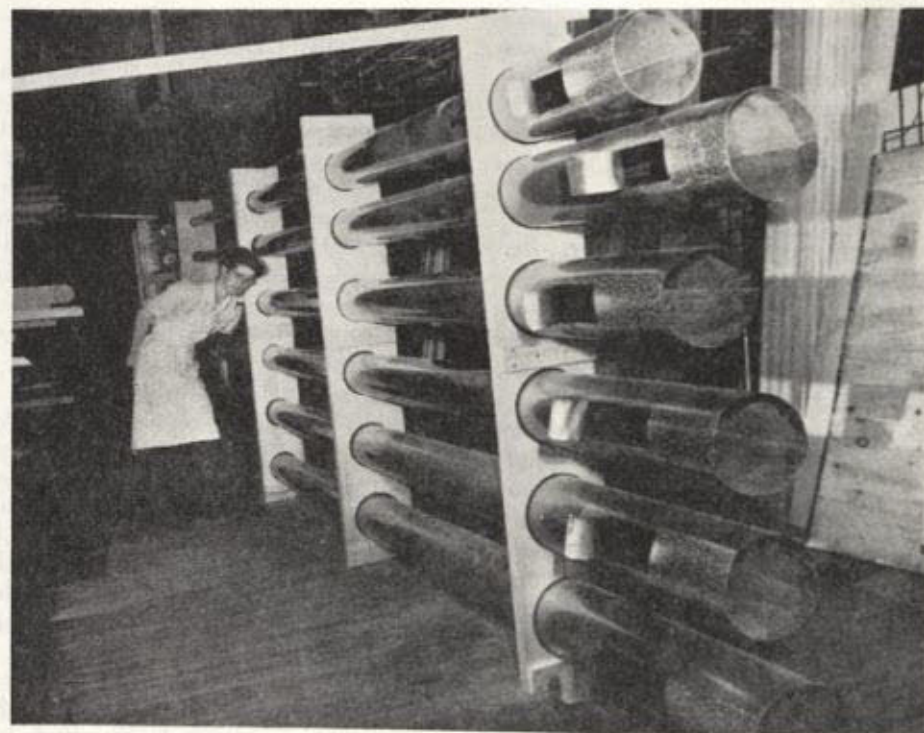
I know of one church where the actual organ-pipes are located directly over the pulpit, in the front of the church, and the console and choir-loft are in the rear of the building. This creates an almost hopeless situation. Because of the time required for the sound to travel the full length of the church, choir and organ are never in step. The congregation hears the choir, then hears the organ an instant later, or vice-versa. And because of the organ's uncertain support, the choir is off pitch much of the time.

Nowadays the trend in church-building is away from the "Akron-plan" auditorium and toward the chancel with divided choir stalls. Churches these days are spending enormous sums of money to build hand-

some new buildings. They have stained-glass windows which are works of art; large organs which would not be out of place in a cathedral; and the finest altar appointments.

I am sure this is a reaction against the type of church-building which prevailed 25 years ago. After all, there wasn't much about an auditorium type of church which could be called beautiful. Most of us approve this new trend for aesthetic reasons, and are glad to have the chancel choir. It does, however, present problems which seem at times to be beyond solution.

When a choir has been informal, without vestments, singing from an inconspicuous corner of the church, it is a big undertaking to put the choristers in a chancel and see to it that they look well, sound well and lead a (Continued on Page 63)



This 32' Bombarde recently installed in the U.S. Military Academy, West Point, New York, is the first stop of its kind in this country. It is a truly French Bombarde all the way through from low 32' C up through 85 pipes. Because of space limitations it was necessary to place this set of pipes in a horizontal instead of the usual vertical position. Many technical features of the pipes were improved by this type of placement. Low C produces a fundamental frequency of 16 cycles per second which is at the lower limit of audibility of the normal human ear. More important than the fundamental frequency, however, is the harmonic development of the tone. There are undoubtedly at least thirty audible partials which give a characteristic color and quality to this stop. While on a relatively low wind pressure pipes nonetheless produce a brilliant tone quick in speech, which aids both rhythmic, and tonal considerations of contrapuntal music.

More Hints on Developing the VIBRATO



by Harold Berkley

"I have a little trouble getting the students relaxed and started on the back and forth motion of the vibrato. Do you know of some little tricks or something that might help beginners on the vibrato to loosen up and get the motion down? I'd greatly appreciate your advice. (2) What do you think of the Schradieck technical studies? You never mention them, and I have been wondering if I could use them instead of Ševčík as I think pupils find them more interesting."

—G. R., New York

If a student's hand is not relaxed, he is likely to have trouble with the beginnings of the vibrato, especially in the first position. In such a case it is probably better to let the vibrato wait until he is playing in the third position, meanwhile giving him exercises that will relax his hand.

A tense hand is usually caused by the subconscious tightening of muscles that should not be working. For example, if the second finger is stopping a note, the other three fingers should be quite relaxed. Very often, however, they resemble pieces of wood—the player's hand speedily becomes

stiff, and a vibrato is quite out of the question. One can say, then, that a "must" for acquiring the vibrato is the development of independence in the fingers. A good and rather amusing exercise for promoting a relaxed hand and independence in the fingers is to play scales in slow whole notes, stopping each note as strongly as possible with the finger responsible for it—meanwhile flicking the other fingers loosely in the air. This is an exercise that can be used by students in quite early grades and also by much more advanced players. But—it is not as easy as it sounds! To keep a firm grip with one finger while the others are wriggling around in the air is quite difficult at first. It is worthwhile to persevere with the exercise, however, for it always brings results.

Many exercises have been written with the idea of developing independence in the fingers, some of them very complicated. It has been found that the complexity of these exercises often tends to stiffen the hand rather than to relax it. It is my experience that if a student practices slowly, aiming to keep relaxed each finger that is not actively engaged, he will soon acquire a strong yet relaxed hand.

It was implied above that a hand which is tense will not vibrate easily. That is true. But the contrary is, unfortunately, by no means always true. There is many a student who has a naturally relaxed hand but who tightens up the moment he begins to vibrate. The cause of this is often psychological and, as was pointed out in the article on Vibrato in the October 1947 issue of ETUDE, it needs to be treated with the utmost tact. If the vibrato does not come easily to a pupil, never make an important issue out of it. Treat the matter casually, so that his psyche and his physique may relax to the new idea.

Meanwhile there are one or two little exercises that will probably help to develop a feeling for the backward and forward motion. The first was devised by Achille Rivarde, a violinist well known in Europe early in this century. As will be seen from the examples, the second, third or fourth finger is held firmly (but not sounded) on the A string in the third position, while the first finger (which is sounded) is moved backward and forward a tone and a half, on the D string, by a rocking of the hand in the wrist joint.



The motion produced in this way is not, of course, quite the real vibrato, in which the hand must swing a little sharp of the true note as well as a little below it, but it does develop a sense of the correct mo-

tion. It should be made very slowly at first, the speed being gradually increased as the flexibility grows.

This same exercise can be used to develop the arm vibrato—after the wrist vibrato is fairly well mastered—if the first finger is moved back and forth entirely by the motion of the arm, without any independent movement in the wrist joint.

After the Rivarde exercise can be played at a fair speed, the teacher should have the pupil stop the second finger E in the third position, and then, holding the pupil's forearm lightly but firmly, get him to roll the hand back and forth over the rounded tip of the finger. Other exercises were suggested in the 1947 article, to which our readers must be referred, as not enough space is available to go into them here. But the exercises outlined above should produce marked results if thoughtfully and tactfully explained by the teacher.

(2) It is true that I have not often mentioned the technical exercises of Schradieck, but this must not be taken to mean that I do not appreciate their merits. Definitely I do. There are certain types of students for whom they can be immensely valuable. However, my experience has been that the Ševčík exercises—not too many of them at one time!—plus a judicious selection of studies produce the same results in a shorter time. That is merely a personal experience and opinion, and it may well be that some other teachers have reason to think differently. To me there is no doubt that the Ševčík exercises are more thorough, more complete, and more scientifically arranged. But if a pupil won't study them with interest and intelligence, then he must be given something that will hold his interest. In the last analysis, however, it is up to the teacher to awaken in the pupil an understanding of the technical and, where possible, the musical values of the exercises he is studying.

An Amateur Asks for Help

"I am strictly an amateur violinist, but I don't play badly. People who know have said I play well for an amateur—which may mean anything! . . . I am not taking lessons at present, but am working at your edition of the De Beriot Studies and at the C minor Sonata of Beethoven. . . . But I am not pleased with my playing of double stops and I feel I need some basic work on them, particularly on thirds and octaves. What material would you suggest? I don't care how elementary it is, provided I could get from it the sense of security I lack at present."

—A.L.H., Calif.

I wish I had sufficient space to quote (Continued on Page 64)

Sea Gardens

...JAMES FRANCIS COOKE

Consolation in D-flat (No. 4)

...FRANZ LISZT

TWO MASTER LESSONS

by GUY MAIER

WHEN SNOBBISH, highly-tighty teachers turn away disdainfully from light music, they often turn their students away from the piano. Since each pupil wants to find joy, stimulation and emotional release in piano playing, the teacher must help him find these according to his own lights. There will be plenty of time to raise artistic levels as the student progresses. Teachers are wise who feed sentimental music with good "tunes" to their pupils; for materials of this kind are needed to bridge the appreciation gap between oom-pah stuff, and serious music.

An ingratiating example of such recreation music (I dislike the term "salon music," for such a label is now meaningless) is James Francis Cooke's *Sea Gardens* in this issue of *Etude*. Its vivid cover, poetic setting and haunting melody invite the student to bring life, color and drama to its pages. After the lines of John Keats, which are set at the beginning:

"Oh ye! who have your eyeballs vexed and tired:

Feast them on the wideness of the sea."

Dr. Cooke offers this romantic setting:

"Far down in the rainbow gardens of the deep, the Sea

Fairies float among the brilliant coral, red and white, fringed with anemones of amethyst and gold amid the emerald grasses waving, eternally waving . . . Jeweled fish float in and out among the sparkling caverns of the depths . . . Ceaselessly, silently the Sea Fairies swim to and fro . . .

"Storms lash the waves along the rocky shore . . . The crashing surf dances furiously along the strand . . . The Fairies hide in fear . . .

"Again the calm . . . the sun shining

through the turquoise water . . . the palms splashing in the foam . . . the perfumed breath of coral reefs . . . and the Fairies listening to the faint voices from another world . . ."

Then without musical introduction the theme of *Sea Gardens* begins its dreamy swaying. The gentle undulations should not be disturbed by too much rhythmic license. If some time is "stolen" in the second measure, it must be returned by a slight retard in measure 4. Those straight eighth notes of the melody



contrasting with the succeeding triplets, give ample curve and flow to the melodic line.

Take out the "duet" measure (8) and practice it hands singly and together to assure its smoothness . . . In measure 15 I can't resist a sudden pianissimo and a longish wait (—) on the last chord . . . Play measures 17-21 slightly slower and richer, like a resonant baritone solo . . . Practice the "storm" (m. 22-29) with swift, relaxed skip-flips and dashing chords . . . Do not try to play this second too precipitately . . . better to hold it solid, steady, sonorous.

What a stunning effect that tremendous thunder clap makes in m. 29 where the C Major chord, like a command from the Almighty, bids the storm to cease and the dazzling sun to shine! It is a thrilling change of key and mood . . . Hold down the damper pedal here as long as possible and give plenty of tone and time to the repeated C's (m. 29) . . . then let those lovely augmented triad shapes (m. 30-32) melt into the descending chromatic di-

minished sevenths (m. 33-34) . . . If you have had drills in augmented and diminished seventh chords, you will find these measures a cinch!

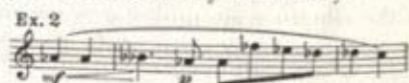
M. 35 and 36 offer an exquisite modulation to the theme's rocking return. (I like to play it quite *pianissimo* now.) . . . At the end there is no coda, but I make another long hold (—) on the last chord of the second last measure . . . whereupon the colors fade, the swaying dies, the dream picture dissolves—all in a single measure.

After you play *Sea Gardens* awhile I think you, too, will find its theme singing inside your heart for a long time . . . That's what it has been doing to me!

CONSOLATION NO. 4 IN D-FLAT

Because Liszt has indicated *quasi adagio* and *con divozione* (with devotion) at the top of this piece, is it necessary to drag out its choral-like phrases interminably, as most players do? Taken at $\text{♩} = 69-76$ and felt in *alla breve* ($\frac{2}{2}$) meter, its prayer of aspiration (measures 1 and 2) each time more fervently uttered, creates a tender and touching effect.

Often I think of this *Consolation* as a farewell to the passing of a loved one . . . The top voice of all the chords should be gently emphasized . . . Play the hesitant syncopations in m. 3, 4, 8, and 9 with slight rubato wavering . . . m. 10-14 must be sensitively articulated. If you will say:



"Sing to here, and then it fades away" resting long and strong on "here," and playing the last part of the phrase much softer, you will know what is meant by "activity and passiv. (Cont. on Page 59)



Sarabande

From "Second French Suite in C minor"

Bach was a master of the small dance forms as this Sarabande clearly demonstrates. Play it with a warm, singing tone, being careful to reveal the important melodic tones buried in the ornamented top voice. Grade 4.

JOHANN SEBASTIAN BACH
Edited by E. Prout

[Andante $\text{♩} = 72$]

From "Piano Compositions by Johann Sebastian Bach, Volume I," edited by E. Prout. [430-40000]

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Consolation No. 4

A Master Lesson by Guy Maier appears on page 26 of this issue. There is also a biographical sketch on page 3. Grade 6. FRANZ LISZT

Quasi adagio (♩ = 69-70)

PIANO

p cantabile con divozione

marcato ed espressivo il basso

stringendo

dim.

cresc. pp

molto rit.

a tempo

mp

pp

No. 110 23048

Sea Gardens

A Master Lesson by Guy Maier appears on page 26 of this issue. Grade 4.

JAMES FRANCIS COOKE

Molto moderato (♩ = 72)

Dreamily swaying

PIANO

mf la melodia ben marcata

f

mf

mp

p

mf quasi 'cello

rit.

L.H. R.H.

Allegro molto drammatico

energico *ff* *con Pedale*

accel. *fff* *morendo rit. poco a poco* *calando slower*

rit. R.H. *rubato* *a tempo* *mf*

L.H.

f *mp* *p*

No. 130-41109
Grade 3 $\frac{1}{2}$

The Ash Grove

Old Welsh Folk Song
Arr. by Clifford Shaw

Moderato espressivo *a tempo*

p dolce *poco rit.* *mf* *freely* *L.H.*

con Pedale *a tempo*

mp *poco rit.*

a tempo *p*

rit. *sost. mf* *a tempo*

f L.H. *p* *rit.* *mp*

Menuetto

From Symphony No. 5

As a symphonist Schubert was influenced by Mozart and Beethoven. While the music of Symphony No. 5 is undoubtedly Schubert's own, the ideas and formal approach owe much to Mozart. Compare this movement with the Menuetto from Mozart's Symphony in G minor (Etude, June 1952) and note the striking resemblance in character of ideas and the handling of the form. Grade 5.

FRANZ SCHUBERT

Allegro molto

PIANO

TRIO

Fine

(poco rit.)

at Fine

Spanish Lullaby

ANNE ROBINSON

PIANO

Quietly (♩ = 58)

p con espressione

sempre legato

Ped. simile

a tempo

poco rit.

Broadly

dim.

pp

sempre legato

espr.

mp

p

cresc.

mf dim.

pp

Ped. simile

pp

molto rit. e dim.

pp

Toccata

JOHAN FRANCO

PIANO

Allegro (♩ = 116)

f

R.H.

L.H.

senza pedale

p

cresc.

mf

pp

mf

cresc.

mf

cresc.

D.S. al Coda

ff

CODA

Seminole Campfire

SECONDO

OLIVE DUNGAN

Slowly (♩=80)

PIANO

ff *f* *mf* *ff* *f*

To Coda ⊕

mf *f pesante* *mf* *f*

D.C. al Coda

⊕ CODA

poco rit. *perdendosi poco a poco rall.* *ppp*

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Dancing Puppets

SECONDO

WILLIAM SCHER

Allegretto (♩=80)

PIANO

mp

PRIMO ⊕

Meno mosso

PRIMO ⊕

a tempo

⊕ Un poco meno mosso

p accel.

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Seminole Campfire

PRIMO

OLIVE DUNGAN

Slowly (♩=80)

PIANO

ff *f* *mf* *ff* *f*

To Coda ⊕

mf *f* *mf* *f*

D.C. al Coda

⊕ CODA

poco rit. *perdendosi poco a poco rall.* *ppp*

Dancing Puppets

PRIMO

WILLIAM SCHER

Allegretto (♩=80)

PIANO

mp *leggiere*

⊕

Meno mosso

⊕

a tempo

⊕ Un poco meno mosso

p accel.

ETUDE-OCTOBER 1952

No. 133-41004

Petite Prelude

Prepare: Sw. Strings 8' & 4'
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Ch. Flute 8' & 4'
Ped. 16' & 8' Sw to Ped.

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GIUSEPPE MOSCHETTI

Adagio
p liberamento
Ch. 45

MANUALS

PEDAL
Ped. 31

Sw. Strings

Gt. Strings & Flute

Allegretto
a tempo
rit.

stentando

a tempo

rit.

Gt.

Adagio
45 Quasi solo

rit.

Sw.

No. 131-41049

The Nightingale

East Tennessee and Western Virginia
Mountain Ballad
Adapted and Arranged by Clifford Shaw

Flowing (♩ = ca 48)

VOICE

PIANO
mf
poco rit.

mf sempre cantando

a tempo

One morn-in', one morn-in', one morn-in' in May, I saw a fair cou-ple a-
mak-in' their way; And one was a la-dy, a la-dy so fair, The oth-er a sol-dier, a brave vol-un-tee.

mp
 "Good morn-in' good morn-in' good morn-in' to thee, O where are you go-in' my
mf *dim.* *p*
 pret-ty la-dy?" "O I am a - go-in' to the banks of the sea, To see wa-ters glid-in' hear the
poco rit.
 night-in-gale sing!" *a tempo* They had-n't been stand-in' a min-ute or two, When
poco ten.
 out of his knap-sack a fid-dle he drew; And the tune that he played made the val-leys all ring, Made the
poco rit.
 waters go glid-in' made the night-in - gale sing! *a tempo* *La dee da da da la da da dee da*
a tempo *poco ten.*

* This voice part may be either sung as written, hummed, or omitted.

mp *mf*
 la da dee da la da da dee da da "Brave sol-dier, kind sol-dier will you mar-ry me?" "Oh,
p *mf*
 no pret-ty la-dy, that nev-er could be. I've a true love in Lon-don who's wait-in' for me, Two
 loves in the ar-my's too man-y for me!"
 Very slowly
 "I'll go back to Lon-don and stay there a year, And of-ten I'll dream of you, my lit-tle dear, And if
poco rit. *very sustained*
 Even more slowly *>pp*
 e'er I re-turn 'twill be in the Spring, To see wa-ters glid-in' hear the night-in - gale sing!"
pp

Aria

DON MARCO UCCELLINI
Piano part realized by Efrem Zimbalist

Largo (♩ = 72)

VIOLIN *p dolce molto legato*

PIANO *p*

cresc. *mf*

p dolce molto legato *p* *cresc.* *mf*

mf *p* *poco a poco*

cresc. *mf* *p*

cresc. poco a poco *mf*

cresc. poco a poco *mf*

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

MARGARET WIGHAM

No. 130-41111
Grade 1½

Playfully (♩ = 96)

PIANO *mf* *cresc.* *L.H.* *mf* *cresc.* *L.H.*

mf *cresc.* *L.H.* *f* *mf*

f *mp*

mf *rit.* *mf* *cresc. L.H.* *L.H.*

f *p* *f* *p* *mf*

lightly and humorously *L.H. cresc.* *f* *no rit. dim.* *p* *sf* *p*

saucily

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Merry Scissor Grinder

WILLIAM SCHER

Merrily (♩ = 116)

PIANO

mp

p

mf

sf

mp

p

Fine

mp

D.C. al Fine

Let's Play!

BELA BARTOK

Allegretto

PIANO

mf

p

poco rit.

Poco più vivo

f

f

f

f

p

Tempo I

p

a tempo

pp rit.

p

pp

rit.

Grade 2.

Sweet Betsy

Arr. by MARIE WESTERVELT

Flowing (♩=54)

PIANO

mf Did you ev - er hear tell of sweet Bet - sy from Pike, Who cross'd the wide prai - ries with her lov - er Ike, With two yoke of cat - tle and one spot - ted hog, A tall shang-hai roost - er, an *rit.* old yal - ler dog? Sing too - ral - i - oo - ral - i - oo - ral - i - ay, Sing too - ral - i - oo - ral - i - oo - ral - i - ay.

a tempo

From "The American Traveler" by Marie Westervelt and Jane Flory. [430-41013]
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No. 110-40184
Grade 1½.

Okeechobee

MAE-AILEEN ERB

With swaying rhythm (♩=88)

PIANO

mf O-kee-cho-bee is a lake, *p* What a pic-ture it does make spark-ling in Flor-i-da

Okeechobee's waves

sun!

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PIANO

p It's so long and it's so wide, *p* *pp* You can't see from side to side. O-kee-cho-bee, do I love you, Oh, do I love you, Oh, do I, oh, do I love you!

poco rit.

No. 110-40183
Grade 1.

What Color is the Tree Toad?

MILDRED HOFSTAD

Brightly (♩=120)

PIANO

mf Lit-tle tree toads live in trees, Hop-ping there a - mong the leaves; Watch them close and you will see, Chang'd in col - or soon they will be. *rit.* On a branch they're brown or gray, They will al-ways change this way; Yel-low on a leaf or green, So they can't be seen. *mf* Should you ev - er catch a toad, When he's hop-ping down the road; Put him on a leaf and see, What his col - or then will be.

a tempo

R. H. over L. H.

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Polka

VLADIMIR PADWA

Allegretto (♩ = 96)

PIANO *mf*

più f

a tempo

dim. rit.

p

Meno mosso

rit.

f

From "Little Suite" by Vladimir Padwa. [130-41072]

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THE LANGUAGE PROBLEM IN SINGING

(Continued from Page 13)

was chiefly a difference of sharpness, or hardness. Greek, like Italian, has all pure vowels and soft consonants—like the *th* sound, to offer one example. Accustomed to these softer sounds, and to the mouth positions needed to produce them, I was using all my breath on the explosive German *D's*, *T's*, *Sch's*, etc. Once I understood the difficulty, it was comparatively simple to utter the sounds without letting go of my breath, and so to resume my normal and natural flow of tone.

This problem of adjusting strange sounds to correct and natural singing tone is aided, of course, by study and exercises; but the singer must at all times be able to help himself through the techniques of correct, natural singing. The correct singing tone must come first; then the new sounds and words must be made to fit, or sit, on it.

One helpful exercise is to sing a *legato* phrase in the new language, making enunciation as perfect as one can but not concentrating on it. Instead, concentrate on tone and on meaning—ask yourself exactly what the phrase has to say, and try to express it. By working slowly, always with *legato* tone, vocal line and words tend to fuse.

Another good drill is to vocalize (an eight tone scale) on the new and

difficult sounds. Select sounds (one at a time) which do not occur in your own language. Take, for instance, the German *O*. Vocalize through all three registers of your natural range, on *O* alone. Then combine the *O* with consonants, preferably those which are also strange—ode, sprode, moglich, etc. If this exercise is difficult at first, begin vocalizing on a familiar vowel and gradually shift into the *O* while singing. It is impossible to tell you how to form the *O*—each mouth must find its own way of shaping the sound. And a keen ear and an alert mind enter the process quite as much as the organs of speech. Some students find it helpful to shape an *O* by mechanical means—that is, to sound a clear *A* (as in *age*) and while sounding it to change the lips, shaping them as for an *O* (as in *Oh*). The sound that comes out in sounding the one vowel while shaping the other, is a good approximation of *O*. But each singer must find the sound in his own way. The point is that it must be learned, and it must sit naturally on the normal flow of tone.

After German, I had to learn Italian. In Vienna, most operas are sung in German; but after the war, it was decided to sing a few Italian operas in their language of origin. Accord-

ingly, I learned *Amneris* ("Aida") in Italian under German coaching. I had done a little singing in Italian and found the purity and softness of the language quite compatible with my native Greek. However, I was later to find that the German coaching had had its effect. When I came to the Metropolitan Opera, where most operas are sung in their language of origin under the coaching of extremely competent natives, I found myself having to unlearn my Viennese Italian, and re-learn the rôle in Italian Italian!

English had to be mastered, too—and at the same time! Fortunately, I had little difficulty with English. Though it has no pure vowels, the consonants are neither too hard nor too soft; and it was a joy to discover my native *th* as part of the language!

French offers few consonantal problems, but a large variety of open, closed, and nasal vowels. Words like *charmante* or *Hélène* offer a whole field of study in themselves. In the first word, the initial sound of *sh* must be neither too hard nor too soft in attack; the first *A* must be well open without bringing whiteness to the tone; the nasal *an* must be nasal in sound but not in voice; and the final mute *e* must be barely aspirated. In *Hélène* one finds examples of all three *E* sounds; open, closed, and mute. The French nasal sound is difficult for the non-

French voice, the problem being to get nasal pronunciation without nasality of voice, all the while maintaining good forward resonance. After the nasal vowels have been analyzed and practiced, they, too, should be combined with consonants for vocalization—*mon amant*, for instance. Also, vocalize words like *innombrables*, *incalculables*, making certain that the nasals, the open vowels, the difficult *U*, the mute *E's*, all receive proper enunciation without harming normal flow of tone (through whiteness or nasality).

The important point in singing in foreign languages is to adjust the two elements of tonal emission and word pronunciation so that they complement each other in a natural and unified flow. It is, of course, indispensable to have a good teacher, who understands problems of tone and of language, and who can act as check, or control, upon the sounds which come out. This is important! In the last analysis, however, the student must find his own salvation through unremitting hard work. I think it highly advisable to begin language study early in one's course of work, and to learn at least two new languages. And never lose sight of the fact that the language problem is really three-fold—fluent communication, unaccented enunciation, and the adjustment of strange speech-patterns to free-flowing and well-resonated singing tone. THE END

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PROGRESS CHART—THE DOUBLE HIT

(Continued from Page 21)

or dampen this interest. In other words the Progress Chart awakens parents to the fact that music education deals with a living child, not just a pair of hands, a keyboard and an instruction book with sound effects. It proclaims: "Here is an adventure into a new realm of beauty. The teacher offers these many avenues of choice, an experienced guide along them, and the desire, with your help to make it a happy experience and one of lasting value."

The organization of the subject matter on the Progress Chart is, of course, important. However, the way the teacher makes use of it is also of equal importance. Measuring seven by six and a quarter inches, the card folds in the middle producing four pages. Pages two and three are used together as one big page. Besides the title, page one carries the name of my studio and places for the name of the student, the season (1952-53), and marking period (with me a two-month period). Inside, the double page carries the list of teaching items followed across the page with four columns for grade marks. It will be easier for both parent and pupil to follow the elements of your teaching if they are listed in or under department headings. Mine are this way. The first heading is Technique under which Scales, Arpeggios, Studies may receive a mark. Keyboard Harmony comes next under which Ear-training, theory papers, chord study, harmony, and creative work may one or all receive a mark, depending on what you are teaching. The fourth department is headed Rhythm and the sixth Sight Reading neither with any subheading. Fifth comes Interpretation under which is listed Tone color, Phrasing, Pedal, and Musical feeling. Memorizing is followed by Repertoire. Student's Responsiveness, Musical Interest in the Home, with a final space for General Comment.

Page four has already been described (except for the system of marking that I use). The organization, except for the psychological angle is not new. Every teacher would possibly vary it here and there to suit her teaching philosophy. On the other hand the Progress Chart may be distinctive in the way in which I put it to use. This I should like to share with you, for herein lies the reason for its popularity with the students—the second of the double hits.

With each new pupil and before the first lesson, I show a Progress Chart to student and parent. I explain that it contains the elements of a general standard musical education, or it may be marked in part to indicate an accent, or a complete

course in sight reading or keyboard harmony. These courses are frequently chosen by the teen-agers who have an eye on popular music. The card next appears after the student has started lessons. He is given the warning that next week we shall fill out your progress chart at your lesson. And so we do. During that particular week, part of each lesson is devoted to filling out the grades on the chart. No mark is written in until the pupil has either suggested to me what he thinks the mark should be, or, after the standards of achievement have been explained, agrees with me that the mark I suggest meets with his approval. The fact that the cards are never marked ahead of time combined with the fact that the pupil is interested in his own progress and really likes to talk it over with the teacher, these facts combine to make the use of the Progress Chart a good and popular idea from the student point of view.

This brings me to the final item for consideration—the marking system that I use. I use SL for slow progress, SA for satisfactory progress, EX for exceptional progress and NM for no mark (progress rating to be given later). This is an easy system to use, but I may change overnight if I decide there are more advantages to the number system. In this item I claim neither originality nor that I have the only answer. In fact, I believe some pupils might do better work for a more definite symbol of improvement. This factor each teacher must work out in his own mind.

In any case the Progress Chart is not something to hand to a student with a glare or a smile and a "See!" attitude. Shared with the student, he takes pride both in your interest and in the mutual desire to make it a record to be proud of.

Like the Aria da Capo, I am once more back at the beginning. Since using these Charts, my clients are much more relaxed about their child's progress. They do not worry over a short period of little or no practice as this may be a natural and temporary lull. The Chart and I both seek to explain that in music the progress can best be seen, in fact, only fairly seen in nothing shorter than a two month period. Since an entire article would be needed to deal with them, let me only remind teachers that parents too want lessons to be successful and are glad of your advice and eager to follow it. The conference is the thing, and the combination of Progress Chart and conference just can't be topped for building a feeling of mutual interest, cooperation, and good will between teacher, pupil, and parent.

THE END

NEW ISSUES

from Century this year include 8 new organ titles arranged by Kenneth Walton; A. R. C. O., A. A. G. Q. These additional titles bring to a total of 24 the recent organ publications which Mr. Walton has arranged for Century. We think that they are of sufficient importance to urge a trip to your music store to see them.

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TO BE OR NOT TO BE A PIANO TEACHER

(Continued from Page 18)

and unbalanced. A music teacher with this background will tend to emphasize technical matters, follow a logically planned course of instruction irrespective of personality difference in pupils, set up standards that all pupils must meet or be classified as unfit for the next grade of work, and strive to dominate the teaching situation by impressing the pupil with superiority of knowledge and skill. Such teaching, in the long run, does not serve the best interests of music or of the serious pupil.

The teacher who continues to have the intense interest in things about him, and wonder at why conditions are as they are, is a product of good teaching and an environment that did not deaden the sense of curiosity with which he was born. The good teacher is a student always.

If he becomes a piano teacher it will be because music attracted him from an early age and he found that instrument best suited for musical expression. He will have studied it with the utmost diligence under the best teachers he could find or afford. Because of his thirst for knowledge, he could never remain content with just piano lessons. He would want to understand music thoroughly, and to that end would become acquainted with the history of music, aesthetic philosophy, theoretical subjects, composition, conducting and orchestration. The end of it all would be that he would develop

not into a piano player but into an all round musician who would specialize along those lines that opportunity opened up.

Without serious application among some of the above lines, involving considerable discipline and perseverance, one will have little understanding of the step by step processes in the mastery of problems. This understanding is the tool by which the good teacher guides his pupils to a plan of action against whatever baffles them and to eventual overcoming of difficulties. The best teachers have been through it all themselves, have gone further than the general run of students will ever attempt, and are still working away at problems in their spare time.

There is a final quality that marks the gifted teacher from the many who give piano lessons. He is a born educator. He knows, without being told, that the end of all education is to make men free. The end of his teaching is to make his pupils independent of his guidance. The average piano teacher does all in his power to make pupils always dependent on him for guidance as to what to do next in overcoming difficulties. This is the way to hold on to pupils year after year.

The teacher who is a born educator works for the day when his pupils can stand on their own feet, set themselves problems and go about in a businesslike way to mastering them. From the day such a teacher

gets a pupil, he is not only busy in shaping up the personality through the removal of character defects, but he is equally engaged in developing the power to independent thought. As this is done, the actual work of such pupils takes on greater and greater significance. The piano thus becomes a means of expressing the change in personality and power to think brought about by this kind of intelligent guidance and instruction.

There is a striking resemblance between all this and being a concert pianist. The work is identically as hard and calls for similar preparation. But where the great teacher is concerned with character defects in those under his charge, the artist is absorbed in detecting and removing defects he finds in himself. The artist lives within himself for whatever music he plays is an expression of himself. The teacher works extrovertly; the artist, introvertly; but the end result is the same: The removal of defects that keep personality from being perfectly integrated and the playing of the piano is but the expression of whatever integration has been affected. There is no ground on which to uphold a viewpoint that teaching is inferior to concertizing. Both, at their best, are creative undertakings, working toward the end of the greatest freedom of the human spirit for musical expression.

THE END

PIANO STUDY AND THE SCHOOLS

(Continued from Page 12)

word is not encouraged. If music is taught like a language, with emphasis on good reading, a recognition of the melodic, harmonic and other musical values, with only favorite pieces being memorized, it is my belief that students will not only gain more from an educational point of view, but will enjoy their music more. The ability to play a song at first sight will give an adult more pleasure than the piece he or she struggled over some years before.

We should not minimize the value of pupils' recitals. Often the opportunity to play on a program will be the greatest incentive for a pupil to work. Both the student and his parents (not to mention his teacher) will derive great satisfaction from a good performance. But these pieces should be only a sample of the work he has done and should not be allowed to take up too much time from his regular work.

The schools require the presence of the child five days a week for five or more hours a day. Usually the

piano teacher is with a student an hour or even less during the week. He assigns a lesson to be learned for the following week, but too often the pupil wastes more time at the piano than he actually works. Many times he doesn't practice at all. If he is to accomplish what he should, the mother or some other adult must be responsible for the child's practicing. This is a responsibility that should be assumed when a child begins to take music lessons. Until a child is nine or ten years old, this is as necessary as it is for the teacher at school to supervise his study.

Each lesson should have something new. This gives an opportunity to solve new problems, develops more facility in reading and also gives the pupil a feeling of accomplishment. No school would keep a student on one lesson for two weeks or more, just because he mispronounced a few words. Yet many students spend weeks learning one piece.

To play even moderately difficult music requires coordination and con-

centration that no other subject needs. Even a one page Minuet by Bach demands some independence of the two hands, as well as their coordination. To play the correct notes for both hands, the correct time, correct fingering and to watch out for the phrasing, dynamics, legato or staccato, any change of tempo and the pedaling if the pedal is used, is no small feat. What juggler keeps that many things going at once?

Let us, as piano teachers, ask ourselves what our real aims in teaching are. Do we think first of educating the child to know and love great music, or are we trying to make an exhibitionist of him? Are we training him to think for himself or merely to imitate what we do?

When we teach principles and not just pieces; when we educate the pupil instead of trying to make him a mere performer, our profession will get the respect which is its due, both from the public and from the schools.

THE END

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Violin Questions

By HAROLD BERKLEY

CONCERNING STEEL STRINGS

Mrs. A. A. R., Maryland. (1) Considering how short a time you have been studying the violin, and the many other things you have to do during the course of a day, I think you have done very well indeed. The fact that you are a competent pianist has helped you a lot, of course. (2) You can buy a set of all-steel strings that will last a very long time without deterioration. They will stay more or less in tune in even the most humid weather, but they will not enhance the tone of your violin. Why don't you try a steel E string, a steel A, an aluminum-wound gut D, and a silver-wound gut G? That is a good compromise.

ABOUT THE VIOLA D'AMORE

J. T. A., Louisiana. For the information you want regarding the viola d'amore I suggest that you write to Rembert Wurlitzer, 120 West 42nd St., New York, N. Y.

A BOOK SUGGESTION

F. L. S., Illinois. There is a book called "Violins and Violinists," by Franz Varga, which I think would appeal to you. It is not as exhaustive as the Bachmann book, but it contains a mine of information. I am sure you can obtain it from the publishers of ETUDE.

AN INEXPENSIVE VIOLIN

J. L., South Dakota. The value of a Fried. Aug. Glass violin today is at most \$150, and only if in excellent condition. Usually they are priced somewhere between \$50 and \$100. The violins of this maker are not well liked because the varnish is usually poor and the tone harsh.

A PFRETZSCHNER VIOLIN

Mrs. C. H. T., Iowa. It is impossible to estimate accurately the value of a violin without seeing it, but your F. A. Pfretzschner violin is probably worth somewhere between \$75 and \$150, according to its condition. The more cracks it has, the less it is worth. I hope, for your sake, that it is in good condition.

MARKINGS MEAN NOTHING

B. F. F., Ohio. I am sorry to have to tell you that neither of your vio-

lins is valuable. No. 1, the one labeled "Copy of Stradivarius, Made in Germany," is certainly a factory product worth at the very most \$50; and No. 2, branded HOPF, is not likely to be worth much more. The gentleman who wrote about the Tell-tale Marks on old Violins certainly started something! He apparently forgot to warn his readers that all old violins, good and bad, will bear a few such marks, and also that a clever copyist can easily fake them. It is quite wrong to think that because a violin is old it must be a good one. There are scores of thousands of violins two hundred and more years old that are not worth fifty dollars apiece.

A PASSAGE IN ADORATION

Mrs. W. S. J., Wisconsin. There is no reason why the passages in Borowski's Adoration you write about should not be played in the first position; if, that is, the fourth finger extension bothers the pupil. Printed fingering should never be considered sacrosanct. The important thing is to make the music sound as well as possible. Nevertheless, the passages you mention do sound better on the A string.

APPRAISAL SUGGESTED

A. F. McD., Utah. Evidently you are not a careful reader of these columns in ETUDE. If you were, you would know that it is quite impossible to give a positive opinion regarding the make and value of a violin merely from reading a transcription of the label. It is sometimes possible to say what a violin is not, but never what it is. The label in your instrument says it was made by Jacobus Stainer; the same claim is made by the labels in hundreds of thousands of violins that never saw Stainer's workshop. Some of these imitations are not bad violins, and if you think yours has quality you should have it appraised by one of the firms that advertise in ETUDE.

A CHEAP IMITATION

L. H., Virginia. David Hopf was one of the last of the Hopf family of violin makers, and not one of the best. I don't think you could value your violin at more than \$75, though, as I have said so often, it is impossible to give a definite opinion on a violin without having examined it.

Organ Questions

Answered by FREDERICK PHILLIPS

• Is it proper for an organist to play the whole hymn through, stanza and chorus, before the congregation starts to sing. It has been my good fortune to attend quite a few churches, and only once did I hear an organist persist in always playing the whole hymn. If it is proper, I shall be glad to attune my ears to such a practice. Otherwise I will feel better about the usual method.

—G. P. N., Oregon

As far as the writer is aware, there is no hard and fast rule as to the propriety or otherwise of playing the entire hymn and chorus for introductory purposes. Since few of the standard church hymns have "choruses" in the usual acceptance of the word, we rather think you may be speaking of so-called "gospel hymns," which are used considerably in the more informal and non-liturgical services. For hymns of this type, it is hardly necessary to play more than the verse, and since they are usually pretty well known to the congregations, even this could be abbreviated to a couple of phrases without doing any serious harm. For the standard church hymns and for services leaning toward the liturgical in style, we believe it is rather a regular custom to play the hymn through in its entirety. The purposes of this are two-fold: (1) to establish the proper tempo and rhythm, and (2) to interpret the spirit of the hymn and text, so that the congregation may be drawn into the proper mood or frame of mind to get the maximum benefit from the hymn. If the "introduction" fails in these respects, the organist is not contributing as he should to the spiritual guidance of the musical portion of the service. The writer is, of course, assuming that the congregational mind is in tune with the service, and is willing to be "guided."

• I have studied organ for a short time, but at present have no instructor to answer my questions. Does the chapter in Stainer's "Organ" on Manual Couplers apply to a Wick two manual organ? I do understand what to use to couple one manual to the other, as Great to Swell, or Swell to Great.

—Mrs. V. S. F., Illinois

The information given in the Stainer book, including the instructions on Manual Couplers, will apply to the Wick two manual organ you

are using. When you are using couplers keep in mind the principle that the manual which is being coupled is NOT the one you are actually playing, but the one that is to be added to the one you are playing. For instance, you are playing on the Great and wish to add the Swell to this—you draw the stop or depress the tab marked "Swell to Great," simply because you add the Swell to the Great which you are already playing. Actually, we do not believe you will find anything marked "Great to Swell" because it is not customary to play on the Swell and couple the Great to it. If you have a coupler marked "Great to Pedal" it means that the stops you have out on the Great Organ are added to those you are playing on the pedals. "Swell to Pedal" indicates that the stops in use on the Swell organ are added to those you are playing on the pedals when you draw this stop or tab. Should you have a stop marked "Swell to Great 4" it means that when playing the Great the Swell would be added an octave higher, and the stop marked "Swell to Great 16" would bring on the Swell organ an octave lower than the notes you are playing on the Great.

• (1) When pedaling, is it correct to use both feet or just your left one, in solos and in hymn playing? (2) Is it correct to feel for pedals, or take a chance at striking the right note without feeling for it? (3) Is it correct to add notes to chords when playing hymns for a congregation? —M. A. E., Michigan

(1) By all means use both feet. One of the distinguishing marks of the untrained or improperly trained amateur is the use of the left foot only. If you have this tendency it would be well to practice scale and other studies for pedal. (2) If you follow the advice in answer 1, you will gradually develop a sense of location, so that you will not have to feel for the notes, and "taking a chance" will involve but little risk. (3) Yes, if the added notes are consistent with the harmonies, and the melody note is always kept on top. Be very careful, however, with the left hand. Adding notes in the lower registers, unless used very sparingly, would create "muddiness." Adding the octave below the ordinary bass note is all right, but other additions are a little risky on the organ.

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A NEW HARP from the OLD

by Martha V. Binde

HAVE YOU ever looked at the beautiful golden harp when you were at an orchestra concert? This beautiful instrument was not always as large as it is now, for it went through centuries of evolution before it reached its present state of perfection.

Harp have been in the world for so many centuries that no one

the mechanism of the pedal. He worked harder than any one could imagine and had all kinds of troubles and disappointments. However, after years of hard work, he made a harp that could play music over a three-octave range, and that seemed to be a very modern instrument, at that time.

Later, a French musician named Erard, also made improvements on this instrument, taking up the ideas where Hochbrucker stopped, and after more years of hard work, gave the harp the place it occupies today. He enlarged the pedal idea and gave the harp seven double-action pedals and a much better sounding board.

The harp is one of our most complicated instruments, on account of those intricate double-action pedals. Most piano students



Ancient Egyptian Harp

knows exactly where or when they were first used. The early Egyptians had them, perhaps as much as thirteen centuries B.C. The Persians and other old civilizations had them. We have heard a great deal about the harps of the old Irish and Welch minstrels. King Alfred the Great, in the eighth century, is said to have played on a harp. (And away back in Biblical times King David played upon the harp.) As time went on, the harp of the minstrels was not adequate to play the music the composers were writing, so those old instruments had to be abandoned.

In the eighteenth century, a musician in Bavaria named Hochbrucker tried to make improvements on the harp and he invented



Present Day Concert Harp

have a bit of trouble with just two pedals, but a harp player must manage seven, each pedal being able to be pushed down one notch

or two notches and brought up one notch or two notches. (Add that up!) Each one of the seven pedals controls all the strings of one letter on the harp; for instance, one pedal controls all the C's, another all the D's, etc. To make D-sharp or D-flat, the D pedal has to be pushed into its notch and then all the D strings are set for D-sharp (or D-flat, as the case may be). You can see how complicated this becomes if the music calls for

many accidental or chromatics. The footwork must be very skillful.

Pay particular attention to the harp the next time you attend a symphony concert. If you are near enough you might even notice that the C and F strings are red, so the harpist can tell just where to put his fingers.

When well played the harp is delightful to listen to and interesting to watch.

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. Was the operetta "Blossom Time" written around the life, and with the use of the melodies of Chopin, Schubert or Grieg? (10 points)
2. If a diminished triad contains the notes C-sharp, e, B-flat, what is the missing fourth note? (5 points)
3. Is the tuba a brass or wood wind instrument? (5 points)
4. On which degree of the scale is the submediant triad formed? (15 points)
5. What is meant by the word *polytonal*? (20 points)
6. From what is the theme given with this quiz taken? (10 points)
7. What is a "miniature score"? (10 points)
8. If a measure in four-four time contains eight sixteenth notes, how may the remainder of the measure be filled using only one note and one rest? (5 points)
9. Who wrote the opera "Faust"? (5 points)
10. Was Sir Edward Elgar a composer, violinist, organist, or conductor? (15 points)



Answers on next page

MUSIC TITLES GAME

Each title, expressed in words giving the same meaning, is to be put back into the original words of the titles. Example: There's melody in the atmosphere—There's Music in the Air.

1. During the period from evening to morning.
2. There is a very long, curved pathway.
3. Lumber-Jack, do not chop down that specimen of the forest.
4. An elderly man owned some fields and live-stock.
5. Transport me to one of the original thirteen States.
6. An aged equestrian specimen.
7. During the night I think of a young girl with light tresses.
8. A large, buzzing insect flying away.
9. The lowlands lying along a colored stream.
10. A method of transportation constructed to accommodate two people.
11. In the palace of the monarch of the mountains.
12. A large, graceful bird, living on land and in the water.

Answers to Music Titles Game

1. All Through the Night; 2. There's a Long, Long Trail; 3. Woodman, Spare that Tree; 4. Old MacDonald had a Farm; 5. Carry Me Back to Old Virginia; 6. The Old Gray Mare; 7. I

Dream of Jeanie with the Light Brown Hair; 8. The Flight of the Bumblebee; 9. Red River Valley; 10. A Bicycle Built for Two; 11. In the Hall of the Mountain King; 12. The Swan.

AFTER HEARING BEETHOVEN'S NINTH SYMPHONY

Vincent Malatesta, Age 15, New Jersey (Prize winner in Class A)

Many years of hopeful planning, Many nights of endless toil; Finally the work was finished. Now he lies beneath the soil. Other works had come before it, Other symphonies divine,

But no other work approaches This great marvel, Number Nine. And when we have really heard it WE can do no more than nod; For the NINTH was only borrowed From the music shop of God.

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Edward Board, Judith Trotta, Rose Marie La Trenta, John Dummer, Martin Armone, Leonard Hirsch, Marylyn Rzempoluch, Edward Ciresa, Marian Jean Crawford, Melville Bruno, Thomas Ciresa, Katherine Honrigan. Ages ten to seventeen.

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.

Dear Junior Etude:

I am a great lover of music and play the piano as well. I am longing to become acquainted with other music lovers who like the great composers and know something about music and have mature opinions concerning it.

Mario Traitenberg (Age 16), Uruguay

I am studying piano and recently our teacher, Mrs. Simpson, gave a pupils recital and the proceeds of the recital are given every year to the Library. I am enclosing a picture of the pupils who took part.

Arlene Spielman (Age 10) New Jersey

I am particularly interested in opera and composing and have studied piano for six years. I enjoy the Junior Etude very much and would like to hear from some of its readers who are also interested in opera. I hope to become a composer in the classic field.

Lee Richmond (Age 16), Pennsylvania

I am the pianist of our church and enjoy it very much. I would like to hear from other Etude readers.

Beverly Nichols (Age 13), Indiana

COUNTRY MUSIC

John Russitano, Age 9, Conn. (Prize winner in Class C)

The rippling brook within the woods Sang a melody; The little wren up in the tree Chirped a song for me. And late one night I heard the rain Drumming on the roof. The world is full of music. Here I penned my proof.

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.

I am always glad when Etude arrives. It's like a surprise package at Christmas—always something new inside. I would like to have some one write to me.

Nita Sue Foster (Age 11), Texas

I enjoy reading Junior Etude very much and compliment everyone who contributes to this section. I play piano and violin and play in our school orchestra but I like to sing sacred music and folk-songs better than anything else. I would like to hear from some Junior Etude readers.

Nancy Lambert (Age 14), New York

I have taken piano lessons for a number of years and would like to be a concert artist. I am also an accompanist and play for my father who is a professional singer; and I play for the orchestra in our town and sing in our Glee Club. I would like to hear from others who are interested in music.

Barbara Ann Gertz (Age 14), Pennsylvania

Answers to Quiz

1. Schubert; 2. G; 3. brass; 4. sixth; 5. the effect produced by using two or more key-tonalities at the same time, referring to modern composition, where one hand (or one orchestral instrument) may be using the key of D-major while the other hand (or another instrument) is using C-major; 6. New World Symphony by Dvořák, opening theme; 7. Complete orchestral score engraved in very small type so it can be condensed into a small book; 8. one quarter-note and one quarter-rest; 9. Gounod; 10. primarily composer, though he was also organist and conductor.

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MUSIC FOR THE MAKING

(Continued from Page 17)

she delved further and further into this almost lost art of instrument making that there is very little satisfactory information available on the construction of instruments. This left the method she has employed—research, trial and error.

To show the fascination of instrument making that has captured the imagination of hundreds of students, many parents and other teachers, here are the exact steps Marie used to guide her classes in the art of constructing soprano or "D" flutes. (One hundred and six flutes were constructed.)

Her tools consisted of a hand drill and bits from 1/8 inch to 1/4 inch, some small hack saws, rattail files, round files, a few square files, and razor blades, all carried in a portable kit. Sandpaper was used to smooth corks and an ice pick to make the holes for drilling.

The bamboo for the flutes was supplied by the Bamboo and Rattan Works of Hoboken, New Jersey. (Bamboo proved to be the most adaptable of all the materials used. Other things have included spikes, common string, brass pipes, gourds, brass wire, plastics, wood of different types, cigar boxes, hose couplings, garbage pails, ice cream cartons, inner tubes, corks and leather.)

The bamboo was hollowed out and cut in lengths of 12 inches for the soprano flutes, and 18 inches for the altos at a cost of six cents and eight cents, respectively. (It didn't take the students long to realize that the shorter a piece of wood or pipe or spike the higher the pitch and the longer the piece the lower the pitch.) Shellac was used on the inside of the bamboo to counteract the effects of expansion and consequent cracking due to moisture, and the corks for mouth pieces are protected from cracks by dipping in linseed oil.

They used a template to trace the shape of the mouthpiece and the position of the sound hole. This, however, had to be done accurately. The proper size, 1/4 inch by 5/8 inch.

After tracing the outline of the mouthpiece from the template, the student sawed around the line which forms the top of the mouthpiece, then sanded it smooth. He then drilled a hole for the sound hole or window with a 5/8 inch drill bit, and with the square file he shaped it to 1/2 inch in length and 5/8 inch in height with square corners. After the sound hole was shaped and checked by the teacher, the window sill was cut—first with a razor blade, then filed to a 45 degree angle along the lower edge of the window.

Filing the channel was the next step. This is a shallow trough on the inside of the flute extending from the outer edges of the sound-hole to the top edge of the flute. This was done with a square file to

make sure the sides were perpendicular. At this point the bamboo was laid aside and work was started on the cork. The cork was shaped into a straight cylinder that would fit snugly into the mouthpiece of the flute. It was first cut down with fine shavings with a razor blade then sanded with fine sandpaper. This operation seemed to be the tricky part of the construction for most of the students. Many of them had to discard the first attempt and start again because they failed to shape the corks to fit, or else they made them barrel-shaped by sanding the edges round instead of sharp.

When the cork was fitted a small concave slice was cut off the side next to the channel and the cork placed in the mouthpiece. This was the magic moment. If all was done correctly, the flute had a voice. The cork was then shaped to fit the mouth.

When the student had learned to blow a steady tone on the first note of his flute, it was tuned with the piano or pitch pipe to "C2." (The "D" flutes were tuned to "C2" instead of "D" then a small, little finger hole was drilled in the side of the instrument and tuned to the keynote "D." The "C2" is not always accurate, according to the teacher, but accurate enough for the occasional times it is used, but the "D" or "Do" of the scale is always accurate.) The one on the flute was always lower than the desired pitch, so it was necessary to saw off small pieces from the end of the flute until the right pitch was attained. The pupil was then ready to start making the finger holes.

Two rules applied here in order to place the finger holes in a logical position. First, the lower hole was to be placed approximately one-fourth the distance from the top of the sound hole to the end of the flute; and second, the top hole could be no closer than 2 1/2 inches from the sound hole. Between these two points the student made a tentative arrangement of six holes. He did not make the marks too deep, however, because he might have to alter their positions slightly as the flute making progressed.

The little finger, or tuning hole, was placed a little below and to the right of the first hole, and was drilled with a 1/4 inch bit. This hole was purposely made small since the smaller the hole the less it raised the pitch of the tone and it was much easier to raise the pitch by filing out the hole than to lower it by putting plastic wood around its edge.

After the little finger, or tuning hole, was filed until the flute sounded "D" with it open, the next hole was drilled.

As the student progressed up the

scale, tuning each hole and learning to play it before he drilled the next one, the position and size of the holes became easier to estimate, and therefore easier to tune. The last four holes were drilled and tuned much faster than the first four.

The thrill of creation and pride in accomplishment which the student experienced in the making of an instrument appeared to Marie Thorne Jeppson a significant justification of the activity, even though an array of plastic and metal instruments at nominal prices are today manufactured in abundance. The student seems to have a tender, loving devotion to the instrument of his own making, no matter how crude the workmanship. When he plays the instrument, in addition to having fashioned it himself, it appears that he lives music more intimately and fully than he could possibly do in playing an instrument of commercial make.

Artistic ability is tested when an instrument is completed. Each student in Marie's classes is allowed to decorate in any form he chooses, but in so doing must employ the use of different media and techniques as well as be neat and creative.

Marie and her students constructed a xylophone out of ordinary white pine, sack twine, cup screws and right angles. The white pine proved to be on a par with the rosewood used commercially. It was observed that the bars on manufactured xylophones and marimbas were hollowed out on the under side. The purpose of this was at first thought to be that of giving resonance to the bar, but later Marie and her students learned that this process also lowered the pitch. The mallets were made of dowel rods, lengths of broomstick and wool yarn.

Almost as popular as the flutes were the cigar box and gourd ukuleles. The finger boards were plastic, the frets, brass, and regular ukule strings and pegs were purchased from local music stores. The necks were whittled out of soft white pine and the tops thin spruce.

Marie sums up her instrument building projects characteristically: "Under the guidance of an interested teacher whose background in the use of simple tools and elementary music and art is adequate, or whose interest prompts her to make it adequate, and when the activity is adjusted to the degree of development of the students, the making and playing of simple musical instruments in the classroom appears to be a rewarding project to all concerned, and an enriching contributor in the school curriculum." THE END

ILLUSTRATION CREDITS

10, 11—Mydtkov
15—Bruno
17—Ray G. Jones
19—Helen Harvey Shatwell
20—Lorhammer

World of Music

(Continued from Page 3)

ship of the National Federation of Music Clubs. Miss Alderman is majoring in voice and piano at Salem College. In the 13th annual award of the Edgar Stillman Kelly Scholarship, the winner is Janet Goodman, a 13 year old pianist of Spokane, Washington. The award in both cases is \$250, renewable for three successive years if the progress of the recipient warrants.

The Audio Fair, 1952, to be held in New York City beginning October 29, has been extended to run four days instead of three, as in previous years. Represented at the Fair will be the greatest number of manufacturers of high-fidelity sound equipment ever to participate in a single exhibit. All of the latest developments in high-fidelity, as well

as all other sound reproducing systems will be on display. It is expected that a number of European companies will be represented as well as the leading manufacturers of America and Canada.

Dr. Charles Gilbert Spross, well-known pianist, composer, accompanist, celebrated for his widely sung *Will-O'-the-Wisp*, recently completed his 60th year as accompanist for the Euterpe Glee Club of Poughkeepsie, New York. Dr. Spross has accompanied scores of the foremost artists of his time. Many of the greatest refused to have any other accompanist. His choral works are greatly in demand. Congratulations, "Uncle Charlie," as he is affectionately known by members of the Euterpe.

COMPETITIONS (For details, write to sponsor listed)

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

• Women's Auxiliary of the Toledo Orchestra Association. Award of \$500 for 5 to 10 minute work for symphony orchestra. Closing date, December 15, 1952. Details from Women's Auxiliary, Toledo Orchestra Association, 401 Jefferson Ave., Toledo 4, Ohio.

• The American Guild of Organists Prize Anthem Contest. Award \$100 and publication offered by The H. W. Gray Company, Inc. Closing date January 1, 1953. American Guild of Organists, 630 Fifth Avenue, New York 20.

• Northern California Harpists' Association Composition Contest. Two \$100 awards. Closing date January 1, 1953. Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

• 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.

• The 20th Biennial Young Artists Auditions of the National Federation of Music Clubs. Classifications: piano, voice, violin, string quartet. Awards in all classes. Finals in the spring of 1953. All details from Mrs. R. E. Wendland, 1204 N. Third Street, Temple, Texas.

• The 13th Biennial Student Auditions of the National Federation of Music Clubs. Awards, State and National. Spring of 1953. Mrs. Floride Cox, 207 River Street, Belton, South Carolina.

• Mendelssohn Glee Club, N. Y. C., second annual Award Contest for the best original male chorus. \$100.00 prize. Closing date January 1, 1953. Details from Mendelssohn Glee Club, 154 W. 18th St., New York 11, N. Y.

• Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.

• Purple Heart Songwriting Awards. Popular, standard or sacred songs. First prize, \$1000; second prize, \$500; four prizes of \$250 each. Closing date not announced. Order of the Purple Heart, 230 W. 54th St., N. Y. C.

• Sixth Annual Composition Contest sponsored by the Friends of Harvey Gaul, Inc. Open to all composers. Prize \$400 for best one-act opera. Closing date December 1, 1952. Victor Sawdek, Chairman, 315 Shady Ave., Pittsburgh 6, Pa.

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BUILDING THE CONCERT PROGRAM

(Continued from Page 16)

Prat, Brezaviola, and Malurous quo uno fenno.

Now, I must present something more familiar, so I chose the well known aria *Depuis la jour* by Charpentier, as an encore.

The second half of the program begins with the beautiful and little known lyric song of Rossini, *La Promessa*. Then, a brilliant folk song *In mezo al Mar* arranged by Geni Sadoro, and ending with what I think is one of the most exquisite songs ever written, *Passeggiata* by Pizzetti.

My last group in English begins with an aria from "The Telephone" by Menotti, *Hello! Hello!* which is full of humor, and is clever. Then follows *Velvet Shoes* by Randall Thompson, and a new, and as yet unpublished song *Nuvoletta* by Samuel Barber. It is light and airy, like a little rondo for voice and piano. Then I add a song that pulls at the heart strings, *Walk Slowly, Dear* by Courtlandt Palmer, and end with the brilliant *Czardas* from "Die Fledermaus" in English.

It is not necessary to go so far afield in building a concert program; but four things should always be stressed: (1) variety, (2) contrast, (3) mood, and (4) color. These are very important elements, and they should be judiciously chosen to add up to an impressive whole.

You do not have to start a program with Bach and Handel, and sing your way through two centuries of vocal literature. A splendid result may be achieved by skipping from one musical epoch to another, primarily in regard to building an interesting program, and not just rigidly adhering to a worn out chronological order. An exception to this may be made when one sings the songs of one composer, or a program built on one period. A type of program such as this should be sung for a specialized audience, who come primarily to hear this particular type of music.

I think young singers often make a mistake in attempting songs that call for more emotional maturity than they can possibly bring to a performance. Such works as *Frauenliebe und Leben*, or *Dichterliebe* by Schumann or the *Erlkönig* by Schubert to mention only a few are in this class. If you do not understand a song, or haven't a personal feeling for it, don't attempt it in public.

We all know that Mozart, and the bel-canto of the early Italians, and certain songs of Schubert, Brahms, and Schumann, add up to good material for the young singer. I believe that the student should begin to explore the less hackneyed songs of these same composers, early in his career. In building a program, mix the unhackneyed with the familiar

songs that the audience will know and love, and make it flexible and suited to all occasions.

One of the most encouraging things, as I travel around the country, is to see the constant raising of musical standards. When one gives a concert in New York, the artist must bear several things in mind. He or she is singing for a very discriminating, highly developed, sophisticated, and extremely discerning musical public. New York is a world music capital, and one is ever conscious of this in the selection of program material. This is also true in other big music centers of the United States. It has become almost imperative in New York to sing a program built on unusual works, along with accepted masterpieces. This, the public and the critics demand. These unusual songs can be either contemporary or ancient, but they must have two attributes at all times; they must have musical value, and they must be interesting.

One of the heartening signs of the times is the emphasis on present day American music. This is an excellent trend, and should be encouraged in every way. Our American composers in recent years have surged to the fore, and they have important things to express. They are of our time, and they speak to us in forceful terms. I believe that the American artist should feel an obligation to investigate, study, and perform worthwhile works by our distinguished Americans: Charles Griffes, John Alden Carpenter, and the younger writers, Samuel Barber, John Duke, Theodore Chandler, Paul Nordoff, to mention only a few who know how to write for voice and piano.

There is still some resistance to ultra modern music. This is true not only in the smaller cities; but some of the larger cities as well, so an overdose of the ultra moderns would be a mistake. Again, I would stress variety, and different colors from the musical pallet. To give an example of what I mean by color, it would be a mistake to give a complete program that would be prevalently romantic, and middle European. This is great music, and the heart of the vocal repertoire; but to add interest, it should be spiced with a different sound, color, some French impressionism, or a striking contemporary song. When one adds songs "off the beaten track" this immediately adds freshness and interest, and one school will then offset the other, and both will show to greater advantage.

Let me suggest two songs that you may study, *Preciosilla* by Virgil Thomson with words by Gertrude Stein, and *The Wing* from "The Children" by Theodore Chandler. These would be classified under the unusual, and are not heard so often.

With a little curiosity, one can find many, many more. There are, as a rule, a handful of songs by a composer, that are done to death. Usually with good reason. They are great songs. However, it is more enterprising to search out works by the same composers, songs with high merit, that will be fresh and new to the public.

I have found, and I am sure that every artist will bear me out, that it is impossible to please everyone. The only practical solution is to try

to please as many people as possible; this is all one can do.

It is impossible to lay down hard and fast rules, and whatever I have suggested here, I offer as a tentative guide. Singers are so fortunate in the tremendous range of vocal literature with its richness of content, that thousands of variations are possible in building concert programs. If all of the elements that I have described are carefully chosen, there is no reason why you cannot create a successful one. THE END

BREAD AND BUTTER MUSIC

(Continued from Page 15)

sky, Mrs. H. H. A. Beach, Felix Borowski, Cecil Burleigh, Abram Chassins, Cecile Chaminade, Aaron Copland, Charles W. Cadman, Leo Delibes, Gabriel Fauré, Alexander Gretchaninov, Charles T. Griffes, Edvard Grieg, Percy Grainger, Rudolf Ganz, Benjamin Godard, H. H. Huss, Howard Hanson, Anton Liadow, Alexander Ilynsky, Moritz Moszkowski, Darius Milhaud, Ethelbert Nevin, Christian Sinding, Cyril Scott, Eduard Schütt, Alexander Scriabin, Xaver Scharwenka, Trygve Torjussen, Ernst Toch, Heitor Villalobos, Mana Zucca.

You will also want to add to such a list the best of the highly attractive and effective educational pieces of such composers as F. P. Atherton, Carl Bohm, Paul Bliss, Homer N. Bartlett, Caroline Crawford, Charles Dennee, M. A. E. Davis, Maxwell Eckstein, H. Engelmann, Mae-Aileen Erb, Rudolf Friml, Ralph Federer, Elizabeth Gest, Frank Gray, Allan Grant, Charles Huerter, Carl W. Kern, Frederick Keats, Ella Ketterer, T. R. Machlachlan, Theodore Laek, Cedric Lemont, Francesco de Leone, Thurlow Lieurance, H. Alexander Matthews, Donald Lee Moore, Jane Mattingly, Mark Nevin, Ada Richter, Louise C. Rebe, Walter Rolfe, Irene Rodgers, George L. Spalding, F. A. Grant-Schaeffer, Francois Thome, Frederick A. Williams, Paul Wachs, N. Louise Wright, Paul du Val, and many other composers of this general type.

The average musically untutored parents are entitled to the privilege of stating their desires in music.

"But" contends one teacher, "parents have no right to tell the doctor what kind of medicine to prescribe." The relation is not at all analagous. The writer has known scores of teachers who realize this parent-pupil relationship and have skillfully led the parents of their pupils from musical illiteracy to fine musical enthusiasm.

ETUDE, with the assistance of various publishers, has compiled a short list of music of the kind discussed in the foregoing editorial, and which is now being most widely used. There are scores of other

pieces which have continued to be "best sellers" for years and those here listed are merely typical. (Publishers' Code)

Name	Code
Boston Music Company	B. M.
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Friml, Rudolf *Moon Dawn* T. P. (Continued on Page 61)

TWO MASTER LESSONS

(Continued from Page 26)

in" to phrasing.

Watch out for those down-up (strong-weak) two-note phrase lines in m. 15. . . M. 16-20 are tragic "Ashes to Ashes, Dust to Dust" phrases, the first half played with rich, severe bass line, the last half much more softly and introspectively. . . M. 20-24 offer a brief moment of surge and climax. . . Hold down the damper pedal with the G Minor chord harmony (m. 23-24) and keep the tone solid until the lone, long F sounds.

After a wait on this F, play the final statement of the prayer theme (m. 25-27) like a tender farewell. . . lightly emphasize the line of the right hand's lowest scale voice. . . Then, like a coffin descending into the grave, those last bass octaves

(m. 27-31) descend inexorably . . . a final



in m. 31 and 32, and two beautiful major chords (roll the last one slowly and *pianissimo* if you wish) finish the *Consolation*.

You will find this piece an excellent introduction to Liszt for serious intermediate grade students, and a good soft-chord study for anybody. . . "Heavens!" I hear you say, "If I painted such a tragic picture for a student, he *wouldn't* want to play the piece." . . . Right! . . . Don't paint *any* picture for him; just let him study the piece, then paint his own! THE END

THE MAGIC OF THE HARP

(Continued from Page 19)

the age of twelve when our family moved to Indianapolis and there I started harp lessons with Louise Schellschmidt. After I had graduated from Knickerbocker Hall in Indianapolis, our mother brought my violinist sister, Charlene, and me to New York. I had lessons with Ada Susoli, the harpist who had toured with Melba, then went to Paris to study with the incomparable Henriette Renié. She is so great an inspiration that I have gone to France more than 22 times to study with her.

Aside from the joy a musician naturally derives from music, playing the harp has given me a full and interesting life. On my concert tours I have come to know a cross section of the people who make up America, and a good part of the United Nations. Seven times I have had the honor of playing at the White House, including repeated recitals for the Roosevelts and three times for the Hoovers. Once when I was to play at the White House, I was called on the telephone by a secretary and asked to send over the key to the harp case so that Mr. Hoover could take out the harp. I replied over the phone very earnestly that I wouldn't think of having the President do that. I would unpack the harp myself. The reply came back, "We are not talking about the President. We are talking about Ike Hoover, the chief usher at the White House."

In my travels in Europe and America I have recklessly indulged my hobby of collecting old harps. By now I have so many that they are said to be the largest private collection of ancient and modern harps in the world. To me a harp has the most beautiful shape of any instrument designed by man. In my studio

there are ancient harps from Africa, Mexico, Wales, Scandinavia, France and England, my three Lyon and Healy concert harps as well as several practice harps. Even away from home I always take a harp with me even if it is only a small Irish harp such as those made by Melville Clark so that I may practice when traveling by motor or on Pullmans.

It is rare that a busy concert artist finds time to teach but when I come in from my tours the eager welcome from my enthusiastic group of pupils makes me happy to share the great fundamental principles which my teacher Henriette Renié has given to me.

Among my pupils, is the well-known comedian, Harpo Marx who, before coming to me, was a self-taught genius. He has gone to great lengths to have his harp lessons, even to the extent of a lesson by long distance telephone from Hollywood to New York. He plays entirely by ear, or by rote, as he is allergic to reading the printed page. However amusing he is to his audiences on the stage and in the movies, he is a very serious student.

Another of my pupils, Marcella De Cray, while still in her teens was appointed assistant harpist at the Metropolitan Opera House. A great admirer of the harp is Alec Templeton. When my record of Pastoral Variations on an old Noel was released he played it over and over until he could play it on the piano and declared it his favorite record.

The magic of the harp for me has been its power to lift me and my audiences; we become a part of that stream of flowing harp music which has been sounding since before the time of Jubal to gladden the hearts of men. THE END

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CHORAL SINGING AND THE SOLO VOICE

(Continued from Page 20)

singing. True, he can still feel the voice as he sings, and tell something of what he is doing, but his accurate, critical judgment of his performance is gone.

Then he is under the control of the director, not himself. At least this is bound to be true if the director is a commanding and forceful person, who knows what he wants and works for it energetically. And the music he sings is no longer of his own or his teacher's choosing. The tessitura is very likely to be more severe than he has in his songs, with singing problems that he is not yet ready to attempt. Or the director may have to work for a quality of tone which will not agree with the student's particular needs. Certainly if there is any difficulty of keeping the voice well poised and free in daily practice lessons, it becomes almost an impossibility when singing with a choir.

The result is that many voices are forced. If it is a church choir, or glee club which rehearses once or twice a week, and does not concertize extensively, the adverse effects for most of the singers will be negligible. However, if it be a high school or college choir with a high standard of performance, difficult music, four or five rehearsals a week, and many singing engagements, the result can in some cases be disastrous.

In one city where the writer taught, there was a very fine high school choir, which rehearsed five hours a week and sang concerts continuously. After singing with this group for three years, one of the sopranos came for lessons. The throat was extremely tense and restricted from continually singing the first soprano range, and the voice had less than half its true volume and richness. It was a two year job to overcome that condition.

Another time a student left to go to a music school of good reputation, as she wanted to have more time to concentrate on her music. She was accepted in the concert choir which rehearsed daily for an hour—in the early morning—and also sang many concerts. She came back at the end of the year, heartbroken because her voice was badly forced, and she could no longer sing. In her case it was a year before we restored what we had had before. Numerous other similar cases might be mentioned.

In general, soprano voices seem to suffer more than the others. The female voice is delicate and must be handled carefully. Demanding too severe a range from the soprano is sure to injure some of them. Tenor voices can also be strained and made tense by too much high singing. Altos must beware of singing too much in the heavy "chest" voice.

Basses do not seem to suffer much, as they sing in their natural speaking range, and usually can do so freely and well.

Is there an answer to this problem of forcing and injuring voices? Certainly there is no simple and easy formula whereby it may be immediately circumvented. There will be more and more choral singing—which is indeed to be desired—since more people participate in creating music in this way than in any other, and for sheer pleasure what can surpass it! The responsibility for dealing with the situation is obviously the director's, and there are several considerations which might help him to keep these harmful results to a minimum.

To begin with, the director must know all he can about voices. He must hear when the tone is free, and coördination correct, and must have at his command the means of inducing his singers to sing as freely as they possibly can. He must have respect for what voices can and cannot do. They are not machines, to be put through their paces in an impersonal fashion. A violin can play any number of high A's one after another. A soprano must sing only a few at a time and then rest or sing lower pitches. Instrumentalists can rehearse two or three hours; an hour and a half is long for a chorus. Instrumentalists can repeat a difficult passage many times. We be unto the choir director who takes his singers time and time again through a severe passage. He must plan to do it a little better at each rehearsal. His rehearsals must be planned with care, starting with something easy to warm up the voices, demanding the most intense work after the rehearsal has been under way for awhile, changing the routine continuously. This can be done by working with different sections, changing the music rather frequently, having the singers stand occasionally, and a variety of other similar devices. Seldom need the choir go through a long and difficult piece without a pause, until the time of performance approaches, and the notes, words, and dynamics are well in mind. And always must the director be conscious of posture, breathing, loose jaws, free throats, and consequent ease of singing.

Choir directing is first and foremost inspirational. The leader must keep his singers alert and alive, for only thus can the voices be really free and used to their fullest advantage. Every singer knows that this is true, and that to sing his best he must put himself into the right frame of mind, and stimulate his imagination to feel and project the emotional meaning of a song. Would that every choral director realized that here is where his singing prob-

lems begin. The reason for this is plain: the voice is the means whereby we express our feelings. If we are excited the voice shows it, if tired, bored, impatient, cynical, kindly, angry, reverent, or in a thousand other moods, the voice shows it at once, without conscious effort; it is the mirror of our feelings whether we will it or not.

But most important of all is this: the director must realize that no one can stand before a group of singers and be absolutely sure that they are all singing freely with forcing. The singing may sound as though this is true, for a multitude of voices in which a large share are of good quality and well used, will cover the pinched restrained singing of the minority of singers whose voices are not well coördinated. It is then his duty to know which of his singers

might be harmed, and to act for their best interests. Perhaps they will be put in another section, perhaps they will be asked not to sing as hard as the others, or not to sing the high notes. In some cases where they are serious voice students they should be persuaded not to sing in the choir until good habits of singing are established and the chances of injury reduced. Constant care must be exercised in this direction.

In other words, there are times when the director must compromise between musical demands and vocal abilities. He may get superior choral results by driving hard without regard for the welfare of his singers, but if he be truly sensitive to their vocal needs he will set as his goal a maximum of musical results with a minimum of vocal injury.

THE END

BREAD AND BUTTER MUSIC

(Continued from Page 58)

Gaynor, Jessie C. *March of the Wee Wee*
Folks J. C.
Grant, Allan *Gramercy Square*
C. F. S.
Glover, David C. Jr. *Beat out the Boogie S & G*
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Jessel, Leon *Parade of the Wooden Soldiers* E. G. M.
Krats, Frederick *Dance of the Rosebuds* T. P.
Kaschian, Howard *Gypsy Whirl*
S & G
Labinski, Wiktor *Four Variations on a Theme by Paganini* C. F.
Lecours, Ernesto *Malagueña*
E. G. M.
Lemont, Cedric W. *The Organist*
C. F.
Lincke, Paul *The Glow Worm*
E. G. M.
Martin, Elizabeth B. *Cotton Pickers*
B. M.
Mowrey, Dent *La Gaieté* C. F. S.
MacLachlan, T. Robin *In the Cotton Field* G. S.
MacLachlan, T. Robin *The Cascades*
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MacLachlan, T. Robin *Swing Prelude* S & G
MacDowell, Edward *To a Wild Rose*
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Mattingly, Jane M. *On the Blue Lagoon* W. H. W.

Mainville, Denise *Valse Charmante*
W. H. W.
Nevin, Ethelbert *The Rosary* B. M.
Nevin, Mark *Rhapsody in Scales*
S & G
Nevin, Mark *Trepak* S & G
Overlade, A. R. *Swaying Daffodils*
T. P.
Rolseth, Bjarne *The Ballet Dancer*
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Rodgers, Irene *Moon Mist* C. F. S.
Rodgers, Irene *Sunrise in the Valley*
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Rofe, Walter *Kiss of Spring* B. M.
Silfer, Paul J. *Sonatina* B. M.
Schaefer, G. A. *Grant Fireflies*
A. P. S.
Van Nort, Isabel *Cinderella at the Ball* M. M.
Wright, N. Louise *The Butterfly*
G. S.
Wright, N. Louise *Waltz* G. S.
Wright, N. Louise *Veil Dance* G. S.
Wright, N. Louise *Shadow Dance*
T. P.
Wright, N. Louise *At Evening*
W. H. W.
Williams, Jean *Low Tide* S & G

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A CLARIFICATION

In the September ETUDE an advertisement appeared for the "Review of Recorded Music" in which the reader was referred to a Musical Crossword Puzzle in the August issue of that magazine. This was incorrect; the advertiser intended to refer to "the September issue."

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(Continued from Page 9)

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"Actual studies are easier to talk about because they're tangible. For the conductor, the piano is the soundest basis of instrumental training; as the only polyphonic instrument, it accustoms one to the many voices the orchestra contains. The conductor must know other instruments, too; not in virtuoso performance but in a thorough knowledge of what they can do. I've made it my business to learn one instrument in each group, and every 'vacation' I try to learn a new one.

"The conductor must know composition. Even if he lacks creative ability, he should try to compose, to win first-hand understanding of the composer's problems as well as a practical approach to form. The operatic conductor should 'learn to sing.' In order to understand the problems of singers (both good and bad) he must work with them incessantly.

"Score study is enhanced by an early start in sight reading. You learn to read by reading. I did my hardest work between five and ten, and I was always at the piano reading new music after assignments were done. This gave me a grasp of reading as well as of music. Score reading is different from sight reading, but both involve the purely physical training of the eyes to take in phrases and sections rather than single notes. In piano reading, your eyes move horizontally; score reading requires vertical vision of all the choirs simultaneously. (And you can't manage this without learning all the clefs!) It is good to train the eyes to read back as well as ahead, so that each phrase falls into its proper context. I often make myself learn a new orchestral work overnight, simply for practice.

"The conductor needs long, close study of solfège which, for some reason, is more important abroad than here. This is a pity, for solfège is a great advantage. It helps one acquire phrasing; sharpens the sense of pitch (especially when the fixed-DO system is used); and offers perhaps the only highroad into real familiarity with interval relationships. The fascinating aspect of solfège is that these rewards (and many more) come almost unconsciously to the student who applies himself.

"So much for the barest outline of formal studies. They are indispensable to the conductor but they can never make a conductor. I have an idea that he has got to make himself. And perhaps his first step is not to try to be a conductor—not to try to be anything but a well-rounded musician. If he achieves this, the job will take care of itself. That, at least, is my experience. As a child, I knew I had to be in music,

no matter what I did or how I did it.

"Musicianship involves intangibles as well as lessons. Besides showing aptitude and good schooling, the young musician must take himself in hand. In my own case, I have won most help from forcing myself to do the things that didn't come easily. My earliest study years were filled with rather meaningless little 'pieces'; later, I was put on an exclusive diet of Bach and Mozart with the result that, around twelve, I found myself reading the names of composers I knew nothing about—Debussy, for instance. I got hold of some Debussy on my own and found I couldn't understand the first thing about it. This annoyed me. So, for two years, I played Debussy every day, outside of lessons. I never attempted to play his works in public; I simply kept digging my way into them—and suddenly the veil lifted. More important (I'd have probably reached Debussy in any event, with time), I knew I could make myself do something difficult. And that has been a big help.

"When I first went to concerts, I couldn't digest the long symphonic programs; the immensity of it all drowned me and I'd come out bewildered and frustrated. The cure was to make myself sit through symphonic programs. Later, I had exactly the same experience with Italian opera. I know there is a theory which advocates training a child solely in terms of his preferences; I also know it didn't work for me. Fighting with obstacles has always given me something—perhaps self-control—that never results from doing only the things I love.

"At one time, concentration on music left my general studies in a less than desirable state, and the remedy was to learn by myself. The wonderful thing about getting to Italy was the quantity of things one could absorb in the very air, without sitting down to study—music, of course; also language, history, architecture, painting. It wasn't until I'd made myself spend hours and hours in the galleries of Rome and Florence that I began to get from pictures the complete satisfaction I could get from Mozart without even trying. Forcing yourself to master things gives you values that have nothing to do with 'theoretical facts.'

"In this same sense, it's a good idea to work beyond one's lesson assignments. I've always made it a practice to do this, and find it stimulating as well as helpful. There's always new music to read. Further, it is enormously entertaining to place compositions within the framework of their associations—a work like Gluck's 'Alceste,' as a random example, offers a great deal more than the music score alone. There's

Gluck himself to look into, his life, his times, his other works; there is Alceste who, in turn, opens up the gate to Greek history and mythology. Then you learn that Euripides took this legend as the subject of one of his most famous plays, which offers still another field to approach.

ARCHITECTURE AND THE CHURCH SERVICE

(Continued from Page 24)

service of worship effectively.

The preparation of a processional is a major undertaking. It requires, at least in its early stages, the services of someone who has had a great deal of experience. The divisions at the chancel steps must be carefully worked out. The choir, which is accustomed to hearing the organ always from the same part of the church, must become used to hearing it in front of them, behind them or on either side. Otherwise they can never keep together as they move up and down the aisle. Choirs which have not previously been divided, as they are when seated in the chancel, always have difficulties.

And this is only the beginning.

"Our choirmaster," writes a choral singer, "does a magnificent job with our choir, but when he conducts we can't see him unless he is out in the middle of the chancel."

Here we have a real perplexity. To go with the new church, the choir has elegant robes with stoles. The choir director has an especially fine one with long flowing sleeves. When he conducts so that the choir can see him, his back turned to the congregation, his flying sleeves resemble some sort of exotic hat. When he stands back, so as to be invisible to the congregation, the choir cannot sing because only half of them can see him.

There are consequently no cues; ensemble suffers; and the congregation complains that "when we were in the old church, we had a good choir, but now it is becoming mediocre."

There are frantic sessions with the architects. Other churches, in which chancels have been used for years, are hurriedly consulted. The architects offer to provide a screen. Another church which has faced the same problem suggested a curtain. Still another advises a system of mirrors whereby those choristers on the "blind" side of the chancel are enabled to see the director.

All these ideas are helpful; none is a perfect solution.

The problem of balance and ensemble between choir and organ is further magnified when the organist cannot see the conductor. Difficulties increase to the point where one may even question the practicability of chancel choirs, and long for the old-fashioned "Akron-plan" auditorium.

But the fact is that, however difficult, the chancel plan of seating can be made to work. One would never

It is fascinating to look into what lies beyond a single lesson assignment! If you look closely enough, you find yourself broadening out into something more than a mere learner-of-lessons or seeker-for-jobs—there's even a good chance of becoming a real musician. THE END

want to hear more perfect ensemble than that obtained, for instance, at Salisbury Cathedral in England. Nor is there any particular secret about how these results are obtained. They come from many, many years of hard work. Good ensemble is a tradition at Salisbury Cathedral, as it is at many churches in this country.

One need not travel far in any direction to find churches which have had chancels for years, and in which ensemble has been brought to a high and dependable level. Many systems and many ingenious short-cuts are used. They all have one point in common. The choir is able to see the director at all times. In churches which have consistently good ensemble, the choir director and/or organist are invariably placed well.

The only alternative to such an arrangement is a choir which is so well-rehearsed and so letter-perfect in the music that direction is not necessary. Such choirs, I fear, are not very often encountered nowadays.

Choirmasters can and do debate with some heat over seating arrangements for the chancel. Some are convinced there must be sopranos, altos, tenors and basses on each side of the chancel. Others maintain that the only workable system is to have all the sopranos on one side, the rest of the voices on the other. Without doubt one could question almost any arrangement. What would sound well in one building might not sound well in another.

Here are some of the things which an alert choirmaster can do:

1. Rehearse processional constantly.
2. Experiment with all sorts of seating arrangements.
3. Make it a point to rehearse the choir in the chancel before every service, even when the preparatory work is done in the rehearsal room.
4. Rehearse spoken portions of the service with the choir, taking care to have the whole choir stand, kneel and turn in the chancel together.
5. Impress upon the choir the necessity for perfect deportment, with no communicating among themselves during the service.
6. Teach the choir to look straight across the chancel, never down at the congregation.
7. Remind the choir (at every rehearsal, if necessary) that it is their task to lead the people in the service of worship in the most dignified manner possible. THE END

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DENMARK'S ROYALTY BOWS TO THE BALLET

(Continued from Page 10)

the Mirror") and Knudage Riisager.

From Mr. Riisager's facile pen has come original music for the ballets "Cockaigne," "The Bird Phoenix," "Twelve with the Mail Coach," the exciting "Qarrtsiluni" (once described as the Scandinavian "Sacre du Printemps"), as well as a clever orchestration of some of Czerny's piano exercises for Harald Lander's ballet, "Etude." Now recognized as one of the most distinguished of contemporary Danish composers, Knudage Riisager has had a fascinating life devoted partly to the study and composition of music, and partly to the study and practice of political science. A few years after his graduation from the University of Copenhagen, he became secretary in the Danish Ministry of Finance. In 1939 he advanced to the post of Chief of that section, not resigning until eleven years later. Simultaneously he studied music with masters whose names are known all over the world, composed notable large and small works which are being

performed in America more and more frequently, became chairman of the board in the Society of Danish composers and musical advisor at the Danish State Radio.

Two distinguished composers of the past who have written music directly for the Danish Ballet are Niels Gade and August Enna. Of course, certain standard ballets are danced by the Danish dancers to the original music as, for example: Stravinsky's "Petrouchka" and Tchaikovsky's "Swan Lake" and "Aurora's Wedding."

All in all, the achievements of this unique company in welding every possible element of the theatre—from royal patrons to creators, performers and discerning public—into a harmonious whole marks an epoch in the saga of modern dance. In addition, the knowledge of such high standards and splendid accomplishment cannot fail to increase the respect and admiration of people all over the world for democratic Denmark! THE END

CORNER ON SCALES

(Continued from Page 15)

not decide which he preferred. Rimsky-Korsakoff's *Song of India* would

Ex. 8



not have its wistful charm without the many short modal shifts.

And now, for pianists, what about practicing scales on the keyboard? This can be fun, too. There are a few short cuts that help the memory, and there are many interesting ways to play scales that lift them right out of the spinach class. In the first place, the keyboard fingering of scales, like their construction, never changes. For right hand, ascending, it is 1, 2, 3, 1, 2, 3, 4. The fifth finger is merely an ending or turning-pivot. (Left hand follows the same pattern descending.) But, and however, in some scales beginning on black tonics, the fingers would naturally become tangled up were the scales to be started with thumb, and so, in such cases, the scale is not begun with the first finger of a finger-group, but begins in the middle of a finger-group, with the second or third finger. The usual finger-pattern then falls into place so that the fourth finger, right hand, always falls on B-flat (A-sharp). The fourth finger, left hand, in such cases, always falls on F-sharp (G-flat) if that tone occurs in the scale, otherwise the fourth finger falls on the fourth tone of the scale. This seems easier to remember than is

the somewhat prevalent method of recalling individual fingerings for each black-key scale. In minors, scales with black key tonics, right hand, the fourth finger still falls on B-flat if that key occurs in the scale; if B-flat (A-sharp) is not in the scale the fourth finger falls on the second degree of the scale. In left hand, minors with black tonics, the fourth finger falls on F-sharp; in scales in which F-sharp (G-flat) does not occur, it falls on the fourth degree of the scale. In other words, whenever possible in scales, the fourth finger falls on B-flat (A-sharp) right hand, and on F-sharp (G-flat) left hand.

The only rough spot in scale technique is putting thumb under or hand over, and a short daily workout brings this into line. A—For thumb under, practice the C major scale, using only thumb and third finger; then repeat with only thumb and fourth finger. B—For hand over, practice a "turn" pattern.

Ex. 9



Some teachers today advocate a changed fingering for some scales, for instance, D-major, left hand starting on second finger, with the fourth finger following the usual fall on F-sharp, and the same for A-major.

A good way to attend to the mental angle of keyboard scale-work is to play the scales "up-in-the-air". Ordinarily it is not good for pianists to be too much up in the air, but for developing concentration it is an excellent practice. Raise arm from elbow, use a decided finger-thrust and punch the air with the proper scale fingering, while at the same time pronounce aloud the letter-names of the tones of the scale with the sharps or flats. Any pupil is capable of accomplishing this airway exercise and the teacher should keep an alert eye to make sure the correct fingering is used. When letter-names and fingering are accurate, this practice brings quick results.

There are many intriguing ways of playing scales besides the usual parallel and contrary motion, such as one hand forte, the other hand piano; one hand staccato, the other legato; one hand in quarter-notes, the other in eighths (a spread of two or four octaves will give a complete phrase in this pattern). Play them beginning at the top; play with various rhythms; play them with hands crossed (this is good for concentra-

tion, too); open the hand for an octave every time the thumb is used; play them with eyes closed; play them in sixths and tenths. For more advanced students double thirds and many other forms may be added. Even the circle of fifths is interesting when considered as a building project, since the second tetrachord of one scale becomes the first tetrachord of the next scale in the circle and continues in this way through the twelve scales until the starting point is reached and the circle is completed.

It is often advisable for the teacher to play a smooth, flowing so-called "pearly" scale for the pupil to hear, as he seldom has an opportunity to hear scales played by anyone but himself and does not realize how beautiful and musical a scale can be when played with good tone, facile technique and with a crescendo and diminuendo as it rises and falls.

Yes, scales are interesting from a historical, musical and technical point of view, and where this is realized the question will no longer be asked "Must I practice scales?" but happily it will become "May I practice scales?" THE END

VIOLINIST'S FORUM

(Continued from Page 25)

your letter in full, for it expresses the viewpoint of the amateur who has an intelligent and ambitious approach to his violin playing. You are not content to leave things as they are but want to improve them all the time. That's the right spirit! If you are willing to get down to fundamentals your playing of double-stops can be improved a great deal in three months. But a systematic approach is needed, and the first thing I would suggest is that you do not practice the double-stop studies in De Beriot for a while. They are complex and can create a whole series of mental blocks unless the necessary technique has been acquired.

To begin, let us take thirds. Spend one whole month—no less—on practicing the rise and fall of the fingers in various combinations of major and minor thirds on all three pairs of strings and in all positions up to the fifth. In first position, for example:

Ex. D



These exercises may seem easy, but they are not quite easy to play rapidly and are certainly difficult enough in the fourth or fifth position.

For the second month practice shifting on the same pair of strings,

Ex. E

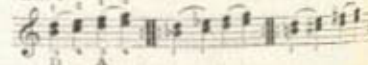


See Ex. E, first to third position.

Practice similar exercises on all three pairs of strings, shifting first to third, second to fourth, and third to fifth position.

For the third month, practice shifting across the strings, third position to first, fourth to second, and fifth to third, in various combinations of major and minor thirds as in the following examples:

Ex. F



This may seem to be rather an onerous schedule, but if you remember that it is not necessary to practice every possible combination every day it will not seem as heavy as it appears. Make note of what you work on one day and do other combinations the next, and so on.

Together with the above, you should, if time allows, work on the exercises in thirds in Sevcik's Preparatory Double-stops. There is much to be learned from that book. Granted that the exercises are dry, they do develop control and solidity of technique.

If you will follow the ideas given above, in three months your confidence in playing thirds and octaves will have increased considerably. It may have been necessary to omit some items of your regular practice schedule, but what has been gained will more than make up for what, if anything, you may have lost. THE END

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