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Volume 70, Number 09 (September 1952)

Guy McCoy

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Etude

SEPTEMBER 1952

40 CENTS

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the music magazine

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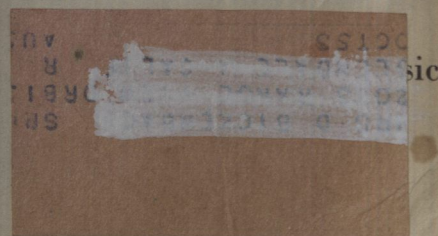
Elizabeth Gest



THE TUCSON BOYS CHORUS

By Helen Johnson

(See Page 10)



follow a theme!

Here are selected piano materials built around a theme. The subjects and music are designed to appeal to children. A few easy costumes or props, perhaps a little story or narration, combined with the playing of the music can mean the creation of a clever and appealing recital, a delightful tableaux or even a suite-like presentation. Try them—they're fun!

Hallowe'en

- autumn from "Around the Year With Music"..... 410-40112 \$.60
(A collection of appealing piano solos with tunes and titles appropriate to the autumn season.)
the ghost stalks at midnight (Gr. 1) Martha Beck..... 130-40184 .30
march of the jack-o'-lanterns (Gr. 2½) Ella Ketterer..... 110-40163 .30
goblins (4 hands) (Gr. 2) Ella Ketterer..... 110-25702 .40
witching hour (Gr. 2½) Berenice Benson Bentley..... 130-40134 .30
hobgoblin (Gr. 1) Bernard Wagness..... 130-40350 .35
hallowe'en! (Gr. 1½) Louise Stairs..... 110-40139 .30
witches' dance, Op. 31, No. 5 (Gr. 3) J. Concone..... 110-01749 .30

Transportation

- the american traveler—Marie Westervelt and Jane Flory.... 430-41013 .85
(A delightful collection of easy pieces that relate to many of the early modes of travel. Many of the songs have words and the charming illustrations present excellent ideas for settings and costumes.)
speed boats (Gr. 2½) Anne Robinson..... 110-40147 .30
in a hansom cab (Gr. 2) Ralph Milligan..... 110-40156 .30
on a hayride (Gr. 2) Everett Stevens..... 130-41070 .30
in my airplane (Gr. 1½) Ada Richter..... 110-26961 .30
here comes the train (Gr. 1½) Lilian Vandevere..... 110-27992 .30
glider (Gr. 2½) Bernard Wagness..... 130-40232 .40

Latin America

- our latin-american neighbors—Ada Richter..... 410-40180 .75
(The rhythms and melodies which exemplify the music of the Latin American countries are always appealing. These selections are excellent for picturing the customs and traditions of foreign countries. Each tune has at least one verse in English translation.)
christmas in mexico—Marie Westervelt and Jane Flory..... 430-41012 .85
(Clever illustrations and tuneful pieces bring forth the spirit and color of the Christmas festival in Mexico. Some dance instruction also.)
pedro and pepita (Gr. 2) Lilian Vandevere..... 110-28004 .30
castanets (Gr. 2) Anne Robinson..... 110-40046 .30
cielito lindo (Gr. 1½) Ada Richter..... 110-27616 .30
glimpse of cuba (Gr. 2½) Olive Dungan..... 130-41088 .30
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Bryn Mawr, Pennsylvania

LETTERS

TO THE EDITOR

Articles

Sir: The ETUDE has so many interesting articles in it. The articles written for the violin are very interesting. I liked the article on "Powers of Concentration," in the January issue; and the July issue has some good music in it that is better than the other issues. This is my first year to subscribe to this magazine. I like it very much.

Susan Parks
Cambridge, O.

Sir: "I feel your magazine is definitely meeting a need for profitable and entertaining reading. Letters to the Editor are most interesting and give an excellent cross section of opinion."

Lorna Langley
Victoria, B. C.

Sir: When I first received your magazine as a subscription four years ago as a Christmas gift, I wasn't sure whether I was going to like it as much as I do now. But now I love it and I can hardly wait for each new issue to come.

Your articles are interesting. Could you publish more of Celia Saunderson's work? I just enjoy reading her. She has such a way of handling children, and not only that, she gives us a beautiful portrait of the child student. I wish she was in ETUDE every month. I don't seem to read enough of her humorous tales, about Sally, Eddie, etc.

Junior ETUDE is fun to read. It must really be a great help to young musicians. The children have fun reading the stories, doing the puzzles, and making new friends through the letter box.

Sometimes I come across complaints concerning your music department. The music is too hard, the music is too simple, not enough violin music, not enough songs, etc. But as I glance through the music of this department, I can't think of a complaint to make, nor do I want to think of one. I think your music department is perfect. You could almost plan a

whole recital from it. It is wonderful for practicing sight reading.

I have been studying music for quite some time. I love it. I play the piano, and my favorite composer is Bach. I have entered the National Piano Playing Auditions sponsored by the National Guild of Piano Teachers, since 1949. This year was my first one on national roll as I entered with ten pieces. I got a superior rating of ninety seven and a half percent. The judge told my music teacher that I was the best one with tone quality. Please forgive me if I sound too conceited in telling you all this.

Thank you ever so much for presenting such a wonderful music magazine. Good luck to you!

(Miss) Matilda Matthews
Douglaston, L. I., N. Y.

A Recital Idea

Sir: In my recent mail, there came a rather unique idea for children's recitals, which I will pass on to you.

Children love drama in music. Children's recitals are changing from the rather dull cocoon-stage to butterfly magic. The usual hit or miss collection of numbers the budding musicians render, has been glamorized. By the use of settings, backgrounds, and atmosphere, this is achieved.

I was invited to a most intriguing entertainment in this new guise. It was so interesting, as to make the recitals of the past seem prosaic, indeed. This was an exhibition of talent based on the popular Ranch theme, with young performers cast in western roles. There were dudes, cowboys, and cowgirls. —And who wouldn't like to be one of those? They wore western outfits. They played their "pieces" on a stage, simulating the great open spaces. It was pure, unadulterated fun even for the shyest performer. Their instructor had chosen such melodies as tied in well with the ranch idea.

Ruth E. Whitnah
Wayzata R 1, Minn.

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Vol. 70 No. 9

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By GEORGE GASCOYNE

Lalo: Violin Concerto in F Major
Schubert: Rondo in A Major

Miriam Solovieff, one of the best of the contemporary violinists, plays two fine numbers in a highly satisfactory manner. There are moments in the Lalo works when the tone sounds a little pinched but these are insignificant beside the beautiful tone which is mainly in evidence throughout the playing. Miss Solovieff is given splendid support by the Orchestra of the Vienna State Opera, conducted by Henry Swoboda. The

reverse side of the record contains a fine performance of the Rondo in A Major of Schubert. Miss Solovieff does full justice to this lovely work and the string orchestra conducted by Henry Swoboda gives proper support. (Concert Hall Society, 1 LP disc.)

Bruckner: Symphony in D Minor

The Concert Hall Symphony Orchestra, conducted by Henk Spruit gives a fine performance of this Bruckner work. The sym-

(Continued on Page 6)

COMPOSER OF THE MONTH

Jean Philippe Rameau



For our September composer of the month, we turn back to the seventeenth century to the creator of the modern science of harmony—Jean-Philippe Rameau, born September 25, 1683, at Dijon, France; died at Paris, September 12, 1764. He was a precocious child; at seven he could play at sight, on the harpsichord, any music placed before him. After four years at the

Jesuit College, Dijon, he devoted himself to music, holding the position of organist in various important churches and cathedrals. While at the cathedral of Clermont-Ferrand he wrote his famous "Traité de l'Harmonie" which though little understood at the time, attracted considerable attention and roused opposition. In 1723 he settled in Paris holding the position of organist at Sainte-Croix-de-la-Bretonnerie, and being recognized as the foremost organist of France. In 1726 he brought out his "Nouveau Système de Musique Théorique," an introduction to the Traité. These works with their novel theories were epoch making and they served to give an impulse to the rational systemization of harmony. From 1733 he devoted his efforts to composing operas. His first works in this field suffered from having poor librettos but his later works established him as a leader in the realm of operatic composition, so much so that for 30 years his operas dominated the French stage. They were definitely superior to those of Lully, showing a decided advance in musical characterization, expressive melody, richness of harmony, variety of modulation, and individuality of instrumentation. He was a most prolific writer and his operatic works especially roused much opposition, while at the same time he had many enthusiastic followers. He was recognized as one of the leading theorists of his time and he was eagerly sought as a teacher. He was named composer of the King's chamber-music; and just before his death he was granted a patent of nobility.

Rameau's piano solo *The Hen* will be found on Page 28 of this month's music section.

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• BOOK TWO (21 Complete Lessons)

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• BOOK THREE (20 Complete Lessons)

Sixteenth-Notes, 3/8 Meter, Composing Three 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, Composing 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 and Harmonize It.

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Musical Oddities

By NICOLAS SLONIMSKY

DEBUSSY'S FASCINATION with water is revealed by the large number of works he wrote with water as the subject: *La mer, Reflets dans l'eau*, the song *Le jet d'eau*, and—if rain is to be included—*Jardins sous la pluie*.

In the light of musico-Freudian analysis, it seems that this fascination first manifested itself in Debussy's early childhood. At the age of four, Debussy, playing at a fountain, tried to seize the spouting water, lost his balance, fell into the basin, and was nearly drowned.

After that childhood accident, Debussy feared water, and disliked sea trips. He sublimated the water lure by painting it in tones, and created aquatic music peerless in its immediacy of sensory perception.

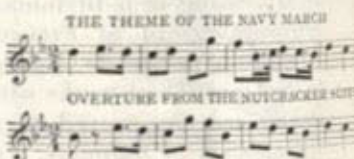
John Cage, the ne-plus-ultra modernist, has developed a system of musical composition by throwing Chinese dice. He is not the first practitioner of what may be called the aleatory method of musical composition. A method of composing "without the least knowledge of music, as many German Waltzes as one pleases, by throwing a certain number with two dice" was published early in the nineteenth century, under Mozart's name as the author!

In 1888, a humorous fellow, hiding under the obviously fictitious name of Theophilus Plümpser, published a booklet entitled "Der Schnellkomponist," with the subtitle, "Infallible Manual for Anyone to Become in a Short Time an Important Composer, By a Flunked Conservatory Student." But the text of Plümpser's manual deceives the promise of the humorous title. It turns out to be nothing more than a set of practical

rules for converting a funeral march into a polka or a waltz into a chorale.

"I know this piece! What is its title?" exclaimed a young thing at a party when someone strummed Mendelssohn's *Wedding March* on his guitar. "The Maiden's Prayer," replied the guitarist.

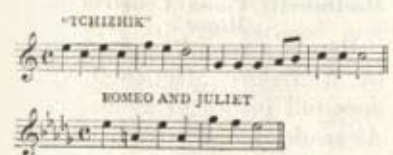
IN THE CATALOGUE of the Moscow publishing house of Jurgenson there appears the name of P. Sinopoff as the author of a Navy March, composed in 1878. The march was actually written by Tchaikovsky who asked Jurgenson not to use his name for this piece, and to publish it under a pseudonym. Jurgenson made up the name Sinopoff after Sinope, the town on the Turkish coast of the Black Sea, which was the scene of the victory of the Russian fleet over the Turks in 1853. Yet Tchaikovsky's hand is all too evident in the music; the theme of the march anticipates the Overture of the "Nutcracker Suite" written fourteen years later.



Tchaikovsky's early symphonic poem, "Fatum," was the first of a series of his works devoted to the idea of inexorable fate, culminating in the fatalistic mood of the "Pathétique" Symphony. At the time of the first performance of "Fatum" in Moscow in 1869, Tchaikovsky, who was in a highly nervous state, remarked to a friend, Ivan Klimentko, an architect who was an ardent music lover, "I wish someone would give me a carton of good cigarettes." Klimentko, who had

a somewhat whimsical turn of mind, decided to play a practical joke on Tchaikovsky. He asked Tchaikovsky's publisher Jurgenson to print three stickers with the words in large letters: FATUM CIGARETTES. Then he bought three cartons of cigarettes, and pasted on the stickers. The next day, with the air of a conspirator, he went to Tchaikovsky's house. A servant opened the door, and Klimentko told him to put the cartons on Tchaikovsky's desk. Tchaikovsky was improvising at the piano. Soon Jurgenson came in too, and both eagerly anticipated Tchaikovsky's surprise at finding the cigarettes. Finally Tchaikovsky stopped playing, and went into the study. He noticed the packages at once and exclaimed: "Cigarettes? Who brought them? Oh, God, look—these are Fatum cigarettes!" An expression of mystical horror appeared on Tchaikovsky's face. Seeing his distress, Klimentko confessed that it was all a hoax. But Tchaikovsky, ever credulous, insisted: "But these are printed brands! So there must be cigarettes named Fatum!" It took Klimentko and Jurgenson quite some time to persuade Tchaikovsky that there was nothing fateful in their little joke.

Although the members of the so-called Mighty Five did not particularly favor Tchaikovsky's music, there were some exceptions. Cui, who was an influential music critic as well as a composer, told Stasov that the "cooing" love theme in "Romeo and Juliet" was, in his opinion, even more beautiful than the duet from "Ratcliffe"—the latter being Cui's own opera! Stasov duly reported Cui's words to Tchaikovsky. "Confidentially," replied Tchaikovsky, "this love theme I took from Tchizhik." It must be explained that "Tchizhik" (the Russian word for bluebird) is a popular Russian tune sung to rather vulgar words: "Tchizhik, Tchizhik, where were you?—I drank vodka, that is true, I drank one glass, I drank two—And I got quite dizzy, too."



The principal theme of the second movement of Tchaikovsky's Fifth Symphony is also of lowly origin. It was inspired by a street vendor's cry, "Salami! Sausages!" which Tchaikovsky heard as a child. The Russian words: "Kol-

ba-sa! So-sis-ki!" suit the melody perfectly.

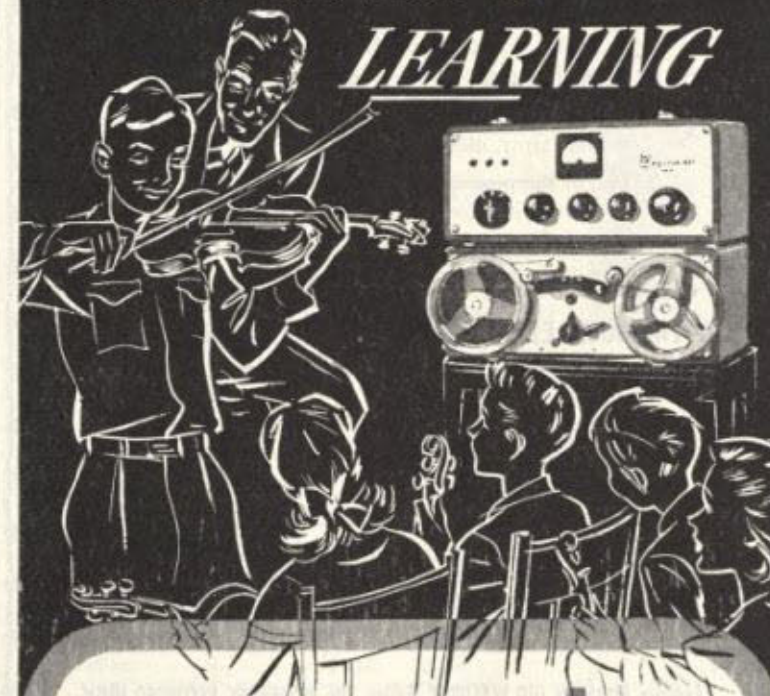


THE SECOND violinist had a difficult time with an awkward page turn in Pfitzner's String Quartet in C Sharp Minor. He asked Pfitzner, who attended the rehearsals, whether it would be all right to add a bar of rests. Pfitzner agreed that it would be musically feasible to do so, but there was another reason against it. "I have exactly one thousand measures in this quartet," he said, "and the addition of a bar would spoil the round number." The violinist had a perfect retort to that: 1001 bars would convert the string quartet into the Arabian Nights!

The "Musical Herald" of London published in 1913, this "true tale," reported by Ethel Smyth, the British lady composer. It seems that a friend of hers wished to hear a rehearsal of Schoenberg's Chamber Symphony. He asked one of the attendants if the rehearsal had begun. The attendant went into the hall, and returned with the report that the orchestra was still tuning. Five minutes later he went in again, and, somewhat baffled, said: "They are still tuning." But the orchestra was playing the Schoenberg work all the time.

In olden times, music critics spoke their minds with great bluntness about gesticulating conductors. The reviewer of the *New York Times* had this to say on November 26, 1889: "M. Walter Damrosch conducted with a trifle less demonstration than is his habit. The change was welcome. The energetic movements of an enthusiastic conductor distracts the attention of the audience and sometimes give rise to the fear that a tragedy of a collar button or the untimely fate of a coat seam may seriously impair the leader's usefulness. However, Mr. Damrosch's muscular movements are less offensive than the pendulous motion of Herr Seidl from the waist upward, which frequently suggests forcibly to patrons of the opera that the weight of Wagnerian tradition sits heavily upon the shoulders of the musical Atlas, and nothing short of Jamaica ginger can work out his salvation." THE END

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New Records

(Continued from Page 3)

phony, according to Bruckner's own dates on the various movements was apparently written piecemeal and it was not until 1924, twenty-eight years after the composer's death that the symphony was given its first performance. The present recording is entirely satisfactory. (Concert Hall, one LP disc.)

Schoenberg: "Erwartung"

One of the outstanding events of the New York Philharmonic-Symphony Orchestra's concerts of the past season was the performance of Arnold Schoenberg's monodrama "Erwartung," for soprano and orchestra. It was given in concert form with Dorothy Dow singing the difficult solo role, under the inspired leadership of conductor Dimitri Mitropoulos. The same forces are used by Columbia in the present recording which provides a valuable addition to the library of contemporary music on records. That this work cannot be listened to as one would listen to lots of other recorded music, must be admitted at once. There is this matter of dissonance to which one's ears must become accustomed. There are terrific vocal hazards which the soloist overcomes with apparent ease. It is a truly remarkable performance conducted by an inspired leader who understands what he is doing. The reverse side of the record carries Ernest Krennek's Elegy for String Orchestra (In Memoriam Anton von Webern.) (Columbia, one LP disc.)

Mozart: *Così fan Tutte*

Here is the first complete long-play performance on records of this sparkling Mozart opus. It is a uniformly competent presentation and the singers generally speaking turn in good work. The cast includes Erna Hassler (*Fiordiligi*), Hetty Pluemacher (*Dorabella*), Kaethe Nentwig (*Despina*), Albert Weikenmeier (*Ferrando*) Karl Hoppe (*Guglielmo*) and Franz Kelch (*Don Alfonso*). The Tonstudio Orchestra and Chorus of Stuttgart are the cooperating forces all conducted in an able manner by Joseph Duennwald. (Period, 3 LP discs.)

Verdi: "Macbeth"

Another full-length opera recording sure to attract the attention of record collectors is this generally satisfying performance of Verdi's "Macbeth". It is sung in German and carries a foreword by Robert Korst. In the cast are Matthieu Ahlersmeyer, Elisabeth Hoengen, Josef Witt, and Hermann Baier. Karl Boehm is the conductor and the orchestra is the Vienna Philharmonic. (Urania, LP discs.)

Saint-Saëns: Concert Piece for Harp and Orchestra, Op. 154

A little out of the beaten track of recordings is this one of a seldom heard work, written by Saint-Saëns at the age of 84. It is a fine display piece for the harp and as recorded here by Jeannette Helmis and the Symphony Orchestra of Radio Berlin it provides a genuine novelty for the collector. Heina Mahlke is the able conductor. (Urania one disc.)

Proch: Theme and Variations

These two numbers long favorites with Coloratura sopranos are given splendid performances by Lily Pons. In the first she has the collaboration of Frank Versaci, flutist and an orchestra conducted by Pietro Cimara, while in the David number the assisting flutist is Julius Baker, with Maurice Abravanel conducting the orchestra. (Columbia, one 10-inch disc.)

Beethoven: Coriolan Overture

These two fine overtures of Beethoven are given splendid recordings by Eugene Ormandy and The Philadelphia Orchestra. (Columbia, one 10-inch disc.)

MacDowell: Piano Concerto in D Minor

Here is a recording of this work by Alexander MacDowell which does full justice to it. Played by Alexander Jenner with the Orchestra of the Vienna State Opera, conducted by Henry Swoboda, it is given a competent performance. On the reverse of the disc Artur Balsam plays the Woodland Sketches with its perennially popular, *To a Wild Rose*. (Concert Hall, one 12-inch disc.)

Music Lover's

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By DALE ANDERSON

The ASCAP Biographical Dictionary of Composers, Authors and Publishers
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A second edition of a useful and excellent work containing 2,500 entries including biographies, dates and facts, principal works. The great advantage of the book is that it includes a large number of names that cannot be found in "Who's Who" and many other standard biographical dictionaries. The nature of the work precludes the introduction of many of the men in ASCAP, who have not been composers, but who have contributed greatly to ASCAP, as did for instance, the great Nathan Burkan and many important music publishers. This, however, would doubtless have made the volume too bulky. A comprehensive list of publisher-members is given in the appendix. There is also a chronological list of members' birthdays by month. Apparently more members were born on April 3rd and December 25th than any other days of the year. More members live in New York City than any other spot. The book will prove a valuable addition to all libraries.

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What to Do on the Stage?



Jarmila Novotna—a Profile



Jarmila Novotna as Prince Orlofsky in Die Fledermaus—one of her great rôles

*From a conference
with Jarmila Novotna
As told to Stephen West*

STAGE-DEPORTMENT is based on body-control brought, through practice, to a degree of second-nature that enables us to express what we feel at a given moment. This expression is associated chiefly with actors, but it is equally necessary for the recitalist. Both must discipline their bodies to flow out an impact of feeling.

The essence of good control is good posture—standing straight and "tall," keeping the back erect, the abdomen in, the shoulders up, and the chest high. This posture, of course, should be cultivated regardless of professional activities; it is beneficial to health and breathing, and puts the body into the best position for free, unhampered motion. One practices good posture by assuming good posture! But be careful to

*How to walk—how to stand—how to sit down—
how to laugh—how to cry—all have to do with
developing proper stage deportment*

stand relaxed, without tensions.

When you know how to stand, you learn to walk. When you walk on a stage, you wish to give the impression of straight, clean, uninterrupted motion through distance—as though you had a reserve of motion that could keep you going on indefinitely. This is achieved by taking firm, free, even steps of equal length. The many exercises for stage-walking include making even steps along a chalkline; setting down the heel first and then shifting body-weight to the ball of the foot; never looking down at the feet while walking; fixing the eyes on a point above and ahead of you and moving towards it; and keeping the steps as even as possible. After a period of practice (during which you may feel self-conscious and mechanical), the free, rhythmic step gradually becomes natural.

Now you must learn to sit! The trick of sitting down gracefully lies in keeping the knees free and relaxed, like buoyant springs. Place one foot slightly in front of the other (as in a curtsy), feel the edge of the chair with your leg, and ease yourself down using the back leg as leverage and keeping the front one straighter. In the sitting posture, keep one foot just a little in front of the other. When rising, poise weight on the front foot and push with the one behind. These are the basic techniques; for portraying character, they must be adapted to the kind of character you play—a peasant,

for instance, would not keep one foot before the other, but would plant both feet squarely down in an even line.

These basic skills should suffice for the recitalist—except for the important matter of facial expression. As you come walking out, just how should you look at your audience? Ask yourself what you wish to convey to them! You are glad to see them, you wish to welcome them, to promise your best efforts. Try to put that into your face! Certainly, you must not grin or gesture—and don't try to look "professional." Look pleased, welcoming, and eager to give pleasure—as you do when you greet guests in your home. The best stage presence is complete naturalness. This sounds easy but is, actually, difficult, especially for the beginner who has not quite found himself and does not know what his "natural self" is. Practice and confidence are the best correctives. Also, complete naturalness must be tempered with social grace—if you are nervous or cross, you don't want to show that to your audience! One helps overcome stagefright by taking three or four deep breaths, in and out, before going to the stage.

These same skills are used in acting, but on a wider scale. The singing-actor needs training in stage-crafts as much as in vocal work, and it is heartening to see a greater care for dramatic effects in our modern performances. (Continued on Page 56)

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AT 4:30 on an average Monday afternoon of the school year, a group of alert, eager-faced boys stand at attention. Every eye is focussed on the director as he raises his hand in signal that the rehearsal is on. This is the TUCSON ARIZONA BOYS CHORUS in the Hall of Pythias where their rehearsals are held.

The chorus is unique in many respects. Unlike other recognized Boychoirs in the world today, who get their education in private choir schools, the members of this chorus all go to the Tucson Public Schools. That means all the work done at rehearsals and study with their leader is confined to their spare time. Although this is a terrific handicap for boys of that age—8 to 15—they willingly forego many of the pleasures enjoyed by ordinary teen-agers. In fact they are happy and proud to sacrifice anything for their beloved chorus!

They are also unique in their genuine informality, for which their versatile director plus Western tradition, are jointly responsible. Instead of being a "picked" group with "super" talent and background, Eduardo Caso, who knows boys about as well as anybody possibly could, used in the

beginning various and sundry means to get his boys. The telephone was used extensively. But Caso wasn't loth to approach a youngster anywhere, on the streets, buses or street cars, if he thought he had found a prospect. In fact, both eyes and ears were always alert, and even today he likes to tell about standing in line at a Safeway, waiting to be checked, when he suddenly heard a ten-year-old softly humming to himself. Needless to say that boy soon became a member of Caso's chorus. This was in the early days. Now, one of the director's problems is "how to keep them out!"

Eduardo Caso, British-born tenor, came to the United States in 1930. He expected to follow up a singing career, but serious illness overtook him and he came to Tucson for aid. He did nothing for two years. Then, as he slowly regained his health, he decided to channel his newly-found energies into building up a boys' chorus which, he determined, should be unexcelled. At no time or place is it an easy thing to interest growing boys in singing, but especially in the southwest where most boys of that age prefer the outdoor sports associated with horses, to hours of steady rehearsals. Caso

These "desert" lads from Arizona are as much at home in a Junior Rodeo as on the concert platform.

The Tucson Boys Chorus

by Helen Johnson

was determined. He "rounded up" the best boys he could find and began training them. Back of the musical training, however, Caso put much zest in the character-building program, thus helping its youthful members to become better citizens as the years would go by.

But because of his versatility and marked independence, Caso wanted a singing group, according to his own words "as different to its European counterpart as night is to day." So he proceeded to break well-established traditions of the musical agenda, turning from Germanic operettas of the old school to groups of specially arranged Western songs, which are so typically American. He wanted, above all things, to create a chorus after the image of America, his adopted country. *He has done it.* Superb as these boys are in their rendition of Western songs, equally so are they in classics, carols, folk songs and Mexican novelties.

Mr. Caso has replaced the rather "hooty" tone of the old school, too, by injecting a more vibrant quality which adds warmth and beauty to the tone, and gives far greater latitude in (Continued on Page 57)



A section of the chorus in their vestments



An outdoor rehearsal with the San Xavier Del Bae Mission in the rear



The boys enjoy a sing in Colossal Cave



On the steps of the Capitol during a tour in 1951



In formal line-up in front of a section of the mission



A thoroughly experienced
vocal coach
and accompanist tells why

Vocal Accompanying is a Specialty

The field of the vocal accompanist has its own special requirements, different entirely from those needed by one playing for an instrumentalist.

by James Quillian
As told to Annabel Comfort

ANY PIANIST who has a desire to accompany the voice, will find that it is a field which has its own special requirements. There has to be something in the pianist's makeup that gives him this desire. I have known pianists who loved the sound of the singing voice, and wanted to be associated with it, and for this reason alone, they have made accompanying their life's work. If you want to make it your vocation, it will still be necessary to continue the study of piano as an instrument, because a solid technic is the foundation of accompanying. The accompanist should develop a big piano technic, a singing tone, and put special emphasis on legato, and sostenuto playing.

Sight reading is just as important as piano technic. You become a first rate sight reader by being curious enough to investigate, and read limitless vocal and instru-

mental literature. Now the secret of reading well at sight is to keep the rhythmic flow of a composition at the expense of a missed or wrong note. Keep the music going at all costs. Don't stop. It spells defeat as a sight reader. Any ensemble practice that you can work out will make you that much more proficient. This teaches you to listen to the other person. The accompanist should be listening all of the time that he is working. In fact, he should have a double ear.

Since I specialize in vocal coaching and accompanying, I have little time to play for instrumentalists; but one must discriminate between instrumental and vocal accompanying. Instrumental playing is another special realm. It requires one to be a good solo pianist, and ensemble player. He must understand instruments, know the orchestra, and have a special feeling for

playing with trios, quartets, and quintets. The accompanist must know languages, German, French, and Italian, as well as English. How will he understand how to interpret what the singer is singing about unless he understands the texts of the songs?

The technical demands of great song literature are equal to the demands of a piano soloist's repertoire. Certain songs by Schumann, Schubert, Brahms, Debussy, Ravel, Moussorgsky, Poulenc, Roussel, and Fauré, to mention only a few, require a pianist of first magnitude. When accompanying the songs of Schubert, it is impossible to do his strophic songs (many verses written to the same music) unless one has a knowledge of German, or at least have had the songs translated. As an example of this, the first song in the cycle, "Die Schöne Müllerin," *Das Wandern* would become monotonous indeed if all five verses were played exactly alike. If the soloist delivers the song with the true meaning of the words, the accompaniment must be varied accordingly, using accent and color.

Let's take Schubert's *Seligkeit* as another example. This simple song of two pages has three verses, and a twelve measure introduction, but again if you vary the dynamics and color according to the words, and give them meaning, and poetry, the accompaniment will not sound monotonous.

In this short conference it is possible to discuss but a few great German and French songs, but I have chosen three songs of Fauré to represent three outstanding examples of French song literature. I have selected them for their simplicity. I do not mean technical simplicity, but I do mean the limpid, singing, crystal clear style, almost like Mozart, and Schubert, and an idiom that makes Fauré more difficult to accompany than most of the modern impressionists of today.

His *Clair de lune* with a page long introduction for piano, before the voice is heard, exacts great artistry on the part of the accompanist. The left hand plays just a whisper of sixteenth notes against a single melodic line in the right hand. Fauré's *Nell* with its sixteenth note figuration in both hands, claims dexterity from a pianist, or it will sound bumpy. This is one of the most difficult songs for piano, in all song literature. It must float, be filled with air, and be played at a fast pace. The beautiful *Après un reve* should only be chosen by performers who can sing a long phrase on one breath. With this in mind, the song must not begin too slowly, and the artist needs the support of a solid, firm accompaniment, as chords underly the vocal line.

The vocal accompanists should study voice production, breath control, and learn how individual singers produce their tones, and why they breathe the way they do. He should study (Continued on Page 49)

None of the great
composers had a

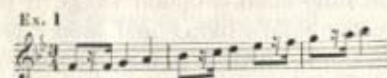
Corner on Scales

but they made
frequent use of them
in their works

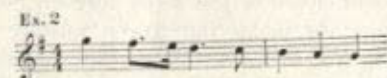
by ELIZABETH GEST

OLIVES, OYSTERS, spinach, scales—these are some of the usual dislikes of childhood, and it sometimes happens that a fantastic of childhood becomes a *bête-noire* in adult life. Further, if a music teacher retains from his own young days an aversion to scales, even though unconsciously, it seems possible to pass on to his pupils a similar, unfortunate attitude. One teacher, who carried this feeling throughout a long career, when going to her studio would ask her friends to pity her because she had to spend the afternoon listening to pupils measure off yards and yards of scales!

Fortunately, the great composers liked scales and made excellent use of them. Recall how Chopin carries a scale up an octave and a half in the first few measures of his B-flat Major Mazurka:



and what Handel does with a descending scale in the carol *Joy to the World*.



All but four of these tones are followed by scale-steps. In the *First Nowell*, of unknown origin, the scale-step record is still higher. Look at the rhythmic scale with which Haydn opens his Symphony, No. 147



And what pianist has not played the scale decorations on the first page of Mozart's C Major Sonata? César Franck



opens his piano quintet with a vigorous descent on the pure minor scale



These few examples on the diatonic scale will bring others to mind. Chopin built an entire Etude on the chromatic scale (Op. 10., No 2)



and Wagner kindles the sparkling flames of magic fire over a slow, chromatic bed of coals.



Debussy flashes his own sparks of genius through whole-step scales, too numerous to mention.

Schlieder says a tune is nothing more nor less than a scale in action and the scales in the above examples are conspicuously acting that role. More intricate melodies, of course, use sections of more than one scale, and this combining tonalities, while at the same time skipping some of the scale tones, as they do, make the identification of the underlying scales more difficult.

Somerset Maugham is quoted as saying that everyone should perform two unpleasant acts daily for character development, but that in his own case the matter is already taken care of by his going to bed and getting up! For some teachers of music it may be that the assigning of scales

and the hearing of them may fulfill such obligation; and for some pupils the daily practicing of scales would meet with at least half of Maugham's approval. We have all heard pupils ask the question "Must I practice scales?", whereas the question should be "May I practice scales?", and this change of attitude is not difficult to bring about.

From some points of view there is nothing more interesting historically nor intriguing musically than scales. They are, of course, the building materials of composition and the color-palette of its painting, for the tints of major, minor, chromatic and whole-step scales with the chords generated by them, produce a kaleidoscope of changing color-patterns.

What and whence are scales? As in many cases, before satisfactory answers can be found, the calendar must be put into reverse. In the Greek civilization there was music of a sort, used mostly in combination with words; and among the fragile instruments of the time there were lyres—a few strings stretched across an open frame. Also in those days there were philosophers; and well-made instruments, even though fragile, upon which the laws of acoustics play, offered opportunities for the scientific research abilities of philosophers. One of them, Pythagoras, in the five-hundreds B. C. became interested in the vibrations of tone-producing strings, systemizing them and laying the foundation of the science and laws of acoustics as it exists today. He increased the number of strings on the lyre, thus enlarging its scope. (Continued on Page 64)

Your Child and the Practice Problem

by ERNEST WEIDNER

SOONER or later every teacher and parent is confronted with the age old problem of practicing a musical instrument. In many homes it becomes the insurmountable problem with Junior raising the roof in a noisy tantrum of protest. The question that faces the parent becomes: Should I force my unwilling child to practice or let him give up music altogether, as he wants? . . . and . . . will his inability to play and amuse himself be tossed into my face at a later date?

Not long ago I was visiting the home of one of my more successful students. The youngster who was noted by the neighbors for his excellent playing, had just completed a beautiful rendition of a modern classic when his older, married sister exclaimed: "Gosh! If only I could play like that."

The mother immediately countered with: "Now Joan, don't start that again. You know very well that you had the same opportunities when you were his age but you just wouldn't practice. It's your own fault."

"My fault," screamed the daughter in open defiance. "My fault! Listen to her, will you. Mother, I was only a child. I didn't know any better. You were older and presumably wiser. You should have known what it might have meant to me later in life, and forced me to practice. Today I would be praising you instead of blaming you. It's not my fault, mother. It's yours."

This presents a rather complex problem for parents to solve. Which of the two was correct? Was it the mother who didn't want to force the child—or, was it the child who later criticized the mother?

Let's look at this problem in another light to find our solution. What child really wants to go to school? What child would stay home if he or she were not MADE to go? We as adults know it is necessary for the future of the child that he have an education, so we and the law force attendance. Again, consider washing, keeping clean, brushing teeth, going to bed at reasonable hours, coming into the house when the hour grows late, or even the companions the child chooses. These things we know are for the good of the child and the development of his future so we are compelled to assert ourselves through sheer conviction and wisdom of

our own advanced years and learning. We cannot afford to let our child's whole life become a hit or miss proposition. There are many things we permit the child to choose for himself and as he becomes older, wiser and more judicious we permit him a wider field of selection. But in younger years we must assert ourselves. Frequently though, when it comes down to music lessons, the education of the child is frequently hopelessly neglected through the wishes of a youngster who, because of his lack of knowledge, cannot possibly be expected to make a wise decision.

Music today is not a luxury. It is an essential part of every child's education and should never be left to the whim and fancy of a young and immature mind. It is a glorious pleasure in any home if it is handled properly . . . and here is the rub. In nine out of every ten homes it is certainly not handled properly. It can be a source of enriching and filling out every life. But like any other benefit to a full life it requires patient development and study. This of course, implies practicing. The parent then . . . even as in the case of homework . . . assumes the responsibility of making sure that this practicing is attended to.

Most of the reasons why children don't like to practice can be very easily overcome if a little careful study is given to the problems. Here are some of the most important reasons given by over two hundred students themselves, as to why they didn't want to take music lessons or practice. This list is impartial and the students were not prompted or influenced in any way. They were merely asked to set down in their own words their feelings about practicing and taking music lessons.

- 1—Practicing interferes with play time. (eighty-one students)
- 2—Don't like the music my teacher gives me. (forty-three students)
- 3—Don't like my teacher. (forty one students)
- 4—Rather watch television. (thirty-seven students)
- 5—Music is too hard. (twenty-two students)

You will observe by the results of this questionnaire that not one of the students questioned on the subject, said they did

not like music. Almost every child would like to play some musical instrument, but the boogey man is practicing. Fortunately every one of the items listed above is easily solved by an ambitious parent. And the solution will make the study of music a joy for the child instead of the fearful torture or headache it could be.

Let us consider for a moment the items the children themselves have listed and see if we can find a solution to these problems.

1—IT INTERFERES WITH MY PLAY-TIME. This should not be! Every child should be permitted the hours of play which rightfully belong to children. The period of practice should be an isolated part of the day in which the child is not usually occupied. It should be set at a regular time each day and within a few short weeks it will become as mechanical a procedure as brushing teeth. If it interferes with play, it naturally becomes distasteful to the child. Parents frequently forget the importance of play to the youngster. It is as important to him as business is to the industrialist and just as instructive and enlightening.

2—DON'T LIKE THE MUSIC MY TEACHER GIVES ME. Here the problem is very easily solved. Have a talk with the teacher. There is so very much beautiful music in the world that appeals to children that any teacher is only defeating his or her own purpose . . . and that of the child . . . by forcing dull dry material on the little mind. Popular songs, if they are to the child's liking and induce practicing, can be used. It is far better to have the child play these songs and graduate into something better than to have the instrument closed or put away forever. Some teachers do make the grave mistake of forcing a child into dull classics and they don't seem to be able to understand that these are CLASSICS and as such are as incomprehensible and dull to a juvenile mind as Bacon, Shelley or Scott might be. There is no harm in working on the music the child likes. And if the teacher refuses to give the child a 'break', then a new teacher is in order . . . one who understands youngsters and their problems. The child and his education are the important things. As far (Continued on Page 64)

by James Francis Cooke

THE HUMAN VOICE is the only musical instrument with a heart, a mind and a soul. It is man's chief means of communion with his God and his fellow-man. Without it our civilization would be unthinkable. The singer plays upon no instrument but himself. It should never be thought that the instrument is located solely in the throat, the nasal cavities and the lungs. The magnificent Lilli Lehmann used to say: "When I sing I have a sensation that my whole body is singing from the crown of my head to the bottoms of my feet." The voice is the expression of the whole physical body, and intellect and the spirit. If the body, the mind or the soul is ill, the voice is affected instantly. Beautiful vocal tone starts with the loftiest conceivable idealistic aesthetic values in the singer's brain. One cannot think with the throat. The tone is originated in the brain.

Because of the miracle of the singing voice the subject is of interest to all who are concerned in the art of music. I have long wished to put down certain observations I have made through numberless contacts with scores of the greatest singers and voice teachers, most of whom I have interviewed and many of whom have become valued personal friends during the last half of this century.

The idea that anyone may, with training, become a singer, is merely the bait held out by unscrupulous voice teachers. The vocal organs you are born with have a major part in determining your vocal success. Some women for instance, are born with the beauty of a Dolores del Rio, a Hedy Lamar, a Marguerite Piazza, or a Lucille Ball, while others are born with faces we want to forget. Don't expect to be a Jenny Lind, a Patti or a Flagstad if you were born with the throat of a clam peddler. The vocal apparatus in different individuals varies as markedly as do the features of the face. Many are born with physical conformations and impediments which make fine singing impossible. Of course, there are hundreds of thousands of students with definitely restricted physiological vocal conditions, who, through competent instruction, vocal exercises, the study of breathing, posture, phrasing, diction and the art of music itself, improve their voices, and contribute greatly to their joy of living and even improve their health.

One of the cruelest possible practices in teaching is that of even intimating to the pupil that a great vocal career lies ahead of him, when the teacher knows that the pupil's vocal conditions are hopelessly mediocre, or that he has no personality which could help make great success as a singer. Only fake teachers are guilty of this.



(1.) Enrico Caruso
(below) Caruso's famous
caricature of himself
as Canio in "I Pagliacci"*



The Golden Chalice of Song

Unfortunately they do the profession incalculable harm.

The singer with ideal natural vocal conditions can never rise to real greatness without a thorough study of the art of music itself. Just the ability to run off a few vocalises is not a musical training. He must understand form, rhythm, theory, harmony and the fine literature of vocal music. Most of the great singers have found it highly desirable to study the piano. The extraordinary Amelita Galli-Curci whose vocal technic was amazingly fluent and impeccable, started her career as a piano virtuoso. She commenced the study at the age of five and acquired a large repertoire of the great classics. In fact, she taught piano for four years. After hearing Busoni at a concert, she was so overcome by the overwhelming greatness of his skill, that she went home, closed her piano and decided to abandon her musical career. A family friend, Pietro Mascagni, composer of "Cavalleria Rusticana" persuaded her that she had an extraordinary voice. Once on a visit to the writer's home in the suburbs of Philadelphia, Galli-Curci said:

"All of my musical training has been a great asset. The time has arrived when the singer who has the voice of an angel and the musicianship of a poll parrot meets with great difficulty in drawing large audiences."

In conservatories in Europe two subjects were considered obligatory (*geschwungen*). One was solfeggio and the other the piano-forte. I believe that the time will come in America when these subjects will also become compulsory for all vocal pupils in music schools of standing.

The singer must also look forward to other attainments. He should be familiar with the languages most used in singing, Italian, German, French and Spanish. He must also learn interpretation. This is usually done through a coach. He must be careful not to (Continued on Page 20)

*The Caruso bust shown above was modeled by him at the height of his career. Ten replicas were struck off in bronze. Caruso then destroyed the mold. One of the busts was presented to Dr. Cooke by Caruso as a Christmas present.

Wallace Magill (l.),
Ezio Pinza, and
Donald Voorhees
(piano) in a
rehearsal



BACKSTAGE AT...

The Telephone Hour

Interesting and revealing facts

*connected with the presentation of one of the most
widely listened to programs on the air.*

From a conference with Wallace Magill As told to Rose Heylbut

EVERY commercial radio program has the same purpose—to present entertainment attractive enough to make people listen willingly to the sponsor's message. In 1940, when The Bell Telephone System decided to go on the air, there arose the problem of selecting the program-type—drama, variety, news, etc.—most likely to attract an audience commensurate with the scope of an enterprise which serves the nation as a public utility. The company and our advertising agency believed that America's widest audiences could be reached by programs of consistently good music. This policy has governed The Telephone Hour through more than twelve years on the air, and through more than ten years of its Great Artists series.

The Telephone Hour programs are planned as much as a year in advance, and the planning begins with the artists. Early in January, after careful research and many discussions with Donald Voorhees, our able conductor, I prepare a tentative list of performers who, by reason of their proven artistry, variety, and audience-pull, seem most capable of assuring us fifty-two weeks of quality concerts. The list includes seven or eight programs devoted to the violin, and seven or eight to the piano, with the rest divided among the various categories of voices. Each name is fortified by my detailed reasons for choosing it, and my choice is by no means final. The list is submitted for discussion to a large group of persons connected with the Telephone Hour and this group (again with reason) approves or disapproves engagements.

The next step involves business arrangements—dates, fees, etc. Schedules depend on the time of year when artists are in this country, and when their other commitments allow them time to come to New York. Date arrangements involve nothing more serious than jigsaw-puzzle manipulation. Fees can present another story, for a bid from The Telephone Hour could become a signal for asking exorbitant fees. However, artists and managers generally are reasonable and experiences of this kind are seldom encountered.

But at last the artists are signed, and the sequence of their broadcasts sketched in with as great a variety as possible. Then program building begins; and since it requires the most careful coordination between soloists and orchestra, the work gets under way at least three months ahead.

The first consideration is timing. The Telephone Hour sends out about 21½ minutes of solid music, divided between solo spots and orchestra spots. My first step is to ask each artist for his personal choice of material performable within a given time limit. Singers usually are asked for an aria, a familiar work, and something in English, all totaling about eleven minutes. Instrumentalists are allowed about

fifteen minutes, since concerto movements are generally longer than arias. We build the program backwards. The big aria (or movement) is generally performed last, and we choose (and clock!) it first, fitting the briefer works into the remaining time. Always and invariably, our artists select their own numbers. If several happen to choose the same work, we must, of course, suggest changes; otherwise we demand only that the artist perform something with which he is thoroughly familiar, and in which he utterly believes. Anything short of that detracts from his performance and, consequently, from ours. The program aims at showing all facets of the artist's abilities in their best light.

The artists' choice of programs is then sent to Donald Voorhees who fills in a balanced and varied selection of orchestral works (also timed), and returns the full program rounded out to 21½ minutes of music.

The script (introductions to the music) is prepared two months in advance. The entire program—music, opening, closing, applause, talk, and commercials—must fit smoothly into 29 minutes 20 seconds of air time. Despite the months of advance preparation, we are always alert for last minute changes which may occur—up to the time of dress rehearsal.

Rehearsal begins at three o'clock on the day of the broadcast. For an hour, Voorhees runs over the accompaniments to acquaint the orchestral players with the notes and cues and to correct errors. From four to five Voorhees and the men together rehearse, and polish the orchestral numbers.

Following the five o'clock break, Voorhees, at the piano, reads through the works with the artist, establishing cues, phrasings, etc. At 5:30, artist and orchestra run through the soloist's selections for Don Abbott, our engineer, and me, so that we may check on volume, diction, balance of sound, and anything else of an acoustical nature. If no problems arise, this run-through takes about twenty minutes, after which interludes and commercials are rehearsed. At six, there is a full dress rehearsal. For some singers the dress rehearsal may be a "walk-through" of whistling or humming in order to keep their voices fresh for nine o'clock. After dress rehearsal, Mr. Voorhees and I discuss the

Ohio-born Wallace Magill has a background of orchestral work (cello), professional singing, stage appearances, vaudeville, choral and stage management, experience in the NBC Music Division, and radio production. In 1940, he was chosen to accompany Toscanini and the NBC Symphony Orchestra to South America, in the capacity of producer. In 1942, he was invited to produce and direct The Telephone Hour.

timing and make whatever music or script alterations that are necessary.

This is perhaps the most interesting part of our preparation. It is here that rules and routines must be tempered with a psychological approach to the artists' individual idiosyncrasies. No matter how carefully we rehearse, we know that the performance will still show the slightest possible margin of difference—artists behave just the least bit differently. They don't mean to, certainly, but the excitement of "concert pitch" does something to them. And when you're timing a concert by a stop-watch, it's well to know what to expect. For instance!

If Clifford Curzon runs thirty seconds under time at rehearsal, we must find a means of slowing up the rest of the program since Curzon normally tends to be a bit quicker at performance. If, on the other hand, Lily Pons runs a minute under time at her rehearsal, every one breathes relief and thinks no more about it. We know from experience that, at performance, she always takes longer. Tagliavini has to be coaxed to give the engineer more full-voice singing at rehearsal so that proper balance between him and the orchestra can be decided upon. At performance, the late Grace Moore always held certain notes longer than she did at rehearsal. On one occasion when she held on to several tones, time considerations made it necessary to cut out the applause, and Miss Moore finished in triumph but in complete silence. After that, she was careful about holding on to notes. We can depend on Robert Casadesu to perform exactly as he rehearses, down to the last split-second.

Jascha Heifetz also holds to his rehearsal timings. Incidentally, he takes the most time for rehearsal, requiring up to one hour extra to satisfy his demands for perfection.

Marian Anderson's 5 o'clock rehearsal is usually with her own accompanist, Franz Rupp, instead of with Voorhees. Otherwise, she reveals no performance quirks. No matter what she may be feeling or thinking, Miss Anderson maintains her own understanding graciousness. Her special quality, I think, consists of true artistic humility blended with a nobility of which she is quite unconscious.

And after this short discussion on whether we must speed up, slow down or allow the artist's idiosyncrasies to take care of themselves, everyone departs for a relaxed break until the swinging strains of the *Bell Waltz* ushers in show time. Donald Voorhees composed this waltz for The Telephone Hour's initial broadcast, using an ingenious combination of woodwinds and triangle to simulate the ringing of bells. Designed with masterly craftsmanship, it is so arranged that the theme can be continued, re- (Continued on Page 51)



(l. to r.) Barbara Curham, assistant;
Paul Knight, NBC producer, Wallace
Magill, and Don Abbott, NBC engineer

Wallace Magill
in the control room



There's much that can be done
with young children

Before Music Lessons Begin

to show them what fun there is
in making melodies at the piano.



by Sigmund Spaeth

THERE HAS never yet been a normal child insensible to the appeal of music. The first response may be to the mere noise of a rattle or a bell, but the awareness of rhythm and even melody and harmony may appear quite early.

Whenever a child of any age sees a piano for the first time, the immediate and automatic result is an enthusiastic banging on the keyboard. The experimental instinct for noise and more noise has never been known to fail. (Even adults are by no means blameless in that respect).

Parents can find out very soon whether this instinctive desire to make a noise is open to guidance in the direction of more pleasing and perhaps even musical sounds. Most children try to sing a little just as soon as they begin to talk, sometimes even earlier. Their conception of a melody may be primitive, but at least they try.

This willingness to sing can and should be encouraged by parents, even if they do not consider themselves at all musical. The

baby is too young to check up on them in any case, and by the time a higher standard has been developed, the parents themselves may have shown a parallel improvement.

Nursery rhymes, hymns and little prayers, plus a few simple folk-songs (like *Frog Went a-Courtin'*) can be used at the start, without requiring any instrumental accompaniment.

A possible musical talent will soon be revealed, not only in the small child's ability to carry a tune and keep time, but perhaps also in the willingness to pick out patterns at the piano that make musical sense. These patterns may take the form of crude improvisations, often to original words. Children are by nature creative and love to make up their own songs and rhymes.

There are two kinds of patterns that very young children can pick up at the keyboard. Roughly they can be called melody patterns and harmony patterns.

Usually the hands of a child of three, four or five are too small to compass even a three-note harmony like the triad, C-E-G, much less a complete octave stretch. For adults these simple chords are a good introduction to the piano. (They are described in detail in the author's little book, "Fun with Music").

But a small child finds it far easier to pick out a familiar tune with one finger. One of the easiest for a start is *Hot Cross Buns*, which requires only three notes, E-D-C (3-2-1 if the keys are numbered from 1 to 3). It is even easier to show a child how to play the three basic notes of *Three Blind Mice* (holding the third twice as long as the other two), especially if someone can fill in the other parts of the round and make it sound like a duet. This is perhaps the simplest patterns of melody for any child to find on the keyboard—just the three notes on which we sing the phrase "Three blind mice."

Other simple one-finger tunes are *Jingle Bells*, the *Rousseau Lullaby*, *Mary Had a Little Lamb* and *Long, Long Ago*. If a child can learn the pattern of *Chopsticks*, it has acquired a feeling for both melody and harmony, but this is not so easy.

During the pre-lesson stages of musical development excellent use can be made of various toys that have a musical significance. From the rattles and bells of babyhood a child progresses easily to music-boxes that can be played by turning a handle, through Mickey Mouse, Donald Duck and Mother Goose characters that make their own music as they are pulled across the floor, to little xylophones, toy trumpets, even harmonicas, that stimulate the desire to make more and better music.

A recent invention called the Playano represents a big step in the direction of early music lessons for the enthusiastic but not necessarily talented child. This is a set of eleven white keys, fitting over those of the piano and numbered upward from the logical starting-point of Middle C.

The trick is that each time the child presses down a key with one finger the resulting sound is a three-note harmony. The effect is that of "playing a piece" immediately, and the satisfaction to the little performer is tremendous. No notes are required. The child plays by ear or from cards on which the tunes appear by numbers instead of on the musical staff. *Jingle Bells*, for instance, begins as 3-3-3, 3-3-3, 3-5-1-2-3; and it really sounds quite important.

If the child is ambitious or gifted or both, it can easily add bass notes on the actual piano, and these are indicated on a chart that slips in behind the Playano. A keyboard in colors is now on the way, which makes the whole system all the more attractive to a child. A book is also in preparation, in colors, covering *Fifty Tunes for One Finger*, and this will be practical for the pre-lesson (Continued on Page 50)

From a conference with
Flor Peeters
Noted Belgian Organist
as told to
LeRoy V. Brant



One of the greatest among present day organ virtuosos gives his views on

Trends in Organs and Organ Music

IN THE ORGAN world of today Flor Peeters is numbered among the immortals. His musical genealogy is a shining one, reaching back through Tournemire, Franck, Cherubini, Beethoven, and Haydn. He belongs to that school of virtuoso performers-composers, made eminent by Buxtehude and Bach in the bygone times, and culminating in Lemmens, Lemare, Dupré and Peeters himself, of yesterday and today.

Modest and unassuming in person, at the console Peeters is a giant whose Bach playing is a thing at which to marvel, and whose dramatic presentation of his own compositions is an experience unmatched. Peeters' graciousness is proverbial among those who know him, and his profundity of thinking weights every word he speaks with deep significance and importance.

Flor Peeters was born July 4, 1903, in Tienen, Belgium, some 30 miles from Antwerp, among people whose mysticism expresses itself in religious beliefs and activities. Life has always been hard in this country, and the young boy early had his struggles which, perhaps, strengthened him greatly for the life of a creative artist which lay ahead of him.

Pere Louis Peeters was the organist and verger of the local church, and also the village postmaster. When young Flor

reached the age of 8 he took his father's place at the organ, and during the 40 years which have elapsed since that time he has never been without an organ post.

At the age of 16 he attended the Lemmensinstitute where at the age of 20 he was awarded the "Lemmens-Tinel," the highest honor bestowed by this great school of organ playing. There he studied counterpoint, harmony, fugue, Gregorian chant, music analysis, history of music, improvisation, and piano and organ. In 1925, at the age of 22, he became a professor at the Institute, and organist of the Metropolitan Cathedral of Mechelen. In 1931 he was appointed professor of the Royal Conservatory at Ghent. Since that time he has become professor of the Royal Flemish conservatory at Antwerp.

His own pipe organ which stands in his studio at Mechelen where he now resides is worthy of note as to specifications, embodying a union between the older baroque instruments and certain modern concepts of tonal architecture. The thoughtful reader will analyze the rather simple specifications which are given here just as Peeters gave them to me:

PEDAL			
Soubbas	16'	Bas	8'
	Choralbas	4'	

SWELL			
Roerfluit	8'	Nasaard	2 2/3'
Spitsgamba	8'	Octaaf	2'
Vox Celeste	8'	Cymbel	3-4'
Blokfluit	4'	Schalmei	8'

GREAT			
Prestant	8'	Zingend Princ.	4'
Holpijp	8'	Woudfluit	2'

Builder: Stevens (Belgium) 1933

Peeters possesses one of the world's great organ treasures, the console on which César Franck played during his 30 years at St. Clothilde. When the organ was enlarged it became the property of Charles Tournemire, who was a pupil of Franck. In Tournemire's will the console was left to Flor Peeters, "the best of his friends."

Flor Peeters has concertized in Belgium, Holland, France, England, Italy, Switzerland, Germany, Denmark, Sweden, Norway, Czechoslovakia, Canada and the United States. During his three concert tours in this country and Canada (1945, 1947 and 1950) he played in more than fifty cities and 20 states.

Peeters' compositions are steadily increasing in favor with thoughtful seekers after additions to worthwhile music. He is already past his opus 75. His works are for organ, for piano, for solo voice, and for chorus.

The nature of (Continued on Page 20)

Peeters' works deserves comment. Most important of all, he has a definitely melodic genius. In the vernacular, "— he can write a good tune!", a thing that cannot truthfully be said of many great musical minds both past and present. In this connection I think of his *De Herders*, one of the most hauntingly beautiful Christmas solos that I have heard in more than 40 years of professional life. It draws a musical picture of the plains of Bethlehem, of the Babe and his parents, of the blessings brought the world by the manger birth, all unexcelled in the whole world of music of the Nativity.

It should be stated that all of Peeters' works are not of equal merit. The same generalization could be truthfully made of Bach, Beethoven, Sibelius, or Bloch.

For the benefit of young composers in America Peeters willingly expressed his ideas about certain modern trends in composition.

"Dissonances and consonances are relative concepts, which are dependent of the personal degree of education, taste and development. History approves it. In the beginning of the polyphonic music only octaves and fifths were consonances. Later the thirds and sixths were allowed, and much later the fourths. It is the same with polytonality and atonality. It is a matter of becoming accustomed to it. That's all!

"My personal idea is that polytonality or atonality should not be a necessity for the composer. It doesn't matter if a composition is polytonal or atonal: that is only the business of the composer. The most important thing is whether he has something to say. He can use for that purpose the triad of C major or an accumulation of three tonalities; never mind, those things are only means and not objects."

"The use of Gregorian themes in music is not new. The whole classic literature is impressed with it, the vocal as well as the instrumental music.

"It is a memorable fact that modern composers return to the inexhaustible gold mine of the Gregorian art; not only for the nice melodic *tourne* of the expressive and purely constructive Gregorian line as such, but also for the rehabilitation of the perennial-young ancient modi.

"The characteristic runs and their own color, melodious as well as harmonious, of these ancient modi are not yet exhausted.

"When the art of the 19th century—mostly work of epigones—had fallen in a slump, the modern composers had the lucky idea to return to the origin of the music, and they took, with more expert insight, the monody and the old masters with

their rich variety in kinds of tunes, as starting-point or as means for their rejuvenated source of inspiration.

"Through the larger freedom of rhythm of the Gregorian art, through the curious and very original runs in the melodic construction, and through the richness of variety in the different modi, the modern music has undergone a rejuvenation cure which expresses itself in a much more free use of the rhythm, a big variety of the melodic plastic; the harmonious palette received a depth of color and a thus-far-unknown richness in sonority."

Flor Peeters has practical ideas about the tonal design of organs, founded upon a real knowledge of the practical and aesthetic considerations involved in organ structure.

"The baroque organ is the ideal type for the flowering-age of the organ-building and organ literature. At the same time, it is the most suitable instrument for polyphonic organ-playing.

"Imitation of the baroque organ, in the present times, should be discouraged, because imitation is never art. An excellent idea, however, is to apply rationally the good qualities of the baroque-spirit to our modern instruments, because we have still to counter the 'orchestration organ' of the late 19th century, which was also a false and bad imitation.

"Low-pressure reeds and low-pressure flues are recommendable. They much better join in the tonal plan, are less individual, and are so more able to be social-binding elements in the whole tonal architecture.

"The manuals must have their own character, which has to be subordinate to the total tonal architecture of the organ. The destination of a Church organ or a Concert organ has self-evidently an influence on the specification. A Church organ with 4 manuals (for a large church) has enough with one swell box, whereas on a Concert organ a second swell box could be desirable.

"The sonority of each manual is closely connected with the ground plan of the instrument and with the space which has to be filled.

"The *Great* (II) shall be the base for the total tonal architecture of the organ, and shall generally have larger scales for each of the families of stops. The *Rückpositiv* (I) has to be the rival of the *Great*, but on a more narrow ground plan.

"The *Choir* (III) can be, according to the general ground plan a transition to the (IV).

"The *Swell* (IV) shall have a rich variety of ranks and characteristic reeds. When the organ has a *Solo*, instead of a *Rückpositiv*, one should find there some characteristic solo stops.

"In any case, each manual has to

(Continued on Page 62)

THE GOLDEN CHALICES OF SONG

(Continued from Page 15)

form a stereotyped style, so that everything he sings becomes like the repetition of a phonograph record. Singers formerly made so many obeisances to what was known as "tradition" that there was very little individuality. What they sang became a kind of stupid mimicry of other singers of the past. One very noted voice teacher of Europe turned out a succession of students so stamped by "the method" that they were as similar as two pennies.

Singers in these days are obliged to realize that they must also be actors. They must learn that the meaning of a stage situation or the significance of the words of a song must be interpreted with the proper and natural vocal feeling. This is not something affected. When television first came along, one of the things which producers discovered was that a singer with very attractive features might sing a phrase with no indication that she was thinking the meaning of the words, and as a result, produce little effect upon the audio-visual public. On the other hand a singer with very ordinary features whose voice and countenance showed that she was thinking the meaning of the words soon became popular.

What is meant by emotions affecting the voice? Sing "I hate you" in any convenient range but without any suggestion of your feeling. Then conjure up in your mind a feeling of intense hatred and repeat the phrase. Note how the timbre of the voice changes instantaneously. Your whole vocal apparatus is surrounded by nerves which spontaneously reflect your most intimate thoughts. This it is, which makes the human instrument greater than all other instruments. This it is which can give the touch of individuality to every voice.

The late David Bispham (1857-1921) widely considered the greatest of all American baritones, had a voice so distinctive that when his records were heard by those who knew him, they had the eerie feeling that he had come to life in person. His voice could not be mistaken for that of any other. His pupil, Nelson Eddy, has the same characteristic of individuality. Bispham's voice, in itself, was not naturally a great voice, such as for instance was that of Chaliapin or Madame Nordica. Nordica was one of the foremost of Wagnerian sopranos and one of the most impressive singers of her time. She did not possess a natural singing voice comparable with that of the renowned voices of history, but her intelligence, her sense of the drama and her emotional powers were unforgettable.

Individuality is a rare quality in a voice. When you hear records of Galli-Curci, Lauritz Melchior, Ezio Pinza, James Melton, Marion Anderson, Lily Pons, Mario Lanza and others, you can identify them at once. There are also many voices of a more popular type such as Jane Froman, Arthur Godfrey, Kate Smith, Gracie Fields, Bing Crosby, Perry Como, Vaughn Monroe and others, which are as distinguishable as would be photographs of their faces.

Sir George Henschel, one of the greatest of Lieder singers, was also a remarkable teacher of voice. Henschel was born in Poland. He was splendidly educated in music (a pupil of Moscheles and Reinecke). On his concert tours in Europe and in America with his talented wife, Lillian Bailey, he played all of the accompaniments in his large repertoire entirely from memory.

Henschel had an altogether original way of expressing himself. He once said in my presence to a pupil: "Please speak the first two lines of the Schumann-Heine Song 'Im wunderschönen Monat Mai, als alle Knospen Sprengen,' in the most beautiful speaking voice you can create."

The pupil spoke the words. "Now," said the great master of singing, "Sing those words and fill each word right to the brim with the most beautiful musical tone you can imagine."

The pupil sang. "Ah!" said Henschel, "you spoke the words finely but you filled them only half full of music. You can surely think more beautiful tones than that."

This has to do with a certain important and almost indescribable principle that I doubt I can make clear. "Fill the tones right to the brim with beautiful music." As a boy I was taken to hear Adelina Patti. Knowing little or nothing about music, I was not capable of critically appraising the great diva's voice. The first tones gave me an unforgettable thrill. There was a quality far different from any I had ever heard. The tones were "filled with music" so exquisite, so pure, so warm, so appealing, that it seemed to make my whole body vibrate. I found myself trembling and breathing so deeply that my father put his arm around me to quiet me. Here then was a singer whose tones were so vibrant with musical joy that a little child responded spontaneously. Her voice was as different from the average voice as would be the tone of the Stradivarius "Swan"

(Continued on Page 63)

The Pieces of the Year



The abundance of superior publications this year makes it difficult to select those deserving of special mention

By Guy Maier

Special Occasion Pieces

For your Halloween party the piece is Joyner's *This is the Night of Halloween* (Presser) a shivery, but enticing piano and pianissimo contrast of staccato and legato . . . early second year.

For Thanksgiving there is John Tasker Howard's *November* (Elkan-Vogel), a sort of choral fantasy which begins with a single voice line and culminates in a majestic chord finale. Requires strong, solid hands. Sounds fine on the organ, too—fourth year.

For Resurrection Day, Buena Carter's lovely little *Easter* (Mills) fills the bill perfectly. Soft, quiet chords and melody with a poetic text, are interrupted by silvery trill bells—second year.

The Christmas Songs of the Year are certainly the *Five Czecho-Slovakian Carols* arranged by Louise Rebe. (Ditson) Fresh and uplifting these make a perfect singing and playing contribution to any festive December occasion—third year.

The Classic Pieces of the Year

Seems strange, doesn't it, to name a composition by old Karl Philip Emanuel Bach as the Classic Piece of the Year? Yet, how many readers have discovered his ex-

quisite *Rondo in B minor*, edited by Foote? (Schmidt) J. S. Bach's second son wrote dozens of beautiful clavier pieces besides the "Solfeggetto" . . . (Better look them up!)

Arthur Foote, one of America's finest composers, an expert and sensitive musician, did pioneer service in searching out and editing little known compositions of early classic composers. His taste and integrity are guarantees that the sanctity of the composer has not been violated. He did no tampering, produced no disarrangements. This *Rondo* is an excellent example of his editing. It shows K. P. E. Bach far removed from his father's "style," and is a good example to prove that he is truly the link between J. S. Bach and Mozart. This short, slow *Rondo* with its tenderly varied theme and chromatically descending bass makes an ideal opening of a program for a sensitive pianist—early advanced grade.

Leo Podolsky has produced the *Classic Album of the Year* in his "Recital Repertoire Book I" (Summy), which is a fascinating and imaginative series of 21 pieces from Rameau to Schumann, for third and fourth year students . . . expertly edited and annotated.

Modesty almost forbids (but not quite!) mention of a useful collection of pieces by Mozart, "Your Mozart Book" (Mills), two sonatas, two fantasies, the variations on *Ah, Vous Dirai Je Maman*, the G major gigue, D major minuet and four movements from well-known sonatas, with study notes on each selection and a helpful introduction. For students' stimulation phonograph records of the pieces are available.

Recordings of all the familiar, not too difficult classics and romantics are sorely needed for teachers to play to students. A large, and as yet untapped market is awaiting the company smart enough to produce a hundred or more items by Bach, Beethoven, Haydn, Schubert, Chopin, Schumann, Brahms and Liszt, which teachers and contests constantly assign. . . . Who will do it?

Other Pieces of the Year

For the Poetic Pieces of the Year no compositions hold a candle to Francis Hendrik's *Dreams to Remember*, (Ditson) four beautiful singing "dreams." These are ideal not only for mooning adolescents with big hands, but also for fourth year adult students to use as "recreations."

The March of the Year is Margery McHall's *March of* (Continued on Page 64)



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

HOW CAN I GET RHYTHM?

I am an adult and have been taking music for two years under a good instructor, but although I am able to read notes I can't seem to get rhythm. My teacher has suggested that I write to you for advice, and I hope you may be able to help me.

—L. M. W., Michigan

I have no recipe or formula for becoming rhythmic, but here are some fundamental principles to be followed in the case of children. (1) When children are very small it is wise to encourage them to make large, free physical movements in response to music that they hear. Most children like to clap their hands, stomp their feet, and sway their bodies when they hear rhythmic music. If the parent and teacher are wise they will encourage all this, guiding the child gradually into making a bodily response that is in keeping with the music, and directing the attention to the fact that there are two kinds of rhythm in music: First, the pulse, with its measure accents; second, the rhythm of the individual tones as they fit into the measure scheme. The important thing at this point is to encourage the child to express rhythm with his body—and without fear. If you criticize, scold, or correct him too much he stands a good chance of losing that freedom and flexibility which is just as important as the regularity of the rhythmic pattern. All this may begin very early—when the child is only a year or two old. (2) The next step—which comes several years later—is to show the child how the musical rhythm that he has been hearing and expressing with his body is indicated in the musical score by measure signs, bars, and note values. (3) Having now learned something about the mechanics of both rhythm and its notation, the pupil is encouraged to make his performance a little more flexible, holding certain tones a tiny bit longer if

QUESTIONS AND ANSWERS

the music "feels" that way, hurrying a little at another point; etc.

I know nothing of your own environment and musical training. Perhaps you were never taught to count rigorously and to play precisely according to your counting. Maybe you were just a careless little girl whose teacher or parents didn't "bring you up right" so far as rhythmic response is concerned. Or possibly you were frightened or became antagonistic and therefore never learned the discipline of rhythm on the one hand, and its lovely flexibility on the other. I do not know.

"But," you are wailing, "what shall I do now that I am a grown woman and still cannot play in time?" To which I reply grimly: I don't like metronomes very well, and in spite of some contrary opinions, I continue to believe that the metronome is primarily a device for informing us at what tempo to play the music. But in your special case I believe the use of a metronome is indicated, so I send you the following prescription: Get a metronome and use it at least a half hour every day while playing very simple music. Incidentally, if you buy a metronome I suggest an electric one as being more steady and dependable. —K. G.

AN ASPIRING LAD ASKS FOR ADVICE

I am a boy of thirteen and I love music. I have studied piano for four years under four different teachers, the first three of whom were no good, but I now have a fine teacher. I am also studying harmony as you advise piano students to do and am about half-way through the book by Heacox that you recommended. What shall I do next? In a contest soon I am to play a Beethoven sonata and a Chopin prelude, and at another time I am to do Scherzo Caprice by John Thompson. I have also had some of the Little Preludes and Fugues by Bach. What else ought I to be taking? I also have two piano pupils whom I am teaching, and when I graduate I'd like to major in music, so what academic courses ought I to be taking?

—H. A. W., South Carolina

Whew! For a boy of thirteen you are certainly having an interesting musical life, and I see no reason why you should not

major in music if you still want to do this when you go to college. The works your piano teacher is having you study seem to be very well chosen, and the only suggestion I have is that you probably ought to be learning some of the Bach two- and three-part *Inventions*. In the case of your theoretical work I hope you are doing the ear-training and keyboard exercises in the Heacox book as well as the paper work, and when you have really mastered this textbook I suggest that you tackle the book by Walter Piston called "Harmony."

As for entrance requirements, the different colleges vary considerably but you are always safe in taking at least two years of foreign languages, and since you have a choice I believe I would advise either French or Spanish. You will need three or four years of English too, and some mathematics, history, and science, so altogether you are going to be a very busy young man. However, since you love music so much you will want to keep up your singing in the chorus and your playing of trombone in either band or orchestra. In connection with all this you must in some way find time to have some recreation so as to keep your body strong and well and also because even a musician needs to learn to play with other people so as to become a well-adjusted human being as well as a fine musician. —K. G.

TEMPOS IN A MODERN COMPOSITION

1. Since my copy of Aaron Copland's Passacaglia for Piano (Maurice Senart edition) does not give any metronome indications, would you please give the approximate time values for the following sections:

*Assez lent
Doppio movimento
Delicat
Pas si vite*

2. In the passage beginning at the end of the third score, page six, are the lowest bass notes to be played as grace notes to the notes on the middle staff?

—R. Z., Minnesota

1. I have asked my friend and colleague, Emil Danenberg, Professor of Piano at the Oberlin Conservatory of Music, about this composition, and he has given me the following information:

Assez lent ♩ = 56

This tempo may not seem "assez lent," but there must be some movement and continuity to this section, and if it is taken more slowly it becomes disjointed.

Doppio movimento ♩ = 96-112

This marking is troublesome. It literally means "double movement," but the only way to take this part twice as fast as the preceding would be to take the first part altogether too slowly. If the first part is taken at the speed suggested (Continued on Page 62)

WANTS CHRISTMAS PIECES

I have been put in charge of the December program for my Music Club, and would like to build it in the Christmas atmosphere. But I do not know any pieces of this character. If you could give me a few names I would appreciate it very much.

(Mrs.) S. L. K. (Ohio)

This special piano literature is not very large, but here are some titles which I am sure will meet the requirements:

LISZT—The Christmas Tree (Weihnachtsbaum) suite.

LIAPOUNOW—Fêtes de Noël, suite.

DOHNANYI—Pastorale on a Hungarian Christmas carol.

Perhaps the most "Christmasy" of the above is the Liapounow Album. Its five pieces are most evocative, at times pastoral in character, at other times calling on the folklore. One hears the caroleers, and bells and chimes. When playing the entire suite—the numbers are short—it is advisable to change the order and finish with the *Marche des Rois Mages* which is very impressive.

UNUSUAL PROBLEM

I really wonder if my problem can be solved. I studied piano for six years and taught for the last three years. While I teach or hear somebody play I feel the rhythm very distinctly and every note with pedal technic, and I almost can suggest technic for interpretation and pedalling of my own.

Now when I sit at the piano I lose completely the sense of rhythm. I cannot hear the notes, nor memorize; almost lost in dark. But I see the notes on the sheets clearly, and I don't know the reason for this. Any suggestion will be of much help.

A. N., Michigan

It seems to me that your problem is caused by an inadequate preparation of the technical aspect of the pieces you play. By this I mean: most likely you are so insecure with your text that it makes you lose all sense of rhythm, pedaling, or interpretation. This seems very clear to me for two reasons. First: you hear it when others perform and you do not have to play yourself. Second: you cannot memorize, which indicates that the compositions you play are much in need of integrating themselves *mechanically* into your fingers.

May I suggest therefore, that you "take your pieces to pieces," like a watchmaker who repairs a fine clock. Practice both hands separately, with different rhythms, and use transposition in order to increase the difficulty through awkward positions (with always the same fingering). Do not attempt any real playing until you have conquered all difficulties thoroughly and

Teacher's Roundtable



MAURICE DUMESNIL, Mus. Doc., discusses Christmas pieces, our good neighbors, the singing mouse and other matters.

when you start, let it be very slowly. In this way the music will record itself automatically into your fingers, and through your sense of hearing into your brain. A little analysis and careful examination of the text will still add security. Then it is my belief that you will be able to hear yourself as clearly as you hear others, and to give free rein to your interpretative imagination.

BEWARE OF "FASHION"

As everyone has noticed, many concert pianists seem to follow a certain trend in the composition of their programs during the same season. Some years ago the Liszt B minor Sonata was performed at Town Hall several times a month, or even a week. At other times it was Schumann's Symphonic Etudes, or the B minor Sonata by Chopin. Teachers and students fell in line, naturally, and those works—as admirable as they are—were studied by many an apprentice virtuoso whose technic or musicianship were still too immature to cope with the difficulties they contain.

Likewise and season after season, some modern or ultra-modern name attracts the attention. Without being more specific in the matter I am sure many Round Tablers will immediately think up names for having noticed them profusely displayed on programs, in catalogues, and in recordings. Some of these works, of course, have real intrinsic value, but this is not the question. What matters is the fact that they are used by many who are thoroughly unprepared to do so and who adopt them simply because it is "smart," and "fashionable."

Those who follow such a course should be warned of the harm they are doing not only to the author, but to themselves. Besides, do they really care for that type of compositions? Oftener than not they don't, but like the proverbial sheep they follow what is à la mode, even when it consists of discord that hurts the ear and of unpianistic, percussive writing that would make Chopin and Debussy turn in their graves.

To all such people, young or old, I would

recommend a little meditation over Schumann's eloquent words, for it was he who said:

"All that comes with fashion goes away with fashion, and if you strive to play only what is fashionable now, with the passing of the years you will become unbearable to everybody, and will be esteemed by no one."

THE SINGING MOUSE

In John Thompson's 2nd Grade Book there is a number entitled *The Singing Mouse* about which many teachers are being questioned. They seem to be just as puzzled as their pupils who inquire whether there are any singing mice, and they have to admit that according to the little picture accompanying the piece the rodent is probably a mechanical toy.

Now comes a letter from a fellow Round Tabler which throws light upon the subject. In the August 1871 issue of the "Folio," a music magazine published in Boston and now extinct, he found the following contribution:

"A Cincinnati lady has a singing mouse. His singing is said not to be loud, but sweet and tender with very rapid intonations like the twittering of a whole flock of birds. He does not open his mouth, but seems to have a way of producing music without using that organ. He can sing and eat at the same time. His great delight is to get into a little cylinder attached to his cage and sing while he runs at full speed, whirling the cylinder as adroitly as the most practiced squirrel."

Little children will like perhaps to know about this, adds our correspondent. I believe they will, as will the author himself, and everyone will enjoy the picturesque and delightfully old-fashioned description above.

THE "WHY" STUDENT

I have an unusual problem to submit to you. One of my students always asks me "why" whenever I tell her to play faster. (Continued on Page 61)

Organ Quality Is Not Dependent on Size

*An organ may be small in size
but its specifications may be such
as to make it outstanding in use.*

BY ALEXANDER McCURDY

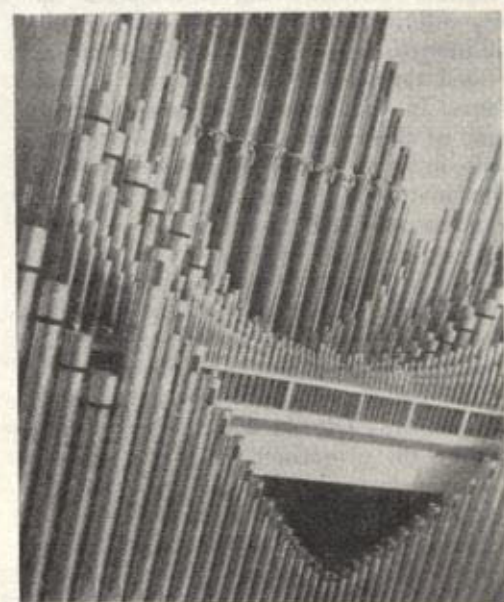
WHEN A STUDENT can play a hymn or a choral or a short prelude and fugue, he looks forward to the rapture of the moment when he can play these same selections on some large organ. We all love to play large instruments. There is a thrill about them which we never get over. We love the overwhelming sound, the silvery upper work, the bass which actually takes hold of us, the never ending variety and all of the possible instantaneous changes.

If the great instrument is in a generally resonant building we like it still more. There are exciting sounds from the organs in City Hall, Portland, Maine; Girard College Chapel, Philadelphia; the Cadet Chapel, West Point; the Salt Lake City Tabernacle, Utah; and Grace Cathedral in San Francisco. These organs, of course, are only a few of the many large and medium sized instruments of this country which are well placed in resonant buildings.

Strangely enough there are a great many exciting instruments which, even though not large, sound tremendous and are effective in every way. It has been pointed out, for example, that every pipe in the Salt Lake Tabernacle organ has an opportunity to be heard. The organ is not placed in a back room but right out in the main auditorium itself. One can sit in any part of the building and hear the softest pipe. In other words, one does not have to draw a "handful of stops" to produce a sound which should come from one stop. The concert organ in City Hall, Portland, Maine is placed to perfection (in the small end of the horn, shall we say?). In this position the organ becomes one of the thrilling instruments of our country.

We hear wonderful reports about obscure instruments abroad. These organs are not large but give forth a glorious sound. The

reports by Robert Noehren concerning some of the Dutch instruments which he has played indicate that they are supreme examples of fine organ building, as are some Danish organs. It is interesting to hear records by Heitmann, Jones, Schweitzer and others on this type of organ. In this country we have some outstanding organs which are not large. It is tiresome to hear organists say that they cannot do much with their small organs and that nothing much can be played on them simply because they are too small. I know all too well that there are many small organs which are not good but there are hosts of them on which a devoted organist can play real music. An electronic organ for instance, if sincerely studied and appreciated by the player, can turn out to be a thrilling instrument. One only needs to



Pipe setting Aeolian-Skinner organ, Eastman School of Music, Rochester, New York

look around a bit to find organists who can absolutely make a small organ talk. It is said that some of the most excellent recordings to date have been made recently by Robert Noehren on a comparatively small organ in Ohio. He makes every stop count, knowing how to use what is at hand. One must not forget that the broadcasts which have made E. Power Biggs famous and have done so much for organ music in general have been played on a two manual organ which is unenclosed. Fritz Heitmann plays a two manual organ at his church in Berlin; Fernando Germani plays a two manual organ in St. Peter's in Rome.

Recently we wrote about an organ which from the specification on paper looked as though it would turn out to be excellent; however, when the instrument was finished and installed it was a disappointment from almost every angle. The instrument just wasn't what it was supposed to be and there wasn't anything that the church could do about it. I have another organ in mind which is an example of the direct opposite. This church had expected to have a large organ for their new church but did not have the money to go through with the original plans for the organ because of rising prices and the increased costs of their church building itself. Nevertheless, the people insisted that they have a pipe organ no matter how small. The plans for this organ seemed inadequate and I think that in this situation I myself, would perhaps have felt it to be better to be satisfied with a temporary instrument until the church could afford an organ of its choice. However, in this case a small organ was built and it is a great success. It has the following specification:

GREAT ORGAN		PIPES
3' Bourdon		61
4' Prestant		61
SWELL ORGAN		
3' Viole-de-Gambe		63
4' Flute Harmonique		63
Plein Jeu (III Rks.)		183
PEDAL ORGAN		
16' Bourdon (Ext. Great)		12
8' Principal		32
COUPLERS		
Swell to Great		Unison
Swell to Great 4'	}	
Swell to Great 16'		
Swell to Swell 4'		
Swell to Swell 16'		Octave
Great to Great 4'	}	
Swell to Pedal		
Great to Pedal		
Swell to Pedal 4'		Pedal
COMBINATIONS—Fixed		
GREAT—1, 2, 3, 0		
SWELL—1, 2, 3, 0		
Crescendo Pedal		
Great to Pedal Reversible		
At a glance at the (Continued on Page 50)		



The "De Beriot" Stradivarius

By Dorothea B. Vincent

IF WE COULD go to the plains of Lombardy in Italy we would see the tiny towns scattered below the Alpine mountains. For two thousand and more years these villages have clustered about their churches, sublime in their elegance of architecture and natural surroundings.

One of these is Cremona. Snug in the valley of the River Po and sheltered by the mountain range, the sun-drenched village appears much the same as its neighbors. Cereals, corn, fruits, wine and cattle flow daily into the market place, and an air of prosperity hovers over the town. The thirteenth century bell tower still rings the Angelus above the hum of modern industry. Silk manufacturing has come to Cremona, and like the craftsmen of yesterday the townspeople take pride in creating



Antonio Stradivari

Master of Cremona

*Musicians followed the trade route
to the door of Antonio Stradivari
to obtain a fiddle of his making.*

a centre for the best in quality and design.

For the town has a radiance all its own. Above the natural pride of its people's resolute strength, the beauty and harvest of its fertile valleys, there is a quiet knowledge of its gifts to the world. Beneath the practical, often languid rhythm of the town, there is a deep awareness that Cremona is a privileged place not only in Italy but in the universal realm of music. The love and practice of music is the soul of Italy, but this town's composers and craftsmen have delighted the world for centuries. In the seventeenth century it cradled what was to become the greatest fiddle-making dynasties the world has ever known. By the middle of the eighteenth century the sparks of genius had been spent, but the fiddle-makers of Cremona left a legacy for the ages, a peerless pinnacle of perfection.

The greatest of them all was Antonio Stradivari. He was born December 18, 1644, into a family that was highly esteemed by the little community. Public service was considered a necessity as well

as a pleasure by this happy household, who fostered within its own walls and without, a pride of workmanship, love of music and a great peace of mind.

Life for Antonio was a little different from that of other boys. While he enjoyed the normal round of events and diversions associated with boyhood, his quiet nature soon revealed its purpose. Coupled with the sense and love of music that fills the Italian heart was his intensive urge to create.

With his friend, Andrea Guarnerius, he haunted the crowded workshop of Niccolo Amati, whose skill and achievement was to make him the first of the great dynasties of fiddle-makers. Antonio hovered over the bent figure of Amati, as hour after hour he followed the expert hands as they worked miracles on the Balkan wood. The minute carving fascinated him, as did the varnish pots and array of tools and strings laid out on the work bench. They were close companions—the master and the attentive boy who preferred the crowded shop to the freedom of (Continued on Page 59)

To Be or Not to Be a Piano Teacher

by

BERNARD

KIRSHBAUM

A STUDENT with potentialities for becoming a concert artist rarely has any intentions of seriously engaging in teaching others to play the piano. Such a student is apt to feel he must devote so many hours to furthering his own career that time for teaching is entirely out of the question. This is indeed true at the start of advanced study. At that time one should be free to devote his whole time to his work and to make contacts that will advance his opportunities for public playing. But later on he must think of settling down as a professional man. The majority of artists combine some form of teaching with their concert activities, and the serious student should keep it in mind as something for the future.

Teaching is as much an art as concertizing, and that perhaps explains why so many famous pianists give some of their time to instructing others. "The great teacher," as Vladimir de Pachmann said, "is an artist who works in men and women."

Each field has specific requirements that must be met in order to achieve success, but there is one that is commonly shared. Each demands the acceptance and steadfast holding to the ideal of serving others through music. Teaching solely for the money to be had from it does not promise much genuine pleasure as the years continue to pass. Exclusive concern with this factor is the root of much boredom with piano teaching as a profession. When conceived as an opportunity for creative work, however, there is as much zest and

pleasure in teaching as there is in concertizing. The great teacher instinctively senses the creative opportunities abounding in his work. Though the piano is his medium, his work chiefly concerns itself with enriching life through the gradual awakening of the power to comprehend the language of music.

Teachers of this caliber are rare. The majority conceive their work to be that of making those who come to them master a set course of lessons which is practically the same for every student. The creative teacher, on the other hand, attempts to gear the work to the individual's personality and power of comprehension. This often entails a radical departure from a logically set course of instruction.

The development of modern psychology has increased the responsibilities of the teacher tremendously. Hitherto, subject matter was the pivotal point around which all education centered. Every pupil was expected to master a set curriculum as set forth by those in charge. Any one studying piano was given a prescribed set of books and pieces to master, depending on how long he had been studying. The student may not have cared at all for what he was given to do. That was beside the point. If he was to learn to play, he would have to master the assigned course of work regardless of his interest in it. A great deal of piano teaching is still carried on in this fashion despite its tendency to boredom and gradual withdrawal of all interest in accomplishing anything with the piano.

Modern psychology makes the student the central point in the learning process, around which everything else gravitates, including the course of instruction. It has been definitely established that where interest and the attitude of the learner are ignored, education is of dubious value. Education is thus conceived as a growth based on a genuinely felt need to get things straightened out that are of significance to the pupil. This impulse leads to self-effort and self-education. The finest kind of teaching creates situations in which such effort is encouraged to continue.

A knowledge of all that goes into effective piano playing does not assure one of the ability to guide others toward putting forth the effort necessary to getting anywhere with a given course of lessons. One's own accomplishments as a pianist are no guarantee of ability to help others to be-

Words of wisdom from an experienced pedagog
on the pros and cons of the teaching profession

come equally accomplished. In short, the teacher, like the concert artist, requires aptitude, specific training, and experience.

Talent for teaching is shown in the ability to sense another's needs and interest, and so fit the assignments to meeting such needs and interest without making the student aware of the process.

This aptitude stems from a natural interest in the well-being of others that gradually develops from the days of childhood. Some become so engrossed in furthering their own careers as to lose the touch of sympathy with the efforts of others. Such a loss lessens the effectiveness of any teaching that is attempted, because interest then tends to be centered in covering a definite assignment and the student's inclination and ability become of secondary importance.

The ideal of using talent for the service of others is the most effective antidote against drifting into an attitude of indifference to the rest of the world. This involves more than becoming as fine a pianist as one possibly can. It calls for a well-rounded education embracing the entire range of western culture. This does not necessarily demand a college education but it implies a wide range of reading on matters of cultural value such as religion, philosophy, science, psychology, art, music, and education. It demands a wide acquaintance with music as a language and therefore serious application to the study of theory, harmony, counterpoint, composition, history of music, and orchestration. All of these subjects deepen and broaden the understanding of music, and as a piano teacher is above all else a teacher of music, it behooves him to become very intimately acquainted with its language.

The trouble with a good deal of piano teaching is that it is given by those who know very little else but piano. There being no license required to set one's self up as a teacher, anyone with six months' lessons can put a sign in his window—PIANO TEACHER, SPECIALIST IN BEGINNERS—and pupils will be coming around under the mistaken notion that here is an expert. There are so-called experts for every grade of piano playing who conceive their work as being nothing more or less than getting their pupils to cover a logically arranged series of exercises, studies, and pieces, within a given time. Students abound on all sides (Continued on Page 51)

Bagatelle

Beethoven's last piano works are rarely heard and hardly studied even at this late date. In the case of sonatas such as Op.106 and Op.111, this is understandable if one considers the fantastic technical demands made on the performer and the problems of interpretation which require for their adequate solution a high degree of artistic maturity. The Bagatelles by the master are unique little compositions, fully realized yet hinting at larger possibilities. This piece should be played with a solid, full tone, well articulated rhythmically. There is something about it that is perhaps ironic, yet tender. Play the last eight measures without retard. Grade 4.

LUDWIG van BEETHOVEN, Op. 110, No. 5

Risoluto

From "Eleven New Bagatelles," by Ludwig van Beethoven, Edited by Eugen d'Albert. [130-40296]
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The Hen

(La Poule)

Rameau occupies a unique place in music since his fame not only rests on the music he composed but also on his *TRAITÉ DE L'HARMONIE* first published in 1722, which laid down a system of tonal harmony which is still taught today. THE HEN is characteristic of the keyboard music of the time in which Rameau lived—descriptive almost programmatic, highly ornamented melodic passages, homophonic style as opposed to a contrapuntal one. This piece demands precise articulation, very little pedal and not too much tonal weight. (Turn to Page 3 for a biographical sketch) Grade 5.

JEAN PHILIPPE RAMEAU
(1683-1764)

Allegro (♩:120)

PIANO *mf*

p dolce

cresc. poco a poco

f

p dolce

sempre f

p dolce

p dolce

cresc. poco a poco

poco rit.

a tempo

p dolce

f

f *L.H.* *p dolce* *f*

p *cresc. poco a poco*

f *L.H.* *p dolce* *cresc.*

L.H. *p dolce* *cresc.* *f*

sempre stacc. *p* *cresc.*

f *poco rit.* *L.H.*

No. 130-41107
Grade 3.

Parade of the Pookas

VLADIMIR PADWA

Allegro con brio (♩ = 138)

PIANO *f* *mf* *cresc.*

f *mf* *cresc.* *f*

mf *mf*

f *mf* *ff*

dim. *p* *ff*

Waltzes-Ländler

Schubert often played dance music for the entertainment of his friends—waltzes, ecossaises, ländler. Many of these he wrote down. They are fragments of music but make up in charm and musical quality what they lack in proportion. Do not sentimentalize these little dances but play them simply and rhythmically, setting off each phrase carefully. Grade 3½.

FRANZ SCHUBERT
Arr. by Denes Agay

Moderato

PIANO *f pesante*

Cantabile

a tempo

mp

poco rit.

p

rit.

From "Pianorama of The World's Favorite Dances," compiled and arranged by Denes Agay [410-41015]
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("Music Box")

pp sempre

f sub. pesante

f sempre

Più mosso

dolce molto cantabile

più f

f

a tempo

poco rit.

p

cresc.

f più mosso

rit.

f

No. 130-40493
Grade 4.

In a Polish Garden

FREDERICK A. WILLIAMS

Tempo di Mazurka (♩: 132)

PIANO

f

Last time to Coda

mf

Ped. simile

p

mf

f

p

CODA

D. C. al Coda

No. 130-41110
Grade 2 1/2.

Mexican Holiday

STANFORD KING

Tempo di Tango (♩: 72)

PIANO

mf

f

p

mf

p

dim.

pp

Now Thank We All Our God

Grade 4.

SECONDO

JOHANN CRÜGER

Transcribed by Clarence Kohlmann

Andante maestoso

PIANO

From "Twenty Piano Duet Transcriptions of Favorite Hymns" by Clarence Kohlmann [410-40046]
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Now Thank We All Our God

Grade 4.

PRIMO

JOHANN CRÜGER

Transcribed by Clarence Kohlmann

Andante maestoso

PIANO

Hammond Registration
Sw. (A) (10) 00 4862 340
Gt. (B) (11) 00 5665 432

Wenn Sorgen auf mich Dringen

(When Cares My Heart Encumber)

for
Oboe d'amore I, II; Violini unisono; Soprano and Alto

from Cantata No. 3
Ach Gott, Wie Manches Herzeleid
JOHANN SEBASTIAN BACH

MANUALS

PEDAL

♩ = 138

Ped. 53

Gt. (B) 5 3 4 2 1

From "Ten Arias for Organ", arranged and edited by C. Pfatteicher and R. Mc Curdy Ames [433-41004]
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ETUDE-SEPTEMBER 1952

ETUDE-SEPTEMBER 1952

Passacaglia

(For violin alone)

HEINRICH J. FRANZ von BIBER
Edited by Efrem Zimbalist

Moderato

The first page of the musical score for the Passacaglia. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The tempo is marked 'Moderato'. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the piece. The page ends with a section labeled 'IIIa'.

From "Solo Violin Music of the Earliest Period," compiled and edited by Efrem Zimbalist. [A14-41001]
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The second page of the musical score for the Passacaglia. It continues the single melodic line from the first page. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the piece. The page ends with a section labeled 'IIIa'.

Hoffmann von Fallersleben
English Text by Constance Wardle

The Butterfly

(Schmetterling)

ROBERT SCHUMANN
Op. 79, No. 2
Edited by Walter Golde

Allegro (Quickly) (♩ = 88)

VOICE

1. Dear but-ter-fly, stay,
2. A - far and then near
1. O Schmet-ter-ling, sprich,
2. Jetzt fern und dann nah,

don't flut-ter a - way.
you flut-ter with fear,
was flie-hest du mich?
jetzt hier und dann da

PIANO

p

You flee as if fright-ened a - far and then near, a - far and then near!
I'll try not to catch you, I'll do you no harm, I'll do you no harm.
War-um doch so ei - lig, jetzt fern und dann nah, jetzt fern und dann nah!
ich will dich nicht ha - schen, ich tu dir kein Leid, ich tu dir kein Leid.

3. I'll do you no harm, so take no a - larm,
4. I'd whis-per to you that I love you true,
3. Ich tu dir kein Leid: o bleib' al - le - zeit!
4. So spräch' ich zu dir: komm, komm doch zu mir!

If I were a flow-er I'd whis-per to you, I'd whis-per to you.
If I were a flow-er, you might love me too, you might love me too!
und wär' ich ein Blüm-chen, so spräch' ich zu dir, so spräch' ich zu dir.
ich schenk dir mein Herz-chen, wie gut bin ich dir! wie gut bin ich dir!

From "Easy German Classic Songs" Edited by Walter Golde [431-41002]

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ETUDE - SEPTEMBER 1952

No. 130-41098
Grade 2.

Clowning

MARTHA BECK

Last time to Coda

Sprightly but not too fast (♩ = 144)

PIANO

mf crisply

Ped. simile

cresc.

sf

mp

8 R.H.

5 D.C. al Coda

mp

cresc.

f

mf accel. e cresc.

ff

CODA

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O! So Happy

MARGARET WIGHAM

Not too fast (♩=108)

Not too fast ($\text{♩} = 108$)

PIANO

mf

R.H. R.H. R.H. R.H.

L.H. L.H. L.H. L.H.

a tempo

mp

R.H. R.H. R.H. R.H.

L.H. L.H. L.H. L.H.

Last time to Coda

f

R.H. R.H. R.H.

L.H. L.H. L.H.

CODA

D.S. al Coda

mf

rapidly

p

pp

67

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Little Tots' Waltz

MAXWELL POWERS

With graceful movement ($\text{♩} = 138$)

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and includes a waltz section. The key signature is one flat (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked 'With graceful movement' and the dynamics range from *mf* to *rit.* The score features a piano introduction with a waltz section. The piano part is written in a grand staff with a treble and bass clef. The waltz section is marked with a '1' and a '2' indicating the first and second endings. The score includes various musical notations such as notes, rests, and fingerings.

With graceful movement (♩ = 135)

PIANO *mf*

rit.

1 2

From "Piano Fun with Theory" by Maxwell Powers. [430-41011]
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ETUDE-SEPTEMBER 1932

Grade 3.

Study in Violet

VLADIMIR PADWA

Allegretto ($\text{♩} = 72$)

Allegretto (♩ = 72)

PIANO

mf

a tempo

p

Meno mosso

rit.

From "Musical Rainbow" by Vladimir Padwa [430-44010]
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While Bagpipers Play

(From the "Peasant Cantata")

JOHANN SEBASTIAN BACH

Arr. by Ruth Bampton

In jolly style (♩ = 120)

In jolly style (♩ = 120)

PIANO *mf*

Arr. by Ruth Bampton

1 5 3 5 3 4 2 4 1 4 1 1 3 1

1 5 2 3 1 2 3 5 3 3 5 3

1 2 1 1 1 1 1 1 1 1 1 1

From "The Child Each" by L. E. Coft and R. Bampton. [410-40023]
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No. 110-40179
Grade 1a

Contrary Me!

MAE-AILEEN ERB

Moderato (♩=152)

PIANO

mf Do I jump right out of bed, When my moth-er calls me? Do I dress and hur-ry down,
Smil-ing cheer-ful ly? *mf* No, I stretch and yawn and yawn, *p* Through clos'd eyes I peep;
pp Then I turn and with a sigh, *rit.* Go right back to sleep! *mf* Do I like to go to bed, When my moth-er
L.H. over R.H. calls me? Do I like to go to bed? *p* *pp* No sir-ee, you bet I don't!

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No. 130-41108
Grade 1 1/2

Come, Little Bluebird

RICHARD KOUNTZ

Moderato (♩=112) *Fine*

PIANO

mf Come, lit-tle blue-bird, Do not fly a-way. Come, lit-tle blue-bird, With your song so gay!
mp What can a-larm you, When I am here? Noth-ing will harm you. Won't you come near?

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No. 110-40187
Grade 1.

Pussy and the Little Bird

MILDRED HOFSTAD

Moderato (♩=100)

PIANO

mf High on the branch of a big tall tree, There sat a bird sing-ing hap-pi-ly; Down un-der-neath was a pus-sy cat,
a tempo How he would love to be where she sat! So pus-sy thought he'd climb the tree, That lit-tle bird for his lunch would be;
rit. e dim. *mf* Up-pus-sy went so qui-et-ly, Fly, lit-tle bird, to an-oth-er tree! Out on the branch of an-oth-er tree,
R.H. over L.H. *a tempo* There sat the bird sing-ing hap-pi-ly; Up in a tree was the pus-sy cat, But he was far, far from where she sat!
rit. e dim. *R.H. over L.H.*

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Grade 1 1/2.

Dark Eyes

Russian Gypsy Air
Arr. by Bruce Carleton

Tempo di Valse

PIANO

mp *cresc.* *mf* *rit.*
a tempo

From "Grab Bag" by Bruce Carleton. [410-41003]

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VOCAL ACCOMPANYING IS A SPECIALTY

(Continued from Page 12)

phrasing. Each singer may interpret a phrase differently, and you must be able to adapt yourself, anticipate the vocal line, and give it specialized support in each instance.

Now I would like to bring out a few points about accompanying opera arias. Let's take the well known aria, and a favorite of most sopranos, *Un bel di, vedremo*, (*One Fine Day*) from Puccini's "Madame Butterfly." This is one of the happiest arias to be found in all operatic literature. Butterfly has not as yet lost faith in Pinkerton, and paints a beautiful picture of his return, to her hand maiden, Suzuki. The artist, and the accompanist, must not only know the tradition of the opera, but the meaning of the words, the action, and in short "what is happening." It is not sufficient to play just the piano reduction of the score, which incidentally is not difficult; but one must know the orchestral score as well.

The open fifths in the left hand at the words "rombail suo saluto" represent the sound of a cannon announcing the arrival of a ship in the harbor. The fifths are not to be played fortissimo, but they do need emphasis so that they will sound and come through. At the words

"s'avvia per la collina" the accompanist should play with a certain heaviness in the left hand, again not overpowering the singer, but depicting the tiredness of Pinkerton, who has finally arrived, and is climbing the hill which leads to Butterfly's home.

At the passage beginning with the simple F minor triad in the piano part, and when Butterfly sings "chi sara? chi sara? E come sara guinto" the E-flat under the word "guinto" although not marked to be accented in the piano reduction of the score, happens to sound strongly in the orchestral version, and is taken by the French Horn. This E-flat must be brought out enough on the piano to sound and sustain through the following two measures.

Sometimes it is necessary for the accompanist to add to the piano reduction of a score. A good example of this is found in this aria. At the climax "eun po' per non morire al primo incontro" I may find that the singer needs more support than just the octave G-flat, and for the measure and a half of the following, a stronger climax can be obtained by building in a chord on the G-flat, and continue with octaves in the left hand.

The piano part should be built up at the end of this particular aria with another big climax. Play octaves at the thirty second notes, and where Butterfly sings the final words "Ta Spet-to," play one measure and then jump to the last two measures. Here, I use a loud tremolo, and add another G-flat chord. The piano score is marked pp. My personal feeling is that the piano part should work up to a terrific "cut off" with the singer, so as to avoid an anti-climax in the accompaniment after the vocal part has come to an end.

When an aria is accompanied by the piano, it should sound as nearly like the orchestral version as possible. In the scores of Wagner, and Strauss this is even more important, and unless one has clearly in mind what sounds in the orchestra, he should not attempt to accompany these arias. The piano reduction of such great scores as the *Liebestod* from "Tristan und Isolde," or Brunnhilde's great *Immolation Scene* from "Götterdämmerung" calls for a first rate pianist. However, with knowledge of what sounds in the orchestra, it is sometimes possible to omit some of the notes that are simply pianistic, and colorful.

A coloratura aria does not need the weight at the piano that a tenor aria must have, but even so, it still must have adequate support. There is no specific technic involved in accompanying any voice, but it is the

distinctive way in which you do it that counts. For instance, *Donna Anna's* aria *Non mi Dir* from "Don Giovanni" is stylistically different from the *Monologue* sung by the *Marschallin*, in "Der Rosenkavalier," although they can both be sung by the same person. It is the Mozart style, the Strauss style or any style that should come first.

Let's consider another popular aria for baritone, *Di Provenza il mar* from Verdi's "La Traviata." Again let me say, that the accompanist must have studied the opera score thoroughly, and know how the passage for double thirds in the right hand sounds when played by the woodwinds in the orchestra. It is not at all trivial, but beautiful, and can be made to sound on the piano exactly like the orchestra.

The actual accompaniment of this aria is very simple, but you must bear in mind that the soloist must have support because of the heavy timbre of the baritone voice. At the end of each verse the tessitura lies very high. This calls for added support. This does not mean that the piano should be loud, but the added support should come from intensity, and not from the hammer stroke. As the artist sings the words "e che pace" I find it expedient to use octaves instead of single notes in the first verse, and I do the same again in the second verse at the words "maseal fin ti trovo ancor." THE END

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BEFORE MUSIC LESSONS BEGIN

(Continued from Page 18)

stage, with or without the help of the Playano.

With such coöperation offered by the makers of musical toys, books and actual instruments, there is no longer any excuse for wasting the years when a child's enthusiasm for music should normally develop, but when it is too early to think of definite lessons except in the rare cases of extraordinary talent or even genius. The vital thing is to stimulate the instinctive love of music possessed by every child and create the desire for its further expression, if only in the form of a game or hobby.

We are still about fifty years behind normal in our national musical life because of the mistake made by so many of our music teachers of the past, in following a routine formula based on foreign ideals of mechanical perfection and utterly ignoring the obvious limitations of all but a handful of the students of music.

The great majority of people should play the piano as they play golf or bridge, which is not very well. If the popularity of golf depended upon the skilled amateurs and the professionals, it would soon die a natural death. It is the dubs,

not the experts, who keep golf alive, and if it were not for the vast amount of bad bridge played all over the country it would long ago have succumbed to the competition of simpler and more obvious card-games.

Very few golfers or bridge players are willing to work hard at their hobbies. Most of them play purely for fun, without worrying about "technique" or the ability to show off to an astonished public. If they have a natural gift for a game or sport, they may develop it to a reasonable degree of skill, but they generally refuse to turn it into drudgery. They keep at it as long as they are having fun, and they go as far as they wish on that basis.

Why cannot music be treated the same way? Why should it eternally be considered a task and a duty instead of the simple recreation that it actually is for all but a few highly talented and enormously industrious, self-sacrificing specialists?

For most of us music can never be more than a game. If we try to play a musical instrument, and particularly the piano, it should be for personal satisfaction and self-expression, even for mere amusement, rather than to impress the neighbors with dazzling technique. THE END

ORGAN QUALITY NOT DEPENDENT ON SIZE

(Continued from Page 24)

specification one would not be interested in this instrument and I am sure that an organist seeing this organ and console for the first time would be unimpressed. The swell is enclosed, I am glad to say. But can one imagine having fixed blind combinations in these enlightened days? I cannot! The console is anything but gorgeous and the stop controls are the tilting tablet type. At a first glance I cannot imagine anything worse than playing this instrument regularly. It would seem that only a limited repertoire could be used, and that accompanying would be next to impossible. Would one be able to have any nuances at all? We mentioned a latin phrase in our article a month or two ago "Esse Quam Videri" which means "To be rather than to appear." We said that the first organ discussed looked wonderful on paper, looked excellent in the church having all of the good outward signs but none of the important inner qualities. This organ is the complete antithesis. In the first place, the acoustics of this building are excellent (many an organ builder has said that half of his work is done by a building which is alive.) Secondly, the organ is placed perfectly. Every pipe has an opportunity to speak out

into the church. Thirdly, the console works like a charm and blind pistons preset turn out to be a helpful accessory. Fourthly, the instrument was voiced for that particular church alone. (We must realize how important this last point is.) The greater number of builders are insisting on this at the present time. As one would expect, much of Pre-Bach and Bach are suited to this little organ. It is amazing to me how it seems to sing with joy in César Franck and music of that period as in music of today. The church has a singing congregation and this little instrument does a real job of accompanying. It is appreciated by the congregation and also by a genuinely devoted organist.

Outstanding work of this type is being done by Aeolian-Skinner (the builder of the above organ,) by Moller (I hope soon to write an article on their new small instruments as developed by Ernest White), by Holkamp, and many others. These builders deserve our constant investigation. We should encourage the building of instruments which are works of art, not something just thrown together from a specification looking all right on paper but sounding all wrong when built. THE END

NEW ISSUES

from Century this year include 8 new organ titles arranged by Kenneth Walton; A. R. C. O., A. A. G. O. 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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- 4076 Estrellita, F. Dumas
- 4075 Erotik. Love Poem, F. Grieg
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TO BE OR NOT TO BE

A PIANO TEACHER

(Continued from Page 26)

who are able to tickle the ivories in a more or less complicated manner, but show very little understanding of what they are doing. Whether it be Bach, Beethoven, Chopin, or a modern composer, their approach to the keyboard is all the same parrot-like rendition based on the imitation of an expert's viewpoint. It is this brand of routinized teaching by imitation, with the monotony attached to it, that has made many a talented young person hesitate at the idea of seriously embarking on a career as teacher of piano. But the vitally creative type of teaching should strongly appeal to those who may be wondering about it.

This type of teacher is distinguished by two qualities; 1. An incessant desire for learning; 2. A recognition before all else of being a human being with all the impulses and appetites akin to others. From this recognition stems his sympathy with the efforts of those who come to him for guidance.

In turn, sympathy opens the way to some understanding of the personalities that confront him in the daily round of teaching. This understanding may be deepened by the taking of courses and reading of

books on psychology, but unless there is a natural feel for thinking along this line, such courses and readings can do little toward building up the insight that marks the great teacher. From this insight stems the power of determining what exercises, studies, and pieces, shall be undertaken as the work continues. It is a continuous developing thing as the teacher comes to know his pupils better and better.

With the passing of time pupils begin to reveal the following shortcomings: Lack of any real purpose to studying; inefficient practice habits; laziness; inability to concentrate on problems and master them; no ideals to serve with their ability to play the piano; no goals or objectives in mind to what they are studying. These are the main stumbling blocks to progress. Difficulties with technical problems, rhythm, time, touch, phrasing, pedaling, interpretation, or memory, are of secondary importance. Where any of the mentioned personality defects are too prominent, it becomes increasingly difficult to progress in matters specifically concerned with piano playing.

(To be continued next month)

BACKSTAGE AT

AT THE TELEPHONE HOUR

(Continued from Page 17)

peated, or cut to a climactic finish, and in each case leave the impression that it was written in just that one way.

We have sometimes been asked whether it isn't a bit hard on young artists to build our series around famous names. The answer is No. We have tremendous interest in young artists—the word to stress, however, is artists. It is understandable that ambitious newcomers should long for one big chance—just one glamorous "showcase"—to demonstrate their abilities. It is equally understandable that a national program like The Telephone Hour is not a "showcase" but a goal. Our program holds its listeners because it offers them proven artistic ability. And the young people themselves benefit from this policy; when we do encourage them, it means more than just another date.

We are glad to encourage young performers who, in one way or another, have demonstrated genuine artistic worth. We have presented the winners of the Naumburg Awards and of the Rachmaninoff contest. We were the first to bring Barbara Gibson and Michael Rabin before the American radio public. We kept an interested eye on George London three years before we engaged him. In each case, we offered the engagement on the basis of an award, auditions, or recommendations which assured us of Telephone Hour quality. In no case did youth, inexperience, or lack of a "name" hold us back. My best counsel to young people is to stop worrying about a "showcase" and, instead, to build up their skills to the point where they can prove an ability to please the public. That is what The Telephone Hour aims to do. THE END

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Violin Questions

By HAROLD BERKLEY

CAN A READER HELP?

A.S., Illinois. I have been unable to find for you any trace of an unaccompanied violin solo entitled "Dixie" as recorded by the late Maud Powell. Possibly some reader of this column can help you. It is very likely, however, that the piece was never printed. You did not make it clear if this "Dixie" of yours is the "Dixie."

LET AN APPRAISER DECIDE

Mrs. E.S., New York. The only way to find out if your violin has any value is to take or send it to an expert for his opinion. I would suggest one of the firms that advertise in ETUDE. There are thousands of violins that have "all the markings of a Stradivarius" but which are not worth more than fifty dollars.

A HIGHLY REGARDED MAKER

Miss D.T., New Hampshire. Bernardus Calcanius was a maker whose work is highly regarded at the present time. He was also a maker whose name and label were unscrupulously used by many inferior copyists. A genuine Calcanius in good condition could be worth as much as \$1800. But whether your violin is genuine I cannot say. The fact that you could buy it for \$200 makes me doubtful—unless, of course, you have papers certifying the instrument. The appearances of age on a violin are very easy to fake. Even experts of long experience are sometimes fooled by a clever job of faking.

MERELY A TRADE NAME

H.G., Province of Quebec. The so-called "Conservatory" violin was, and maybe still is, an ordinary factory product made in Germany or Bohemia. I forget which. These instruments have little value nowadays, though occasionally one turns up that has an unusually good tone considering the workmanship put into the violin.

FEW GENUINE STAINERS

C.S.F., Pennsylvania. There are very few genuine Jacobus Stainer violins in existence, and none that I know of with so early a date as 1637—he would have been only sixteen in that year. So it is very un-

likely that your violin is genuine. What it might be worth in its present broken-up condition, I could not possibly tell you; probably very little.

VIOLINS BY PFRETZSCHNER

Mrs. E.O., Minnesota. Pfretzschner violins are fairly well made, but they have no particular quality to distinguish them from the violins of scores of other makers who hailed from Markneukirchen and its vicinity. If in good condition, they are worth today anywhere from \$75 to \$150.

SUGGESTIONS FOR REPERTOIRE

Miss M.E., Montana. You don't tell me much about your technical ability, but I think some of the following pieces will appeal to you: *Allegro* by Fiocco arr. by O'Neill; *Arioso* by Bach arr. by Franco; *Lotus Land* by Scott-Kreisler; *Prize Song* by Wagner-Wilhelmj; *Reverie* by Vicuxtemp; *Improvisation* by Kabelewsky; the *Romances* in F and G major by Beethoven; and the *Cocotte* by Boulanger. And if you have a competent pianist to play with you, how about the Mozart and Beethoven sonatas? You would have fun with these.

TO DISPOSE OF A VIOLIN

Mrs. S. W. C., Ohio. If your violin is really old and valuable, and you want to dispose of it, you should communicate with Rembert Wulitzer, 120 West 42nd Street, New York, N. Y., sending him descriptions of any certificates you have pertaining to the instrument. If the violin interests him he might be willing to sell it for you. Two articles in ETUDE that might appeal to you are "Old Violins—and Fakes" in the January 1946 issue, and "Telltale Marks on Old Violins" in the issue of August 1951.

AN ENGLISH MAKER

K. W., Ontario. George Crake was an English maker, a pupil of Wm. Forster and of Thomas Dodd. His workmanship was excellent, and the tone of his violins is almost Italian in quality. In fact, many higher-priced Italian violins do not have as good a tone quality as the Crake violins. His values range from \$250.00 to \$400.00.

Organ Questions

Answered by FREDERICK PHILLIPS

• I am organist for a small Episcopal church, having a Mason & Hamlin reed organ with the following stops: 3 Diapason Dolce 8', Octave Coupler, Sub-Bass 16', 1 Diapason 8', 2 Viola 4', Viola Dolce 8', Eolian Harp 2', Vox Humana, 2 Flute 4', 1 Melodia 8', Seraphone 8', Voix Celeste 8', 3 Melodia Dolce 8'. Not having had organ lessons, I do not understand too well the use of the stops, but feel the following give best effects: 3 Diapason Dolce 8', Sub Bass 16', 1 Melodia 8', Seraphone 8', Voix Celeste 8' and 3 Melodia Dolce 8'. By using the foot pedals to control the amount of air, and the knee swells, I am able to control the expression fairly well. Is there any publication which would instruct one in the proper playing of a reed organ? Can you suggest music for preludes, voluntaries, etc. Is it possible to have an electric motor installed? How expensive should this be? Are there two manual reed organs made, and is there a firm in Missouri where such an instrument could be bought?

—E. J. C., Missouri

The stops you are using are perfectly satisfactory, but we notice you avoid the 4 foot stops. Adding these would give a little more brilliancy or brighter tone, especially to accompany congregational singing. We suggest that you get a copy of Landon's "Reed Organ Method," which will give you full information regarding the use of stops. For preludes, voluntaries, etc. we suggest the following: "Classic and Modern Gems for Reed Organ;" "One Hundred Voluntaries," Murray; Presser Two Staff Organ Book; Reed Organ Selections.

The Estey Co., of Brattleboro, Vt. makes a two manual, pedal, reed organ for practice purposes, and they will be glad to give you the name of their nearest representative. We are also sending you the address of a firm who might be able to supply a used instrument. For plans for installing an electric blower we suggest writing the addresses being sent you.

• Some time ago I attended a fine concert. After a few excellent organ numbers the organist accompanied an outstanding soprano soloist. During all three voice renditions he used the tremolo. Is this proper? As I recall my professor always warned me against this, but I can't remember why, and would appreciate your

thinking on the subject.

—J. H. W., New Jersey

If you have convenient access to a copy of Truette's "Organ Registration" (in your library or otherwise) we suggest that you look up the paragraph on the Tremolo on pages 60 and 61. It is too lengthy to quote even in substance, but it rather takes issue with those who would condemn entirely the use of the tremolo. It has been said that the undulation of tone caused by the tremolo gives a somewhat uncertain pitch, and is therefore inappropriate to use to accompany voices, but this thinking can be carried to an extreme. Something depends also on the degree of tremolo, mechanically speaking. The writer sees no objection to a moderate use of the tremolo if the tremolo itself is moderate in effect, even to accompany a soloist. It should of course not be used in heavy numbers, but for soft effects it could be quite useful. Some singers have been kind enough to express appreciation to the writer for a "satisfying and effective" accompaniment, and he frankly admits that where the type of music seems to warrant it, he does not hesitate to use the tremolo. The main principle would seem to be—just don't overdo it.

• I am interested in knowing more about Hammond registration for some of the organ classics. I am studying the Mendelssohn 5th Sonata (Kraft Ed. of Mendelssohn Organ Works pub. by Presser). Since the Choir is sometimes used with Sicell and sometimes with Great should not a choir stop be prepared on each manual? What would be a good balance?

—C. K., Connecticut

In matters of this sort you can only follow the general ideas as suggested by Dr. Kraft, and apply those tonal principles to the Hammond. The Dictionary of Hammond Organ Stops, by Irwin; and the Hammond Organ Method by Stainer-Hallett give you rather full information as to the Hammond equivalents of the standard pipe organ tones, and by a study of the Kraft registrations applied to the Hammond with the aid of either of the above books you should have little difficulty getting satisfactory results. With the aid of the pre-set keys as well as the draw bars it is possible to set up two sets of tone qualities on each manual of the Hammond.

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A Musical Calendar

by J. Lillian Vandevere

School bells ringing! We remember
That sound tells us it's *September*.
Cold winds sigh, the sound is
sober;
That tune means it's turned *October*.

Hymns ring out the joy of living—
That's *November*, and Thanks-
giving.
By the hearth-fire's cheery ember
Let's sing carols; it's *December*.

New Year chimes ring out, so
merry;

Why, of course! It's *January*.
Drum beats, brisk and military,
Call "Parade with *February*!"

Irish tunes set toes to tripping;
They bring windy *March* in, skip-
ping.
Hurdy-gurdies, children playing,
April showers with branches sway-
ing.

Lovely Lady *May* advances,
Keeping step to Maypole dances.
Bees fly off with busy humming,
Just to tell us *June* is coming.

Round a camp-fire songs are ring-
ing—
That's *July*, with campers singing.
Summer's insect-voices blended—
August, and the year is ended!

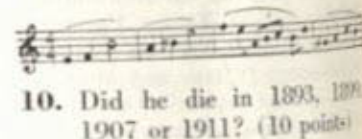
Who Knows the Answers About Grieg?

(Keep score. One hundred is perfect)

1. Was Edvard Hagerup Grieg born in 1856, 1843, 1868 or 1871? (10 points)
2. Was he born in Sweden, Denmark, Norway or Holland? (5 points)
3. Is he best known as a pianist, violinist, composer or conductor? (5 points)
4. Did he include native folk-tunes in his compositions? (5 points)
5. Did he ever visit America? (10 points)
6. What two Universities conferred upon him the degree of Doctor of Music? (20 points)
7. One of his compositions for

orchestra is called "Peer Gynt Suite." Who wrote the poem on which this suite is founded? (15 points)

8. From which one of his compositions is the theme given with this quiz taken? (10 points)
9. He received a government pension for life in order that he might give his time to composition. What country gave him this pension? (10 points)



10. Did he die in 1893, 1899, 1907 or 1911? (10 points)

Answers on next page

The A-B-C's of MUSIC

An I.Q.
By Lee Martin

How many of these A-B-C qualities do you possess? Give yourself four points for each one you have. A score of one hundred is perfect. Ability, Accuracy, Achievement, Advancement, Ambition, Analyses, Appreciation, Aptitude, Artistry, Attentiveness; Balance, Beauty, Belief, Brilliance, Buoyancy; Capacity, Carefulness, Caution, Clarity, Clearness, Comprehension, Confidence, Conscientiousness, Consistency, Contemplation.

MELODY of LIFE

Carolyn Cramer (Prize winner in Class B)

Composed by God for you and me.
Life is just a melody;
Our theme, the chirping of the birds,
Fleecy clouds are written words.
The rustling grass, whispering trees,
All created by the breeze;
Incessant roaring of the sea,
Give us music's harmony.
Until the song of life is done,
Beams for us a blushing sun.
We find the theme is very near
If we lend a willing ear.



The LUTE PLAYER
Painted by Strozzi (Italian)
1581-1644
Original is in Vienna

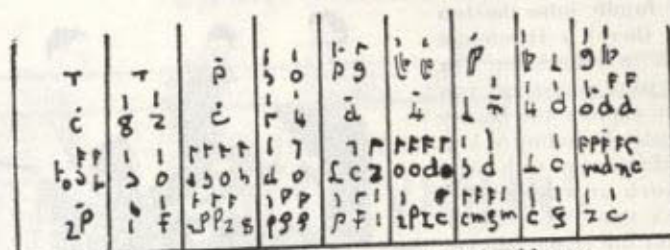
Edited by Elizabeth A. Gest

The Lute

DID YOU ever hear of a lute? In the middle ages it was much in use and no doubt if you lived at that time you would have played on a lute instead of a piano. It has gone out of use except in some Eastern countries.

The Crusaders brought the lute into Europe when they returned from the crusades; in fact, they brought several interesting things

The earliest known instruction book for the lute was made in 1562. Before that the players probably learned from other players without any book. The latest use of this instrument being included in an orchestra was when Handel wrote a part for the lute in his opera, "Deidamia" in 1741. Even Bach wrote some pieces for the lute. A few present-day concert



Early notation of Lute music, called Tableture.

back with them, including our present system of arithmetic.

The lute looks more or less like a large mandolin, though it does not have the ribs in its body and the neck is longer and tips back at the upper end. It has frets and the strings were made of gut with silver-spun bass strings. The older lute had eight pairs of strings but later it was enlarged to as many as thirteen pairs.

With so many strings, and with its rather fragile body, the lute was not easy to tune, and the player had to spend much time on its tuning and also on its repair. It was said that it was as costly to keep a lute as to keep a horse!

The music that was written for the lute was put down on paper in what was called "tableture" and did not remotely resemble our present day notation, though in later centuries lute players learned regular notation.

Junior Etude Contest

The JUNIOR ETUDE will award the usual three prizes this month for the best story (or essay) on the topic "The Value of fine music." Must contain not over one-hundred-fifty words.

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

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

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you. Contest closes September 30. Send to Junior Etude, Bryn Mawr, Pa.

Results of Original Poetry Contest

Many good poems were received in the poetry contest. Some writers forgot to include their age, others to give complete address.

Honorable Mention in alphabetical order:

Mildred Andrews, Carolyn Barbee, John Fronseca, Joline Daniels, Eldreth Foster, Florence Goodson, Frances Huesey, George Ingram, Ellen Jennings, Geraldine Colette Kennedy, Joan Levine, Noreen Lloyd, Anna Malafouris, Donna Kay Long, Elaine Lubin, Sydney Morris, Alice Morrow, Ellen Murphy, Archie Lyle, Edith McIntyre, Julie Nevins, Hilda Newcombe, Jim Schnars, Sandra E. Schuller, Allan Sheldon, Alfred Sims, Doris Turner, Fanny Wilson, Adrien VanVelk, Lorraine Young, (Age ten to seventeen) One winning poem appears on previous page; other will appear later.

Prize Winners

Class A, Vincent Malatesta (Age 15), New Jersey
Class B, Carolyn Cramer (Age 14), Pennsylvania
Class C, John Russitano (Age 9), Connecticut

Special Honorable Mention

Class A, Jean Spealman (Age 17) California; Class B, Jocelyn McAfee (Age 14) Michigan; Class C, Sandra Anglin (Age 10) California

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail requires five-cent postage; foreign air mail, 15 cents. Do not ask for addresses.

I am very fond of all kinds of music and have studied piano and theory for six years and piano accordion for a year. I would like to hear from other music lovers.

Patricia Redman (Age 16), Canada

I take piano lessons and hope to take flute and organ, I would like some girls my age to write to me.

Lora Beth Jones (Age 14), New York



Mary Jo Demski (Age 6)
Calumet, Illinois

I have studied piano four years and hope to take music in college. I belong to a 4-H club and like the work very much. I would like to hear from any one in this or foreign countries.

Myrna Timmons (Age 15), Iowa

I study piano, violin and harmony, and play in our school orchestra. Also, I have an orchestra of my own. I would like to hear from anyone, anywhere!

Allen Lewis (Age 13), Massachusetts

I am interested in music, chemistry, reading, religion and general science. I study piano and play brass-baritone in our school band and orchestra. I also sing in a singing class (I think Americans call it a glee club). I am fond of piano, symphonic and organ music. I hope to become a scientist, pianist and conductor. I would like to hear from music lovers.

John Davies (Age 18), New Zealand

I would like to hear from people in this country or foreign lands who have a great interest in music. I am now studying piano.

Jackie Thomas (Age 14), Georgia

Answers to Quiz

1. 1843; 2. Norway; 3. Composer, though he was also a pianist and conductor; 4. Yes; 5. No; 6. Oxford and Cambridge; 7. Henrik Ibsen, also a Norwegian; 8. Concerto for piano and orchestra, first movement; 9. His own Norway; 10. 1907.

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WHAT TO DO ON THE STAGE?

(Continued from Page 9)

In former years, operatic acting relied largely on wide gestures (throwing out right hand and then left hand, taking steps, placing hand on heart, etc.) that were calculated to suit the size of the house or the duration of the vocal phrase rather than the emotion demanded by the moment of action. This is why operatic acting has been often criticized. It can hardly reach the realism of dramatic acting (because of the restrictions imposed by the vocal line), but it can and must be based on something more than empty, conventional gestures. Within its specialized scope, operatic acting should portray character; hence, it should flow primarily from the character—not from the music nor yet from the ego of the performer.

I began my operatic work in Prague without ever having had dramatic lessons. It was not until I was privileged to prepare some rôles under Max Reinhardt, in Berlin, that I learned what acting means. Reinhardt never taught us motions or gestures—he taught us to create character from the inside out! This is a difficult thing, involving three separate and difficult steps.

The first step is a thorough analysis of the libretto and the character you are to play. What kind of person is she—in herself, and in relation to the other characters? What are her background and habits? At what period of time did she live? What would be the normal, logical emotional reactions of such a person, in such surroundings? By such analysis, you discover that *Mimi*, *Traviata*, *Carmen* are distinct individuals, yet that they are all motivated by general, common human feelings—love, hate, jealousy, etc. Your task is to reflect these general, understandable emotions through the habits and actions of a specific individual.

To do this, you move into your second step. As a bridge between understanding the desired emotions and making them come to life, you must enter into them imaginatively. You must reach back into your own experience for something you have lived through which most closely approximates the feeling of the specific character. This is sometimes impossible (as in the case of a character who kills someone); it is never easy. The young performer, emotionally inexperienced, finds it very difficult. The point is to approximate the feeling imaginatively, for even the simplest life contains moments of loving, hating, being jealous, wanting to please, wanting to punish. Think back to your own feelings. On this personal recon-

struction of emotion you will build your characterization.

The third step is to convert your feelings of love, hate, etc., into the kind of action the character would be most likely to use, given her individual nature and surroundings. Understanding the emotion of the moment, approximating it through your own feelings, and then re-channeling it into the behaviour of the character are essential to making a performance come alive.

And here it is that a knowledge of style comes to your aid. You understand a feeling of joy; you yourself might show it by laughing aloud, clapping your hands, hugging someone—but how would a tired, timid little seamstress like *Mimi* express joy? How would an assured woman of the world like *Violetta*, or a boisterous factory-girl like *Carmen*, express it? What were the styles in manner and behaviour of their times? Can you show, by walk and posture, the difference between the tavern-maid *Maddalena* and the princess Elizabeth? Each actress settles the question her own way, but whatever she does, she needs more than wide, "operatic" gestures. She needs sincerity, which comes from understanding and analysis both of emotion and of character—also of self! The performer who gives the greatest impression of truth is also giving most of herself.

In perfecting stage-work, remember that gestures must mean something. To move, to walk, has no value unless it expresses a thought or a feeling which the audience must understand at a given moment. Don't move your hands without knowing why. Avoid abrupt motions (unless the mood of the moment demands abruptness). Sustain each line of motion long enough for the audience to recognize the meaning back of it. Never use set or stock gestures; work out your own, according to inner significance. Best of all, cultivate repose on the stage, and listen with your ears and eyes to every single word the others are saying.

In learning male parts (*Cerubino*, *Octavian*, etc.) I found it puzzling to act boy-like without seeming awkward, and found help in observing young men! I found they hold themselves differently from girls; more supported from the waist, and never slumped. Imitating the posture from my own observation made the task easier.

Stage training requires endless practice, and it is just this which is in such short supply. The Actors Studio, in New York, offers splendid means for dramatic practice which

other organizations could well apply. Here, professional actors, of varying experience, meet to act scenes and discuss stage problems, under the guidance of expert directors like Elia Kazan and Lee Strasberg. On a recent visit there, I was fascinated by the group's experiments with the problem of walking backwards to a chair and sitting down in a way that gave out a sense of full security. A dozen Broadway actors practiced this, making sug-

gestions, commenting, working out techniques in common. Everyone gained something, and the group-spirit was stimulating. Another helpful group-experiment is to act out a scene without words, relying on motions to convey meaning.

However the singing-actor learns his skills, his work will be deepened by the realization that his task is not to make motions, but to convey emotion. That is the essence of stagecraft!

THE END

THE TUCSON BOYS CHORUS

(Continued from Page 10)

Interpretation. Therefore, he insists that each boy is taught to sing with "vibrato" as soon as he starts work with the chorus.

The TUCSON BOY CHORUS is like one big family, with excellent teamwork coming in from every corner. Each boy is a component part of that family. In Mr. Caso's own words—"When a boy first joins the group, he is immediately made to feel this. He is just as important a cog in the wheel as I am."

Eduardo Caso demands obedience, and his discipline is stern. But the relationship between director and boy is that of the best, with the latter looking upon the former as a friend and companion rather than a teacher. Rehearsals are conducted three times a week—about 4½ hours in all. On Mondays and Wednesdays they meet at 4:30, and on Saturdays the rehearsal is conducted in the morning. A long hard day at school is plenty tough for any active boy. Caso's boys are all "live-wires." Sometimes they come very tired and rather unwilling, but they realize the absolute necessity of the rehearsals and soon enter into the spirit of the thing with inspiring results.

This famed chorus was organized in the fall of 1939 with only six members. It was then called a choir. Today there are 90 members, divided into three groups. First, 30 boys belong to the Traveling or Main group. The Intermediate group has 20 enrolled, and the Junior consists of about 40. From the first two groups will be chosen next year's Main chorus.

Boy sopranos have a very short life—much shorter even than athletes. No matter how limpid and pure and sweet they reach High C one day, always comes the other when a discordant, grating "squeak" takes its place. To overcome this difficulty and to counteract these inevitable vacancies in the front ranks, director Caso keeps the Intermediate and Junior groups of singers in perfect training as a musical reservoir from which to draw what he needs.

The TUCSON BOYS CHORUS has always been non-sectarian. However, these clean-cut American boys, whose voices echo the purity of the air they have breathed since infancy, made their initial appearance in Tucson's Congregational Church. Since then the chorus has appeared hundreds of times at Civic affairs, and yearly have become more and more popular. The Temple of Music and Arts and the University Auditorium eagerly await the fall and spring appearances—a PROUD TUCSON'S MUSICAL SHOW-PIECE!

Singing over a NBC broadcast on Christmas 1944, first brought them national recognition. An appearance at the Grand Canyon Easter service the following year, added to the fame of the chorus. They have appeared in concerts all over the southwest, and in 1950, the boys were sent to Chicago to represent their state on "Arizona" day. Whether in concert or on radio, newspapers have given them the most favorable comments.

In the summer of 1951 the Tucson Rotary sent the chorus to their International Convention at Atlantic City. Here they stole the hearts of over 12,000 cheering people who were carried away by the purity and harmony of their young voices. They also appeared at Town Hall, New York City, where the "desert" lads captured the hearts of many more—so fully that it led up to a big contract from the Columbia Artists Management for a two-months nationwide tour in 1953. In the month of June, this year, the chorus went to the International Kiwanis Convention in Seattle, where they received a standing ovation.

Eduardo Caso attributes his success with these boys to his discipline, interspersed with complete "giving" of himself. He firmly believes in relaxation and fun. "That's a big part of any young boy's life," he says, but he also makes the boys understand there is a time and place for it. Both the boys and their director love their concert work, and

(Continued on Page 59)

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THE WORLD OF Music

Outstanding programs at the **Berkshire Festival** at Tanglewood, Mass., featured on August 7, Artur Schnabel playing the Brahms' Second Piano Concerto, with Charles Munch conducting; on August 2, an all-Wagner program conducted by Pierre Monteux, presented Margaret Harshaw, soprano; Charles Kullman, tenor; and James Pease, bass; on August 10, Berlioz' "Requiem" was presented with Andrew McKinley singing the tenor part.

Robin Hood Dell again created something of a record when during the week of June 30, it drew a total of some 75,000 persons to its three concerts. The Monday night program featured a concert version of Bizet's "Carmen" conducted by Dimitri Mitropoulos, which alone drew some 26,000 to the Dell.

The Red Rocks Music Festival presented this summer by the Denver Symphony Orchestra, conducted by Saul Caston, included programs featuring famous concert artists. The opening concert on July 3, had Lily Pons as the featured soloist, followed on subsequent dates in July and August by the Philharmonic Piano Quartet; the "Song of David" by Dello Joio with the University of Colorado Chorus; the Ballet Theatre; Jeanette MacDonald; and a Victor Herbert Night.

E. Power Biggs was the featured soloist in a concert for organ and orchestra which was an outstanding event of the Convention of the American Guild of Organists in San Francisco in July. Appearing with the San Francisco Symphony Orchestra he played three concertos by Haydn, François Poulenc and Leo Sowerby, the last named being conducted by the composer.

The International Piano Teachers Association held its national convention in Washington, D. C. July 7 to 10. With Robert Whitford, its founder-president in charge, the event included a full schedule of meetings at which various problems of the teaching profession were discussed, and a number of concerts by prominent artists.

The Fine Arts Quartet of the American Broadcasting Company will be the quartet-in-residence this fall and winter at Northwestern University, Evanston, Illinois.

The Berkshire Music Center at Tanglewood, Massachusetts re-

ports that its enrollment the past summer totaled more than 400 students from 41 states and 16 countries. Seven students came from Canada; five from Israel; two each from Argentina and Mexico and one each from Brazil, Chile, Egypt, France, and Germany.

Puerto Rico's **First Caribbean Festival** was held at San Juan August 1 to 10. Folklore troupes from all the Caribbean Islands performed, many of the orchestra players using hand made instruments of various kinds. Notable among the visiting delegations were the "Beguine" dancers of Guadeloupe, the Geoffry Holder and Percy Borden groups from Trinidad, a Steel Band from the Leeward Islands, and the Haiti National Folklore Troupe.

Van Cliburn, 17 year-old pianist, of Kilgore, Texas, is the winner of the 1952 Chopin Scholarship award of \$1,000 offered by the Kosciuszko Foundation. George Leon Katz, 18, of Brooklyn, N. Y. was given honorable mention. Both are students at the Juilliard School of Music. They were selected from a total of almost 200 young pianists.

Grace Hoffman, mezzo-soprano and Anne McKnight, soprano, both Americans, were among the ten winners in the Lausanne International Competition for opera singers in Switzerland.

The Chautauqua Symphony Orchestra's 24th summer season from July 12 to August 22 was one of the most successful in its history. Under the baton of Franco Auréli, twenty-four concerts were given during which world premières of compositions by the American composers Tibor Serly and Roland Leich were presented. Other works by Villa-Lobos of Brazil, Roberto Caamano of Argentina, Idelbrando Pizzetti of Italy and Menahem Beussan of Bulgaria were performed. Thirteen works by American composers were heard, including Piton's Violin Concerto and Frederick Piket's Four Essays in Rhythm.

Adolf Busch, violinist and founder of the string quartet and chamber groups that bore his name, died suddenly at Guilford, Vermont, on June 9, at the age of 60. He was the brother of the late Fritz Busch. He made his American debut in 1931 and later became an American citizen. He was the composer of a number of orchestra, violin, and chamber works.

THE TUCSON BOYS CHORUS

(Continued from Page 57)

the latter is not averse to comedy numbers scattered through the programs. "This gives an outlet to boyish capacity for 'horse play' and creates greater enthusiasm," Mr. Caso contends. He joins in their amusements but sometimes is compelled to show his authority in the usual ways, as "boys are boys." However, when he says "Enough now! Come on! Let's get to work!" the boys immediately come to attention and "dive in head first," no matter how exciting the game.

Boys from the first two groups spend a yearly vacation at a summer camp on the Mrs. W. T. Webb's famous SEVENTY-SIX Ranch, Bonita, Arizona. Here, along with a daily practice session, the boys learn to become regular cowboys. Horsemanship is particularly stressed, although other activities, such as swimming, target practice and field sports are available to ensure a full summer program. At the end of the Camp Session, parents and the public are invited to a Junior Rodeo where the young songsters demonstrate their versatile ability in roping, branding, calf-riding and the like. The boys love the "rough-and-tumble" of it all, and it is difficult to imagine these boys as members of one of the world's best Boy-choirs!

Tucson, as a city and community, now stoically stands back of Caso and his efforts. The venture, at first was a hard pull, especially the financial problem. The boys needed vestal garments. There was no money. Finally Caso decided to give a concert in Tucson's Temple of Music down town. Two hundred and fifty people came. Next year, four hundred bought tickets, and the next, seven hundred and fifty. The

following year, four hundred were turned away. Now, one concert down town in the Fall, and two at the huge University auditorium every Spring are necessary to accommodate the people who wish to hear and fully enjoy these brilliant young performers. Caso hates to see "graduation" day come. Inevitably each year, voice changes rule that some of the boys must go. As a courtesy to these "alumni," a banquet is held at the start of a new season in one of Tucson's leading hotels. Here each boy is presented a silver belt buckle with their emblem "hand-tooled" on it.

The complete repertoire of the chorus at the present time comprises about forty-six numbers—two complete programs. The boys memorize all their numbers. A typical program consists of classics, semi-classics, western songs, folk, and popular songs. The boys wear choral robes in three shades of blue for the first part, as they sing majestically through such numbers as Mozart's *Alleluia*, Tschaikowsky's *Legend*, Lvovsky's *Hospodi Pomiloi*, and Handel's *Hallelujah Chorus*. Then they shed their robes and appear in western denims, cowboy boots and hats. From their young throats come such songs as *Blue Shadows*, *To The Lone Prairie*, *Empty Saddle*, *Call Of The Canyon*, and *The Last Roundup*.

The final part of the program usually consists of Irving Berlin songs, including such typical numbers as *Easter Parade*, *Say It With Music*, *Blue Skies*, etc., finishing with a beautifully arranged rendition of the beloved *God Bless America*, which on divers occasions has brought many an audience to its feet in a standing ovation!

THE END

MASTER OF CREMONA

(Continued from Page 25)

the sunny valley and hills beyond. Antonio merged so harmoniously with the atmosphere and radiated such absorbed interest and intelligence that Amati soon regarded him as more than an inquisitive neighbor. Passing remarks were followed by detailed explanations until, at the age of ten, Antonio was apprenticed to his beloved teacher and friend. At thirteen he raced across the street carrying to his home the greatest treasure of his young life. He had made his first violin.

For ten years the conscientious apprentice followed the creator's rhythm of patterned days. Learning, working and producing, he followed the Amati model, and all his instru-

ments of that period bore the Amati label. But there was time for love. In 1667 young Antonio married a good, patient girl, at home in the creative circle of Cremona.

During the next two years he left Amati's shop and set up the Stradivarius home and workshop. Opposite the west corner of the church of St. Dominic, he was next door to the Guarnerius family much to the delight of Andrea, who was founding a dynasty of his own with two of his lively sons, Giuseppe, or Joseph, was in time to rival Stradivarius in tone if not in perfection. His fits of depression hindered the methodical production of fiddles, and he

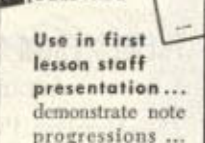
(Continued on Page 61)

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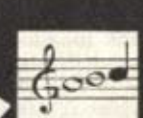
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MASTER OF CREMONA

(Continued from Page 59)

provided little commercial competition to Stradivarius.

Friendship and harmony knitted the craftsmen and their families together. Devoted to their work they found entertainment in each other's company. Evenings were spent in the exchange of knowledge and ideas over a glass of home-made wine, or the playing of the newest creation. No secrets or selfish ambition marred the perfect fraternity. Each labored for one purpose only—perfection of achievement.

For twenty years this great artist lived each day that contributed to his maturity of intellect and production. A man of great simplicity and faith his life was always as beautifully proportioned as the instruments which were to come to life under the magic of his hands. His instruments were limited in number, bearing his own label but with little variation from the Amati tradition.

In 1684 he began to add his own characteristics to the Amati model, and by 1690 the glorious age of the Stradivarius was well begun. The instrument as a whole became flatter, the arching was determined with care, the FF holes were arranged in harmony with the natural contours, and the purfling followed a delicate line. Later the FF holes were placed closer together, giving the instrument a lanky shape and the name "Long Strads."

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The workshop, set atop the roof of his home, and open to the sun,

was the birth place for a method of violin making which created a standard for subsequent craftsmen. His method is still used, altered only in the longer neck and stronger bass-bar made necessary by the increased compass and higher pitch of modern violin music. The secret of his varnish has never been discovered. Perhaps the time element was the major factor of such perfection and beauty. An entire life could be devoted to one's craft. There was time to hang the wood in the sun to dry; time to create and apply the right shade of varnish; time to let it sink in. Added to this, the hot dry climate of Cremona aided the drying process, and allowed the healthful open workshop.

Cremona had sprawled itself across an old trade route from east to west, and it was easy to import Balkan wood from the other side of the Adriatic, and to export the instruments with the Stradivarius label pasted neatly inside. Though he was taken for granted by the people of his village, that label carried his name across Italy, abroad to other lands, as it was to later spread his fame down the centuries. Musicians followed the trade route to his door to obtain a fiddle of his making.

During the last thirteen years of his life Stradivarius worked lovingly though his magic skill diminished. Still aproned in white leather, bent with age and the years of stooping over his work, the white-haired master instructed and encouraged the pupils apprenticed to him. There in his beloved workshop, surrounded by his tools, material and varnish pots, companions of a lifetime, he used up his allotted days until a year before his death when he could no longer climb the steps.

In 1737, at the age of 93, Stradivarius died. He was buried in the Church of the Rosary in the same vicinity as his home. In death his body was not far departed from the scenes of his youth and achievement.

THE END

THE TEACHER'S ROUNDTABLE

(Continued from Page 23)

or slower, louder or softer, in fact after every indication I give her. It makes me nervous and I don't know how to cope with it. Can you help me. Thank you very much in advance.

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TRENDS IN ORGANS

(Continued from Page 20)

be of itself a rational whole; that is, have at its disposal the different families of stops, but not in the same proportion and mensuration.

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"A general tendency to well-balanced music can be observed after the second World War. The political, social and economical disorder, besides the lack of a philosophical conception of life, created this necessity and the urge to look out for balance and peace in the music, balance which society itself lost.

"There has never been a so sincere and intensive Bach-cultus in Europe. The 200th anniversary of Bach's death was not the only cause for that renaissance, but also the incontestable urge to sincerity, as well as the consciousness and awareness of the intrinsic values of the music as such. There is no doubt that the ostentation and gushing self-complacency, characteristic of the late bloated Romanticism, gives no longer satisfaction to the cultivated public, which is more oriented to the pure substance of an inner spiritual life.

"That is perhaps the reason why the classic literature takes such an important place in the concert programs.

"This tendency is very clear with musicians and with listeners. They don't limit the classic literature to Bach, Beethoven and Brahms, but the Gregorian art, the early polyphony and the old Masters, who were thus far the private property of musicologists, received now their legitimate place in the general music life.

"Only the organ is too much treated as a stepchild. Especially in big concert halls, where famous conductors, through lack of insight, or through taking advantage of the insufficient civic-rights of that instrument with the average public, don't have courage enough to do their pedagogical duty, since they rarely

make a program with an organ concert.

"It is a memorable fact that the arrangements less figure in the programs than before. Those arrangements are made for all kinds of instruments and have often nothing to do with the organ.

"It is still my opinion that the interest for the rich old organ music occupied not yet in proportion, its place in the organ programs.

"Now and then, we see a prelude and fugue by Buxtehude, or a successful and charming piece of Daquin, Couperin or Clerambault, but generally the organ music of the period before Bach is considered as inferior. I don't know why!

"Should a painting from the primitive school of Memlinck or Fra Angelico be inferior to a big baroque piece of Rubens or Titiaan? They are all masterpieces from different style periods. It is the same with the organ music.

"Who should dare to say that a primitive organ piece as *Alma Redemptoris Mater* of Dufay, a *Canzona* by Demonte, or a *Toccata* by Frescobaldi, is less a masterpiece, in the state of mind of his period and style, than a *Prelude* and *Fugue* by Bach?

"May I end with the desire that, in the United States too, where so much interest is for organ playing, a rightful place should be given to such rich and substantial organ music."

THE END

QUESTIONS AND ANSWERS

(Continued from Page 22)

above, this part would have to be $\text{♩} = 112$, but this is extremely fast. This part must, of course, go considerably faster than the preceding section, but not necessarily twice as fast. Take it as fast as you can clearly manage the last four measures with the double notes, and try for a speed somewhere near $\text{♩} = 112$, but don't be concerned if you can't manage it that fast. The effect of this variation is one of brilliance, not necessarily terrific speed.

Delicat Same tempo as Doppio movimento.

Pas si vite Somewhere slower than the preceding, but not too much so. The change from the triplet figure to four sixteenths will naturally tend to slow the tempo slightly. Let the clarity with which you can play this figure guide you in setting the tempo.

2. Yes. The notes on the bottom staff are played just before the beat, and the notes on the middle staff come on the beat.

—R. M.

violin compared with a \$4.95 Tokyo mail order fiddle. Patti was never a great dramatic singer, but she possessed a heaven-sent natural voice, that was one of the great phenomena of music. Later Nellie Melba once said to me:

"The vocal characteristic which the public most demands is velvet. The tones must be filled brimful of music, smooth, sonorous, beautiful. I have tried to preserve that above all else. I never sing notes higher than my normal range. I never sing with my utmost force. There is always something in reserve, always something held back, so that my voice is never strained."

Many years thereafter, a vocal teacher named Giuseppe Boghetti, who had a studio in the Presser Building in Philadelphia, phoned me at my office and told me that he had a pupil whom he would have to teach without fees, but he first wanted to have my opinion upon her vocal possibilities. Would I hear her sing? A short time later, a girl of fourteen or fifteen, modestly entered my office, holding in her hand a copy of one of my own compositions *Of Carina* written in the style of Stephen Foster. The pupil sang the song with simplicity of manner and with a tone so beautiful that it startled me. Every note was so unaffected, so rich and so brimful of music, that I realized she was one of those "blessed by the Lord" with an amazing voice. I immediately telephoned her teacher that he would be making a terrible mistake if he did not give this girl everything in the way of training possible.

The girl was Marion Anderson. Each note was a chalice of pure music, even at that time.

Enrico Caruso, the golden tenor of musical history once said to me: "When I sing I forget all about my body, my throat, technique, breathing, everything but the words, the music and the drama involved. As the melody ascends I try to make my voice blossom out like a flower. The tones always float out. They are never pushed out. Fancy the gamut or scale of your voice as a series of cups or chalices like the musical glasses. Fill each chalice with the most beautiful tone your musical imagination can conceive. If the tone is merely perfect from the standpoint of pitch, its contents cannot move millions. Vast numbers of people can sing in perfect pitch!"

How can these golden chalices be filled? Ah, that is a matter of endless search for an ideal. Possibly one person in ten million reaches that ideal. Knowledge of the anatomy and physiology of the throat, breathing, posture, practice with vocalises, all help, but after all, the tone is in the mind and in the soul.

In his green room at the Metropolitan Opera House, Enrico Caruso in his prime once said to me:

"My boyhood was spent as a laborer digging in the ruins of Herculaneum. Every now and then I would uncover some beautiful art work in bronze, nearly two thousand years old, buried in the lava. This inspired me to become a sculptor of beautiful things. It also taught me to appreciate beauty. Next I found work as a singer and dancer in the group of Tarantella dancers at nearby Sorrento."

Once at Sorrento, Signor Tramontana, a model, dignified white-whiskered proprietor of the beautiful Hotel Tramontana, told me that Caruso's voice in those days was not considered extraordinary. At that time it was lower, almost baritone. This is not advanced as a fact, but merely stated as what Signor Tramontana related to me.

"But," went on Caruso, "I had a chance to hear many of the singers at the San Carlo Opera House at Naples. I always made it a point to hear the greatest men singers, and when I heard a voice that I liked, I invariably tried to make a better tone. The singer must unceasingly explore his own possibilities. When I was eighteen, I started to study and for the next four years I went through the customary voice culture regime making my debut in Faust in 1895, in the little opera house at Naples. Somehow I learned instinctively that the beauty of tone did not depend upon the vocal organs alone, but upon the concept of tone beauty in the mind. By continually striving to make ideal tones which thereafter can be released when the vocal organs are properly conditioned, is the best way to secure the highest voice results. That is, every tone must be filled with the loftiest concept of musical beauty, appropriate to the meaning of the text. There comes a moment in actual singing on the stage, when the singer forgets his training and concentrates entirely upon the rôle itself."

THE END

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

—Robert Schumann

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YOUR CHILD AND THE PRACTICING PROBLEM

(Continued from Page 14)

as classics are concerned I approve of them wholeheartedly... but did you like Shakespeare when you were eight or ten?

3—DON'T LIKE MY TEACHER. Most dislikes of children are more or less superfluous and easily handled. Find out why the child doesn't like the teacher and then have a talk with that teacher explaining and discussing the problem. Most teachers are anxious to do everything in their power to cultivate the love of music in the child. You'll be surprised at how cooperative you'll find the teacher to be. The whole problem may center on a slightly sharp manner which the teacher may be unaware of. At any rate, find out from the child why he doesn't like the teacher and talk it over.

4—RATHER WATCH TELEVISION. This problem returns us to question one. Arrange the practice period so that it doesn't interfere with the child's favorite programs. Television is in itself a form of education. Use it wisely and let the children enjoy it. That is why we have it and it can be a great boon to the American people. But like everything else in life we must learn to handle it properly. It must not disrupt the entire household. If children are permitted to watch their favorite program, but at the same time are compelled by a wise parent to carry out their other responsibilities, the average parent will have little trouble along this score. But a sensible selecting of the practice period is essential. Your Junior will not be very inclined to practice if he knows that Hopalong Cassidy is dangling somewhere on the end of a rope about to plunge into a ten mile chasm.

5—THE MUSIC IS TOO HARD. This problem must also be discussed with the teacher. Many well-meaning but thoughtless teachers use a standard method which is not elastic in form. They believe that what one student has been able to do every other student must be able to do. Therefore a set order of progress is put down as the study routine of all students. Since each child and his musical problems are totally different, such a system must necessarily fail. Each child, if the lesson material is presented in the proper manner, should feel a sensation of accomplishment over each obstacle. If a child is given small objectives, well within the scope of his power to handle them, he emerges from his practice period feeling triumphant and victorious. This is as it should be. Young minds meet discouragement rather poorly and the teacher who continuously presents almost insurmountable problems to the child

is not considering the true manner of teaching.

Most teachers work under extreme pressure. The music teaching profession is a very competitive field and the average teacher is expected to show results almost from the start. This frequently means "forcing" the work of the student in order to please the parent with expected exhibitionism. Explain to the teacher that you are interested in slow steady progress rather than fast, forced development. The teacher will be happy to hear it, and relieved of the strain of "pushing," will diminish to their proper order the obstacles in Junior's way.

With these five items carefully handled, any parent should easily overcome the practice headache. But one word of warning. Never... never... never... use practicing as a punishment. I have heard parents warn children that because of something they have done or failed to do they must spend an extra hour practicing. If this is your attitude... don't ever expect your Junior or Mary to like music. Practicing then becomes the jail of the disobedient.

With a careful analysis of the five suggestions... offered by the pupils themselves, you will find that music in your household will become the blessing it is meant to be. And in later life your youngster will thank you endlessly for your wisdom in handling his problem and giving him the joy that only self-made music can bring.

THE END

PIECES OF THE YEAR

(Continued from Page 21)

the Cornstalks (Schirmer) a comic, four-square and healthy piece of corn—for second year youngsters.

Then there is Olive Dungan's simple (second year) but lovely tango, *Glimpse of Cuba* (Ditson) which for simplicity plus substance qualifies as the Easy Dance of the Year... and Margaret Wigham's humorous and unique *Scampering Whole Steps* (Ditson) is surely the whole step piece of the year... and Eric Steiner's *Siesta Dreams* (Mills) could be the Year's Salon Piece. It's an oozy, slightly syncopated study (third year) in simple chords moving up and down in smooth patterns. Early 'teen-agers will love it.

Stoye's Polka March (Summy) for two pianos, four hands, runs away with the easy ensemble Piece-of-the-Year prize. It's "Beer-Barrel Polka" quality starts a riot whenever two boys (third year) play it. Performed any way, fast or slow, soft or loud, staccato or legato, expertly or awkwardly, it is effective. Such a miraculous piece surely deserves a special accolade!

CORNER ON SCALES

(Continued from Page 13)

In the Grecian system of tuning the lyre, the pitch of the highest and lowest of the four strings in their tetrachord was unchangeable, while the two inner strings could be altered in tuning, thus a tetrachord could produce E, D-sharp, C-sharp, B; E, D, C-sharp, B; E, D, C, B, etc. This variation in the tuning of the inner strings created the mode of the scale. Fortunately for most music students, the many modes of Greek music have been forgotten except the modes we call major and pure minor; and in losing the modes we also lost their names, such as Phrygian, Lydian, etc., names of geographic locations where the modes were in use. With the major and pure minor we have the harmonic and so-called melodic minor arrangement of tones, and the chromatic and whole-step, or whole-tone scales. And since Bach established his plan of equal tuning, each one of the twelve half-steps in the octave can be used as a starting place, or keynote for any of these scales. We might also include the pentatonic, or five-tone scale found in many parts of the world, and this gives us plenty of scales.

The Greeks were even modern enough to know something about quarter-tones, but that need not concern the average piano student, nor need such pupils spend their limited practice time on the pure and melodic minor scale-forms.

When the tones, or degrees of a diatonic major scale are laid in an ascending line they may be called by alphabet letters, A, B, C, D, E, F, G; they may be numbered, 1, 2, 3, 4, 5, 6, 7, 8; they may be given their triad names, if so desired, tonic, super-tonic, mediant, sub-dominant, dominant, sub-mediante and leading-tone; in sight-singing they are frequently called by their do, re, mi names; or, they can be called nothing at all, just sing tra-la-la or whistle them. But in any case, all musicians should know them mentally (know their arrangement of whole-steps and half-steps); should recognize them by their signatures (their written arrangement of flats and sharps); pianists must know them on the keyboard (their arrangement of black and white keys); and must also know them by the tactile sense (the muscular control of fingers and thumbs)—all this before a good job can be made of putting the scales into melodies.

(Continued next month)

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