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Volume 70, Number 01 (January 1952)

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Etude

the music magazine

JANUARY 1952

40 CENTS

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In this Issue . . .

Modern Harp Technique

Carlos Salzedo

The Joys of
Sonata Playing

Zino Francescatti

The Flexible Staff-Pianist

Joseph Kahn

New Idea in
Music Education

Kirk Polking

The Lost Music
of Yesterday

James Francis Cooke

Why Not Women
in Orchestras?

Raymond Paige

The Power of
Concentration

Henri Temianki

Wolfgang Amadeus Mozart

January 27, 1756—December 5, 1791

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LETTERS

TO THE EDITOR

Articles

Sir: Though I have bought only a few copies of your magazine, I think it is a very good means of musical education. Every musician should provide themselves with the ETUDE as it gives valuable information. I encourage you to continue your good work.

*Remi Bouchard
Manitoba, Canada*

Sir: The people who have seen fit to criticize the ETUDE for its new format merely are not progressive enough to move with the times. I have just renewed my subscription for 1952, and consider the quality of the contents of your magazine to be better than ever before! I am an avid collector of classical recordings and therefore wish that your column evaluating the current crop of recordings could be enlarged somewhat. Such a wealth of recorded literature for all instruments is being made available currently by the various companies that the listings in your record column merely scratch the surface in this connection. Otherwise, more power to the ETUDE—I find it to be just swell of late!

*Douglas Morgan
New York, N. Y.*

Sir: After reading the letters criticising the new ETUDE for several months I finally had to write myself. I think the magazine has made a remarkable improvement. I used to hesitate to ask my students to subscribe to the ETUDE since the articles were either too general or too technical for them. Moreover the ETUDE seemed to have no relationship to musical life in America.

Your columns, articles, and even a good part of your music now have real life and vitality. Now, if only you would have the courage to drop the salon music that sees its birth and death in each issue of the ETUDE, you would really have a fine magazine.

*Martha M. Mattson
Mankato, Minn.*

Sir: I like the ETUDE magazine very much because it offers the musical-layman or for one who plays the piano for his own amusement (like myself) a worthwhile magazine of music and reading material. I like the Questions and Answers and Maurice Dumesnil's articles.

*John R. Keller
York, Penna.*

"The Pupils Talk It Over"

Sir: After reading the article in Nov. 1951 ETUDE, entitled "The Pupils Talk It Over," I want to tell you that I think it was a very fine article. I think that this sort of informal Work Shop recital would do a lot in helping each pupil analyze his good and bad habits in playing the piano or any instrument.

I always enjoy the articles in ETUDE, as they always seem to be appropriate. Being an accordion player and teacher, I would appreciate seeing a solo for accordion in ETUDE.

Thank you for a fine music magazine.

*Janet Mavis
California*

"It's Time to Pay Tribute"

Sir: I would like to thank you for printing the article "It's Time to Pay Tribute"—by Maurice Dumesnil in your November issue. It was very encouraging to me and also I think more people should understand what we music teachers are up against.

In my opinion, the ETUDE is a must for all piano teachers.

*Joan Stratford
Gravenhurst, Ont.*

"Let's Teach the Child How to Practice"

Sir: In your article, "Let's Teach the Child How to Practice" (August 1951), the suggestions made are very valuable, I think.

More articles like that should be printed, for following the basic fundamentals, such as suggested in your article, make for better piano playing. If the

(Continued on Page 3)



Rudolf Serkin at the Steinway

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the music magazine

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CONTENTS

JANUARY 1952

FEATURES

MODERN HARP TECHNIQUE.....	Carlos Salzedo	9
THE FLEXIBLE STAFF-PIANIST.....	Joseph Kahn	10
THE JOYS OF SONATA PLAYING.....	Zino Francescatti	11
THE LOST MUSIC OF YESTERDAY.....	James Francis Cooke	12
NEW IDEA IN MUSIC EDUCATION.....	Kirk Polking	13
WHY NOT WOMEN IN ORCHESTRAS?.....	Raymond Paige	14
GENTLE GIANT.....	Celia Saunders	16
THE POWER OF CONCENTRATION.....	Henri Temianki	17
MUSICAL COP.....	Weldon Woodson	18
MUSIC EDUCATION IN ELEMENTARY SCHOOLS.....	Raymond Glenn Leuning	19
SO YOUR CHILD WON'T PRACTICE.....	Grace C. Nash	20
TEACHING MUSICIANSHIP.....	Frank Friedrich	22
RIGOLETTO.....	Mabel Lyon	59

DEPARTMENTS

LETTERS TO THE EDITOR.....		1
MUSICAL ODDITIES.....	Nicolas Slonimsky	4
NEW RECORDS.....	George Gascoyne	6
MUSIC LOVER'S BOOKSHELF.....	Thomas Faulkner	7
TEACHER'S ROUNDTABLE.....	Maurice Dumesnil	21
QUESTIONS AND ANSWERS.....	Karl Gehrkens	23
THE FINE ART OF PLAYING ORGAN PEDALS.....	Alexander McCurdy	24
VIOLINIST'S FORUM.....	Harold Berkley	25
ADVENTURES OF A PIANO TEACHER.....	Guy Maier	26
ORGAN QUESTIONS.....	Frederick Phillips	52
VIOLIN QUESTIONS.....	Harold Berkley	53
JUNIOR ETUDE.....	Elizabeth A. Gest	54
WORLD OF MUSIC.....		61

MUSIC

Classic and Contemporary Compositions

Tango (Adios Muchachos) (from "Pianorama of the World's Favorite Dances").....	Sanders-Aguy	27
A Song of India (Chanson Indoue).....	N. Rimsky-Korsakov	28
The Magic Pool.....	Alexandre Mednikoff	30
Gardens by Moonlight.....	Mary W. Hotchkiss	32
Sparkles.....	Ella Ketterer	34
Beneath A Southern Moon, Opus 163.....	Frederick A. Williams	35
Skaters in the Starlight.....	Robert S. Duncan	36
Wild Horses.....	Sara Freed	37
Scotch Heather (Piano Duet) (from "Piano Partners").....	Molly Donaldson	38

Instrumental and Vocal Compositions

A Little Sweet'nin' (Vocal).....	Gladys Snell Davis	40
The Sweetest Story Ever Told (Organ).....	Stults-Averell	41
Chansonette (Violin).....	Charles E. Overholt	43
Pieces for Young Players		
The Chariot Race, Opus 17, No. 5.....	Rob Roy Peery	45
Dream Tune.....	Walter Rolfe	46
To The Hunt.....	Mae-Aileen Erb	46
Soldiers at Play.....	Louise E. Stairs	47
To Market!.....	Frances M. Light	47
Viennese Melody.....	Anne Robinson	48

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Letters to the Editor

(Continued from Page 1)

pupil has worked from the piano to the music, he should have no trouble sight reading.

I am delighted with your magazine, and I am eagerly awaiting my next issue.

Barbara Brown
West Grove, Penna.

A Suggestion

Sir: Sitting listening to the suite *The Smoky Mountain* by Richard Addinsell and it occurred to me that ETUDE does not offer anything about our modern contemporaries such as Addinsell, Victor Young, Leroy Anderson, and the like either in biographical form or musical excerpts.

I should think that becoming familiar with these artists would be just as inspiring to the rising young musicians in our schools today as would the familiarity with the old masters. One can be more appreciative of someone overcoming present-day obstacles than those of one or two hundred years ago.

If Leroy Anderson is good enough for Arthur Fiedler and the Boston "Pops," I should think he's good enough for ETUDE.

Also, how about an article on Dr. Clyde R. Dengler and all his choral groups?

Patricia D. Taylor
Spokane, Washington

Music Section

Sir: I have had my ETUDE magazine a few days now but I have not had an opportunity to play. Today I opened it up and played a few pieces. The Scherzo in B-flat was studied by my 13 year old cousin, so I have an incentive to study

Schubert.

Please congratulate for me Mr. Forest M. Shumaker for writing his "Air Squadron" in the grand old spirit of Sousa. I have some of Sousa's marches; all the way through the piece, Mr. Shumaker was Sousa again. It has that "fire" and "get-up-and-go" to it. I just felt like getting up and marching.

I have been meaning to write you several times telling you how much I enjoy your magazine. I look forward to it every month. Sometimes your music isn't too good and other times the whole music section appeals to me. I wish you would put in more Viennese waltzes, not Strauss, but others—some "unknowns" or "too-little-heard-ones." Thank you and your staff for a fine magazine. You do a wonderful job.

Kathryn Bott
Woodbridge, N. J.

Sir: I enjoy the ETUDE very much, but I do believe it could be improved by having more music, especially for fourth and fifth grades. In past ETUDES there was a lot of different music.

Margaret J. Foster
West Grove, Pa.

"How to Start a Piano Studio"

Sir: Wish to thank the ETUDE for the very good article about "How to Start a Piano Studio," written by Florence Porter in the June magazine. It is helpful and—good sense for old as well as new beginners of Teachers of the Piano. Hope we hear more from her pen.

R. Boesen
Detroit, Mich.

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Musical Oddities

By NICOLAS SLONIMSKY

THE FIRST CHURCH ORGAN that "ever pealed to the glory of God in this country" was imported from London in 1713 by Thomas Brattle, one of the founders of the old Brattle Street Church in Boston, first known as the "Manifesto Church." He left it to the church after his death, stipulating that the church should "within a year of my decease procure a sober person that can play skillfully thereon with a loud noise." The Manifesto Church could not fulfill the provisions of Brattle's will, and sent the organ to King's Chapel where it remained for eight months. A church organ was a novelty in Puritan Boston, and a widely spread story had it that the congregation at King's Chapel voted to throw the organ into Boston Harbor because it was "a box of whistles with a devil inside." This tale, picturesque as it is, seems to be apocryphal. In reply to an inquiry, the Rev. Palfrey Perkins, minister of King's Chapel, writes: "So far as I can find out, the story is entirely false. The only possible basis for it is the fact that the first organ in King's Chapel was originally offered to the church in Brattle Square. That church voted in 1713 'that they did not think it proper to use the same in the public worship of God.' In this way the organ came to King's Chapel, and was the first organ to be heard in New England. The story about it's being a 'box of Devil's whistles' is an old one which I have heard many times about many churches, but I think it has no pertinence with King's Chapel."

In 1756 the Brattle organ was sold to St. Paul's Church, Newburyport. In 1836, it was purchased for St. John's Chapel in Portsmouth, New Hampshire, where it remains to this day.

On the occasion of the 36th birthday of Auber, the composer of "La Muette de Portici," "Fra Diavolo" and other celebrated operas, he was serenaded at his Paris

home by the National Guard. The band played overture to "La Muette de Portici," and a march. Auber was pleased with the performance of his overture. He also liked the march, and asked the band leader who wrote it. He was very much surprised when the band leader replied with a smile and a deep bow: "You did, cher maître!"

The march was indeed Auber's own, but it was taken from a piano suite written by Auber at the age of 16, and never published. A military aide to Napoleon III, General Mellinet, who was an ardent music lover, found the manuscript of Auber's early piece in a Paris boutique on Rue Mazarine, and had it arranged for band in anticipation of Auber's forthcoming birthday. The episode is reported in "Le Ménestrel" of February 2, 1863.

THE FOLLOWING nonsense limerick appears in the *Babs Balad* of W. S. Gilbert:

"They played him a sonata—let me see:
Medulla oblagata—key of G;
Then they began to sing
That extremely lovely thing,
Scherzando ma non troppo, ppp."

Incidentally, the triple pianissimo is not the softest dynamic used by composers. Tchaikovsky ends the *Danse Arabe* from the *Nutcracker Suite* with a quintuple pianissimo, with five p's. And in the vocal score of Verdi's *Otello* there is a sextuple pianissimo, in Desdemona's scene with Otello in the first act!

Vladimir de Pachman is remembered more by his eccentricities and well-calculated mannerisms than by his sensitive performances of romantic music. Here are some additions to the de Pachman lore. As he acknowledged the applause at a concert, he mo-

tioned the audience to let him speak: "Thank you, thank you," he gushed. "I want to tell you something. You see, Paderewski plays this C-sharp (and he ran to the piano to demonstrate the passage) with the third finger—but I, I use the fourth finger—like this! Pretty, isn't it?"

VERDI USED TO STAY at a hotel in Milan where the owner kept a huge Newfoundland dog, named Caesar. When Verdi was on a tour, he wrote to the hotel owner requesting him to give Caesar a dog biscuit and charge it to Verdi's account. Accordingly, Verdi's next hotel bill carried the notation in large letters: A BISCUIT FOR CAESAR ON EXPRESS ORDERS OF THE MAESTRO—FIVE CENTESIMI. Verdi was greatly amused, and insisted on paying the five centesimi in full.

WHEN SOME ONE asked de Pachman for an autograph, he recoiled in horror. "Never, never!" he shouted. "I know you will take my autograph and write above it 'pay the bearer \$100,' and take it to the bank." Then he paused for a moment, made a sly grimace, and said: "Oh, I quite forgot! I have no money in the bank." Whereupon he signed his name with a flourish for the autograph seeker.

In revolutionary times, musicians are often compelled to adopt the florid and grandiloquent style of political proclamation, even when dealing with simple harmony exercises. Grétry, who lived through the French Revolution, was caught by the tremendous historic upheaval between the first and second volumes of his "Essais sur la musique." The first volume was published just before the Revolution. In order to get the second volume out, Grétry's friends petitioned the Committee of Public Instruction, testifying to the great worth of the essays. In a statement made during the month of Fructidor of the Year II, Méhul, Cherubini, Gossec, and others declared: "An artist musician, citizen Grétry, has completed a Treatise on the Passions and Characters. The undersigned artists ask the Nation to facilitate the printing of this manuscript." The Committee of Public Instruction discussed the

petition on the first of Vendémiaire of the Year III, and ruled: "We have no doubt that this interesting work should redound to great social betterment. The name of the author shall be placed on the list of citizens who have a right to national munificence." In the inscrutable ways of all steering committees, revolutionary or other wise, the order to print Grétry's volume was not put through until a year later, on the 23th of Vendémiaire of the Year IV. The volume was finally published in Pluviose of the Year V.

THE FOLLOWING QUATRAIN appeared in the "New Statesman" of London in 1950:

Johann Strauss
Wrote "Die Fledermaus,"
But Richard wrote properer
Opera.

This type of poem of four uneven-length lines is whimsically referred to as a "Clerihew," which is the middle name of Edmund Clerihew Bentley, the inventor of the nonsense quatrain, and a member of the editorial staff of the "New Statesman."

Schumann wrote in his diary in February 1838: "Composed some pretty little pieces. On Saturday, the 17th, wrote 'Kinderszenen'." Under the date of February 24, 1838, Schumann notes "Das kleine Ding 'Traumerei' komponiert." The "little thing" has proved more durable than many a big thing written since 1838!

The following are quotations from examination papers in a private school, guaranteed authentic: "A work for five instruments is called a Fiftet." "The saxophone was invented by Jimmy Dorsey." "The brass are coronets; the percussion are symbols; the woodwinds are picalos." "Schubert was born in Poland and died in Paris of T.B. His best work is the Unfinished Symphony, sometimes known as Finlandia." "Chopin's Polish birth appeared in him in Paris." "This music is of the Italian modern nineteenth-century school which is very emotional." "Schumann's teacher was trying to break up the romance between his daughter and his pupil. Knowing this fact helped me to enjoy the composition." "The selection showed the vitality of Rossini who lived from 1792 to 1863."

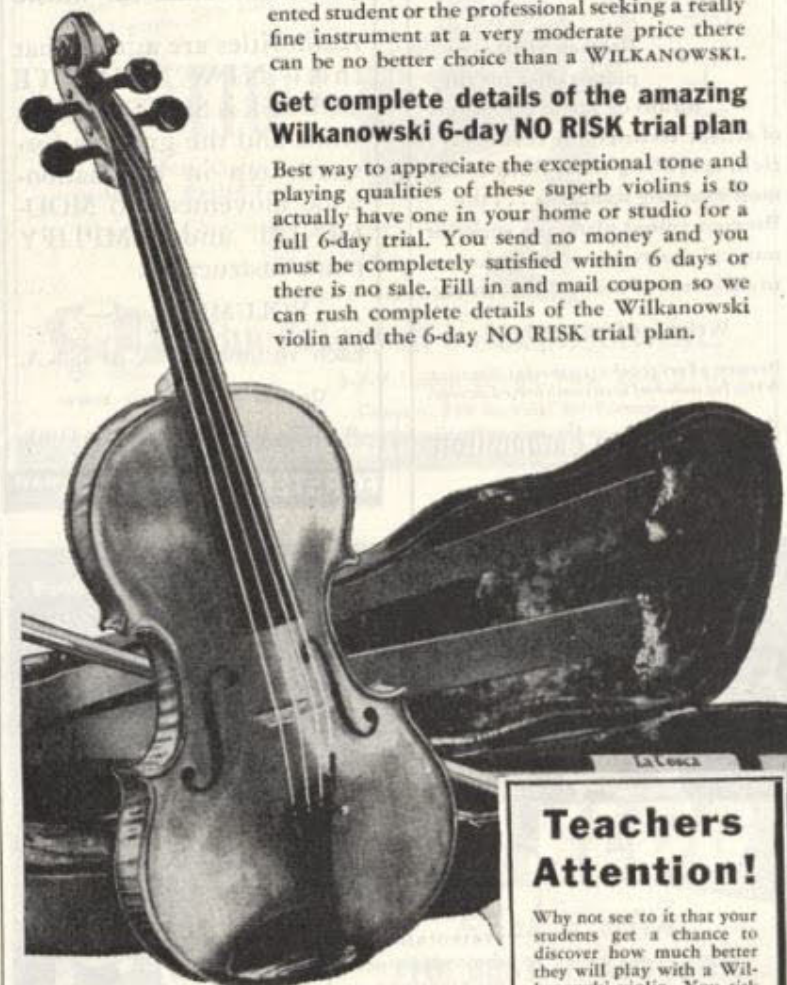
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NEW



By GEORGE GASCOYNE

Debussy: *String Quartet in G Minor* Ravel: *String Quartet in F*

These two French composers, considered by many as contemporary (even though Ravel outlived Debussy by nineteen years), are represented on this record by the single quartet written by each. Those who have delighted in comparing the respective merits of each composer are given a fine opportunity with this new recording. The performance by the Stuyvesant Quartet (Sylvan Shulman, Bernard Robbins, Ralph Hersh, Alan Shulman) is a vital one, and the recording splendidly resonant. (Philharmonia, one 12-inch disc).

Hartmann: *Symphony No. 4*

A composer not very well known in America is the writer of this symphony, played in this recording by the INR Symphony Orchestra of Brussels, conducted by Franz André. The German-born Karl Amadeus Hartmann has had considerable success in Germany and throughout Europe, and his symphony contains interesting moments. The recording is adequate. (Capitol Telefunken, one 10-inch disc).

William Boyce: *Four Little Symphonies*

This eighteenth-century composer is given rather belated recognition in this fine recording of four of the original set of Eight Little Symphonies. They are splendidly performed by the London Baroque Ensemble, led by Karl Haas. (Westminster disc).

Johann Christian Bach: *Sinfonia for Double Orchestra in E-flat major*

This son of a famous father was a composer in his own right, as will be at once recognized on hearing this recording of some beautiful music by J. C. Bach as performed on records by the Cincinnati Symphony under the direction of Thor Johnson. The reverse side contains Schubert's Symphony No. 3 in D major, also played by the Cincinnati Symphony, ably directed by Mr. Johnson. (London, one 10-inch disc).

Beethoven: "Missa Solemnis"

One of the greatest works of this master, the "Missa Solemnis" has not been too kindly dealt with in the past in the matter of recorded versions. True, there have been several, but they seemed not to be outstanding. Now comes a recording in which the distinguished German conductor, Otto Klemperer is the dominating force at the conductorial post. The performance is notable for its sincerity and nobility. The vocal quartet is adequate, the singers being Ilona Steingruber, Else Schuerhoff, Ernst Majkut, and Otto Weiner. The Akademiechor of Vienna and the Vienna Symphony Orchestra are the ensembles employed. (Vox, two 12-inch discs).

Handel: *Ode for St. Cecilia's Day*

Here is a splendid recording of a choral work which presents a little difficulty in one's attempt to classify it. The choruses and solos are characteristic of the oratorio form but the extended orchestral passages are foreign to the oratorio. Be this as it may, the work is an appealing choral piece and is here given a fine performance. The soloists are Lore Hoffmann and Walter Ludwig. Arthur Rother directs the Rudolf Lamy Choir and the Radio Berlin Orchestra. (Urania).

Schumann: *Concerto in A minor*

This is one of the excellent records made by Dinu Lipatti, young Rumanian pianist, a pupil of Cortot, whose career was cut short by his untimely death last December at the age of 33. His playing had been compared with that of Horowitz and Gilels, and it is fortunate that these recordings had been made, otherwise America would have had no opportunity to hear him. The Schumann work gives opportunity for a display of his thorough technical equipment. He is accompanied by the Philharmonia Orchestra directed by Herbert von Karajan. (Columbia).

THE END

Music Lover's

BOOKSHELF

By THOMAS FAULKNER

Opera for the People By Herbert Graf

Here is a book that is just about as timely as it could possibly be; for it deals in a most detailed fashion with a development that is moving forward with ever increasing momentum. "Opera for the People" tells just about everything there is to be told about the opera situation in America today. There are three main divisions in the volume: Part One, Opera in Production; Part Two, American Opera in the Making; and Part Three, Blueprint for the Future. The subject matter of the sub-divisions reveals the thoroughness with which the author has penned his story: "Opera in English," "The Sponsorship of Opera," "From Rehearsal to Curtain," "Opera on Broadway," "Community Opera," "Opera in the Schools," and "Patterns for a People's Opera."

The author calls upon a vast experience in the operatic field and the language used is most readable and understandable. Dr. Graf gained his early musical training in Vienna, his native city. Since 1935, he has been associated with the Metropolitan Opera Association. At present he is stage director and artistic director of the "Met's" television department. He is also director of the opera department of the Curtis Institute of Music in Philadelphia. University of Minnesota Press, \$5.00

Music and Dance in New York State

Edited by Sigmund Spaeth

This book, from a series issued by the Bureau of Musical Research, is composed of a number of short articles on contemporary music and the dance in New York State written by numerous New York teachers with an introductory article by Arnold Schoenberg. These are followed by a two hundred and

twenty-four page biographical dictionary of New York State musical and terpsichorean personalities.

Bureau of Musical Research, \$6.00

Music for Elementary Teachers By Parks Grant

It should be remembered that notwithstanding the very widespread activity of trained music supervisors in America, there are still thousands of children in public schools where there are no music supervisors. In such schools the responsibility for musical training is in the hands of the grade teacher. It is to such teachers that Parks Grant has addressed his very competent and helpful book. Any sensible educator with a modicum of musical training can get from this work just the kind of information required to fit him for this important work. The book is one of 308 pages with many notation illustrations. Appleton-Century-Crofts \$3.00

The Art of Orchestration

By Bernard Rogers

When Hector Berlioz wrote "Traité d'instrumentation" just about one hundred years ago, he produced a book so advanced and so clear that it remained the foremost work in its field for many decades, and still is a classic which will be long revered. But enormous changes have come in orchestral treatment since the day of the demonstrative and sensation-loving Berlioz. If Berlioz were to spend a concert season in New York now, he would be delirious over the expanded richness of the orchestral palette.

Mr. Rogers, who was trained in music at the Institute of Musical Art in New York and by Ernest Bloch in Cleveland, has been the teacher of composition at the Eastman School since 1929. His new book is a splendidly coordinated and illuminating work upon the subject (Continued on Page 57)

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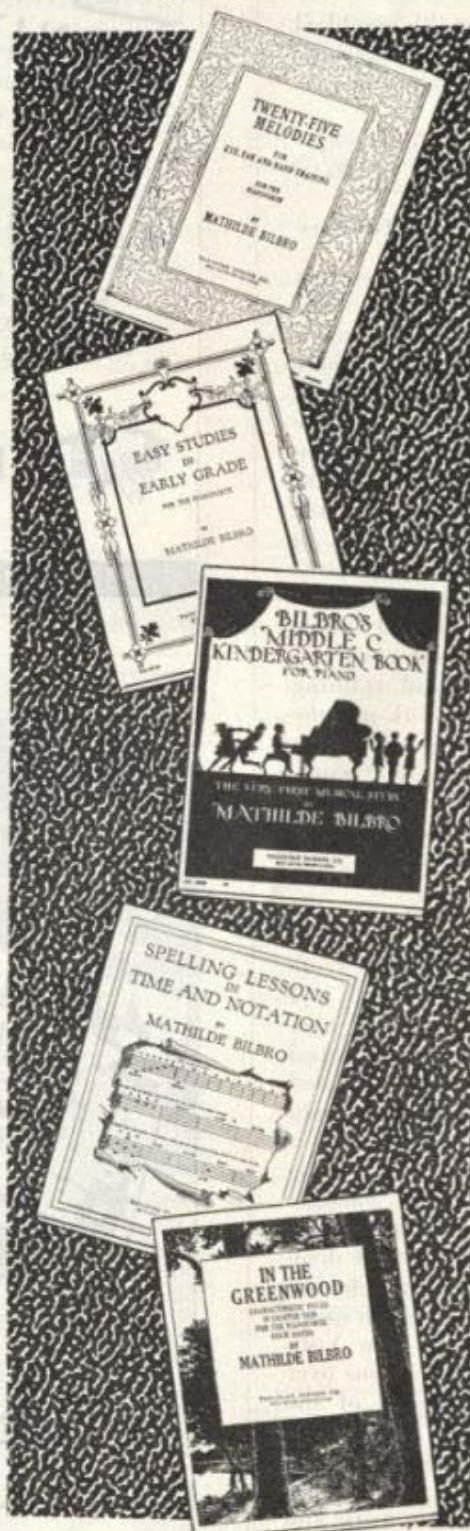
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Modern Harp Technique

Gestures have a vital part in playing the harp

by Carlos Salzedo as told to Rose Heylbut



ALTHOUGH the fundamental playing position of the harpist at the harp has remained practically the same for some two hundred years, it is nonetheless necessary to formulate one's approach to it in modern terms.

We are playing this beautiful instrument in 1952—not in 1750, not even in 1900—and, remembering this, we should rid ourselves of some of the antiquated conceptions which are still in favor with too many harpists.

My own conception of approach to the harp, technically as well as artistically, is based entirely on *aesthetics*.

Since the instrument does require necessary gestures, these gestures should be correct not only functionally but aesthetically as well. Music is meant to be heard, but also to be looked at—otherwise radio would long ago have supplanted the concert stage which, fortunately, it has not. Like the orchestral conductor, the harpist must learn how to externalize music. This he does through his gestures which should be inspiring and not dry; these gestures should emphasize—and not negate—the intent of the music.

On this basis, I give my students training which permits them to play aesthetically as well as musically. I explain to them that the harpist should consider himself like the orchestra while his gesture-making hands are the conductor who calls forth his playing and depicts phrases through motion.

The basic harpistic gesture is the raising of the hands slowly and with complete control. Carlos Salzedo, distinguished harp virtuoso, is famous also as a teacher, a composer, and an author. He is the founder-director of the Summer Harp Colony of America, which in 1951 marked its 21st anniversary.

Once this ascending gesture has been mastered, the perfectly controlled hands are then at your service for all kinds of touches. When the hands react sensitively to the various rhythmical and emotional requirements of music, there is no difficulty in rendering a composition as intended by the composer.

This slow, controlled raising of the hands grows out of complete relaxation—first mental, then muscular—aesthetically accomplished. For example: to prevent tenseness, some harpists recommend dropping the hand wrist up. This is an ugly gesture. I cure tenseness by stressing no particular gesture as law, but by inviting mental relaxation and, for a while, avoiding loud or fast playing.

Tone volume and speed should be approached only after the young harpist has mastered—or at least grasped—the slow, controlled, relaxed raising of the hands.

The first technical step is to pull all the fingers in the hand so that, after playing, the hand is completely closed, fingertips touching the palm. This motion must be controlled by the hand-joint (that is, the third knuckles counting from the tips of the fingers inwards), and never by the first or second knuckles. When this hand closing is accomplished with precision and command, clear-cut tone results.

During the ascending gesture, there should be a slight relaxed motion of the wrist-in, comparable to wrist-motion at a piano keyboard.

The elbows are chiefly responsible for a singing tone and easy technique. The proper angle of the elbows is to be absolutely horizontal, and it is important that this position be thoroughly established for everything depends upon it; among other

things, it develops the muscles of the upper arm.

The proper angle of the elbows brings about the right curve to the wrist which, in turn, assures the necessary opening between the thumb and second finger. When this opening is correct, the fingers have the proper curve. The start of the whole procedure therefore lies in the elbow position.

Occasionally, the elbow should be a little low, but this is the exception to the rule.

The question of finger-curving brings an interesting point. Its interest resides in illustrating that harp-playing begins in the mind rather than in the hand. To prevent *buzzing*, some harpists make it an invariable rule always to curve the finger knuckles (first joint) *in* instead of *out*. I disagree with this! It is ugly and unnatural—no other musical instrument requires *in*-curved knuckles—and, furthermore, that position is not helpful. It is the *outward* rounded knuckle that makes for freer, stronger fingers. But—I do not make an absolute law of outwardly curved fingers! To eliminate *buzzing*, I simply call attention to that defect (mentally and aurally). In general, outwardly curved knuckles can overcome the difficulty; in some cases, however, it is necessary to curve knuckles *in*.

The action of the thumb is necessarily different. After playing, the thumb should instantly be bent over the second knuckle of the second finger.

Another example of mental independence! I was taught (as most harpists were, or still are) that the right wrist should rest almost pressed against the edge of the sounding-board. As a basic principle, I have departed from this. When I was very young, I became suddenly conscious of what felt like rheumatic (Continued on Page 56)

The Flexible Staff-Pianist

The musical handyman of the broadcasting studio—that's the staff-pianist

by Joseph Kahn

THE AVERAGE conception of a pianistic career includes playing with a major symphony orchestra OR improvising with a jazz outfit. The only field, I believe, which requires simultaneous proficiency in both is the post of staff-pianist in radio and TV.

Every network and most independent stations employ one or more staff-pianists whose duty it is to provide every possible kind of sound that can be brought out of a piano, in better than average style and at short notice. In my twenty-odd years as staff-pianist with NBC, I have played with dance bands and popular singers, accompanied world-famed vocal and instrumental soloists, tapped it out with the Basin Street jazz organization, supplied solo passages with the NBC Symphony under Toscanini, and joined Paderewski in the *Moonlight Sonata*. These among other chores.

To those who might cast a wishful eye on similar work, I can say that the job is not one for which you can train directly. You need wide and flexible experience in many jobs. And the opening wedge is an ability to play good jazz. It isn't all you need, but it stands as the test.

Not every competent pianist can play jazz. He can read the notes and put down the keys, of course, but it doesn't "sound." While good jazz playing can be learned, it depends chiefly on an inborn knack which in its turn, has to do with the rhythm sense. The jazz pianist works like a conductor, developing tune and rhythm not as important-melody-above-obbligato-accompaniment, but as two separate structural values which offset each other as they blend.

The jazz pianist also develops a facility for improvising. Jazz scores are seldom written out. You get the tune, plus the chords and the outline of the desired development; from that, you embellish (fill in) as you go, taking care never to interfere with the balance of the orchestra. You learn the knack of knowing how little to play, as well as how much.

You can perfect improvisation first by listening and learning to associate tones, intervals, and sequences with their places on the keyboard. Next, make a careful study of the styles you like best. Copy a style, for a start—analyze its elements, its progressions. Try to use what you find in working out the arrangement of a new tune. Then gradually practice improvisation, getting away from models and developing methods and progressions of your own.



The peculiarly fluent jazz technique grows directly out of this knack of improvisation, of filling-in. If the often-tricky piano parts were written out, like the difficult passages in a classical work, I doubt if the average jazz pianist could master them. In the early days of jazz, the most fluent performers could scarcely read at all! That is no longer the case, of course; still, the fluency follows from the inner hearing of effects rather than from practiced drills. The jazz pianist uses no special postures or drills; he practices (if at all) no differently from any serious piano student.

The jazz knack depends on doing things instead of on learning about them, and its best preparation is experience. I began playing with little dance bands before I was 12. My father was a violinist who played with his own orchestra in motion picture theatres, and before I was 13, he took me on as pianist. During the eight years I stayed with him, I had good experience in playing all kinds of music, in reading all kinds of music, and in turning out craftsmanlike performances with no rehearsals. At the same time, I got my solid piano study and practice in the hours when I wasn't needed at the theatre.

The youngster who has no orchestra in the family can help himself by snatching at every chance to play—anything, anywhere, with anybody. School or church parties are a start. Next, clubs, balls, weddings offer good opportunities. Get together with other youngsters in combinations—piano and violin; piano, trumpet, saxophone, etc. Start a small combination. Play

with as many different combinations as you can, in order to learn the characteristics of the various instruments and the relation of the piano to them all. Amateur work of this kind can be started as early as the urge for it asserts itself and lays a foundation of experience before the quest for a job begins.

And when the job age comes, go ahead slowly. Test yourself in your own community. Organize a combination in a local restaurant or hotel. Play for dances. Try to get on a local radio station. Try as many types of popular work as you can. All going well, you'll presently be ready to join a professional outfit. Then try to work under as many conductors as possible, learning their individualities of style, trying to anticipate what they have in mind.

Radio and TV have room only for tried, experienced performers. Every broadcast carries the possibility of emergencies or last-minute changes—the program may run too long, or too short; the soloist may suddenly skip a couple of bars—and the pianist must be resourceful enough to take hold. Naturally, he must be able to read any score at sight, and to transpose any music by ear.

Thus far, I have stressed the needs of jazz playing because the staff-pianist can't get along without it. But he must also have mastered the touch, the technique, and above all the integrity of style of the classical repertoire.

As has been said, the radio pianist's private practice is the same as that of any serious music student. I believe that scales are the best drills for perfecting and maintaining fluency and evenness. Twenty minutes of scales, every day. And I know of no formal exercises more helpful than the Chopin *Etudes*. The secret of all technical work is slow practicing. Never practice anything in its proper tempo until every note, every sequence of notes, is firmly fixed in the mind and in the fingers. Don't accelerate speed until you know in advance exactly which keys you are going to put down and exactly where you find them.

Reading is perfected by reading. Practice reading as you practice scales. Read new music every day—new types of music, new rhythmic forms. Try to get to the point where your eyes pick up whole phrases instead of single notes. Practice reading with other instruments so that you get into the second-nature habit of blending with them.

Each of the skills I have mentioned finds its place, at one time or other, in playing for radio and (Continued on Page 51)



The Joys of Sonata Playing

A unique place is occupied by the sonata among the different forms of musical composition

by ZINO FRANCESCATTI

THERE IS no musical form which is more inspiringly and romantically bound up with an artistic career than the sonata. It is unique in the place it occupies among the different forms of musical compositions. Personally, I adore these works, with the instrumentation of a small symphony, and with their various movements bound together by systematic construction, yet differing from one another like a suite of short pieces, where in turn are found *Allegros*, *Prestos*, *Scherzos* and *Adagios*.

I cannot agree with the critic who recently wrote, following one of my enjoyable appearances with Robert Casadeus: "We are indebted to these artists, who have set themselves the arduous task of defending this ungrateful musical form (the sonata). It reminds us of our years of tedious and laborious technical exercises, during which the student, like the snake-dancer of the music hall, contorted himself in gymnastics of little aesthetic value." I suspect this critic of having as a child performed badly in a Clementi sonata, and of having had his knuckles rapped with a ruler in consequence.

What a repertoire! What an immense choice, both from the technical and musical standpoint, is available in the literature of the sonata! Every musical epoch is represented; every stage of technical development can be found. There are easy works,

like the Sonatas of Schubert and various sonatas of Mozart and Handel, which do not go above the third position on the violin. The classic violin sonatas of Leclair, Tartini, Corelli, Locillet, written by men who were themselves fine violinists, rarely go beyond the fifth position; but they require of the performer complete mastery of trills and double-stops, and perfect co-ordination between bow and fingers. Among these sonatas, the one called "The Devil's Trill," by Tartini, is a favorite of concert violinists. One must himself possess a diabolical trill to execute it properly.

The ten sonatas of Beethoven are an inexhaustible source of joy and travail for the musician. The first is relatively easy to play, but the nine others are studded with passages which would tax the patience of a Penelope. The 25th and 26th measures of Op. 12, No. 2 with their prestissimo sixteenth-notes, and with the theme announced by the piano joined by the violin



in imitation in the following measure, demand of the executants perfect technical

mastery and unshakeable rhythmic security.

I recommend in particular, if one does not possess in transcendent degree the agility necessary for most of these sonatas, the magnificent and poignant *Adagio* of the "Spring" Sonata (the Fifth), and the *Tempo di Minuetto* of the Eighth, Op. 30, No. 3.

One can display all his virtuosity in the more modern sonatas, those of Brahms, Strauss, Franck, Debussy, Fauré, Prokofiev and Casadeus. These demand a sovereign mastery of the instrument, facility in advanced solfège and preparatory exercises in fingerings and bowings which are very complex and quite different from those used in the classic sonata. A marvelous bowing exercise is found in the *Scherzo* of the First Sonata of Fauré. The lightness of the *sautillé*, and the precision with which it must be executed during string-crossings, makes this one of the most perilous and difficult works to play brilliantly and correctly.

I remember well, at one of the numerous and regular sessions of chamber music which took place on Thursday afternoons in our home at Marseilles, hearing my mother play sonatas of Sylvio Lazzari and Vincent d'Indy with the composers at the piano. These performances made a deep impression on me and gave me my first insight into the (Continued on Page 49)



JOHN PHILIP SOUSA—

"Great Music is Written by the Soul."

not by the dimensions of the canvas, the length of a poem, or the height of a building. Perhaps the best criteria are the human breadth of the art work's appeal, and the length of its survival. Fortunately, the vast majority of music "dies a 'bornin'." It never reaches the dubious dignity of print. A work that by its own inherent merits is in wide public demand over a very great number of years, is surely of more significance than some "Kapellmeister" composition which after a relatively few years crawls into the caves of oblivion. In this category we do not include of course, pieces which owe their survival to political and national conditions. Stephen Foster's *Old Folks at Home* and James A. Bland's *Carry Me Back to Ol' Virginny* are unquestionably masterpieces of their type, while *Yankee Doodle* and George Cohan's *Over There* do not survive because of their musical worth, but because of their political and patriotic associations. On the other hand a simple Schubert melody such as his *Serenade* written on the back of a *Speisekarte* in that delightful little *Weingarten* of Grinzing in Vienna, is just as much a classic as is the more complicated Beethoven Fifth Symphony or the Stravinsky "Fire Bird." The proportion of a composer's work which remains in use varies enormously with the individual. Bach, Beethoven, Handel, Mozart, Haydn, Wagner, Brahms, Verdi, Puccini, Tchaikovsky, Grieg, Debussy and some others are unusually fortunate in this respect. But what about the works of a composer such as Ludwig Louis Spohr (1784-1859)? As a violinist, conductor and teacher he stood in the front rank. His compositions including his eleven operas, four oratorios, nine symphonies and many other works have practically disappeared. But the world is still singing *My Old Kentucky Home* of the humble Stephen Foster who was a contemporary of Spohr.

One composer, Chopin, stands almost alone in the number of his works written over one hundred years ago, but played with great frequency today. His A-Flat Polonaise dubbed in to the quasi-biographical moving picture "A Song to Remember" with Cornel Wilde at the keyboard, but actually played by Iturbi, produced sales which put the leading Broadway hits of the day to shame.

Chopin with his incandescent emotional soul and his exquisite taste wrote an unusually large number of works in which the flame of inspiration burns as brightly today as when they were first written. His average of survival of interest is surprisingly high. Compare Chopin's output with that of the egotistical and pompous Friederich Kalkbrenner (1788-1849) who volunteered to teach Chopin. He was a voluminous composer of Etudes and other compositions for the piano which had wide educational vogue in their day, but which were hopelessly anemic in inspiration. Few students in this age ever heard of Kalkbrenner.

Many composers succeed in producing only one inspired work that remains visible for more than a few years. They are like the melodious English poet of gentle melancholy, Thomas Gray (1716-1771) who produced other poems of distinction, but is remembered only by his "Elegy in a Country Churchyard,"—a kind of bridge between the neo-classicism of the eighteenth century and the romanticism of the nineteenth.

Let us take for instance the case of Joachim Raff (1822-1882) whose voluminous works were praised by Liszt and Mendelssohn. He is known today only by his *Cavatina*, and his *Farewell March* from the *Leonora* Symphony, No. 5, Opus 117. Alessandro Stradella (1645-1782) wrote six oratorios, twenty-one cantatas and five operas. His name is best known however, through the opera "Stradella" written upon his life by Frederick Flotow (1812-1883); but Flotow is known in these days almost exclusively by his tuneful opera "Martha." The famous (Continued on Page 59)



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The Lost Music of Yesterday

One is staggered by the thousands of compositions which have not survived a decade.

A LARGE PART of the music of yesterday might as well never have been written, as it is either obviously inconsequential or hopelessly outmoded. Even with the greatest of masterpieces, only those written in the rarest moments of high inspiration, stand a chance of survival. Many of the great composers it has been the writer's honor to meet, have stressed their dependence upon inspiration. Richard Strauss said to the writer many times, "Music without Begeisterung (enthusiastic inspiration) is worth no more than the paper it is written on."

A competent composer may work for a lifetime and ignite the sacred fire in only a few of his works. But that seductive chance to gain fortune and immortality is so powerful that it has been the irresistible force which has brought about the transcendental glories of the tone art—transcendental in the sense of the Emersonian school, "the soul's intuitive knowledge of things divine and human so far as they are known to man." This precious spark of inspiration in a great composition, is like the heartbeat of a human being, without which he ceases to exist. No matter how skilled the creator, no art work can continue to exist without inspiration. The late John Philip Sousa used to say, "When one passes on, something we call the soul leaves the body. Great music is written by the soul."

How do you determine the greatness of a work of art? Certainly

New Idea in Music Education

The Co-op plan of work and study helps the student to help himself.

by Kirk Polking

PAUL BYRON is a talented and ambitious 18-year old piano student who has wanted a career in music as long as he can remember. Now at college age, he wants to start his career by earning a Bachelor of Music Degree. But it isn't that easy. A college education costs something these days and Paul couldn't raise the needed funds. His father is a Rushville, Indiana farmer who, regardless of what the city housewife might be saying about farmers and their incomes these days, still can't afford to put his son through college. And because Paul is too young to have been a veteran, the G. I. Bill doesn't help.

But the picture is clearing up for Paul because of a new plan set up by the Cincinnati Conservatory of Music.

To help solve the financial problems of such students as Byron, the Conservatory established with its fall, 1951 term, the first Co-op Plan of work and study to be set up in any music school.

Under this plan, the student holds a position in a local business firm and is paired with another student who takes over the work while he is attending classes. The jobs are by necessity those in which periodic changes of personnel will not disrupt the company's established routine . . . selling merchandise in a store, cashing for a supermarket, typing and general office work for insurance companies, department stores, public utilities.

The current labor shortage is a fortunate partner to the co-op idea. In fact, 97% of the firms contacted by the Conservatory were glad to have the opportunity to be assured of a future labor force in the jobs which individually are not important, but collectively spell the difference between smooth management and a fitful operation. As Mr. J. E. Meehan, Secretary of the Western and Southern Life Insurance Company put it, "We have a number of jobs in an organization as large as ours that can be handled easily by co-op students. In fact, the level of intelligence of these college students is more than welcome in this kind of job. We have

used a number of co-ops from the University of Cincinnati and found them very satisfactory. It's a little premature to know how the Conservatory's plan will work out, but we certainly want to try it."

A notable exception to the plan among employers were some banks who felt that even their clerical jobs required a longer training period than those in average business firms, and the necessity for training two workers for the one job would not make the plan as feasible for them as for many other industries.

Many Cincinnati firms had already become acquainted with the co-op plan through the University of Cincinnati, which introduced the idea to American colleges. Their original thought was to give students in electrical engineering, for example, an opportunity to work in that industry for a certain period while they were studying. The work was related to the degree for which they were working. The Conservatory's plan, however, is designed solely to provide financial support. There are not enough jobs in the Cincinnati area for student musicians in the music field; and especially those jobs which would allow them to maintain the high critical standards which should be theirs while studying for a music degree.

Surprisingly enough, music students are more than welcome at a number of firms who commented that they had discovered some interesting facts about musicians in non-musical jobs. One personnel manager reported, "The best darn comptometer operator I ever had was a girl who studied piano. Her sensitive fingers seem to be just made for that machine as well as the piano." Other students seemed to be able to handle delicate parts in assembly work with much greater facility than the average person.

Most manufacturing concerns will hire co-op students for jobs in their offices, but their factory labor is unionized, with strict regulations set up governing its member- (Continued on Page 58)

why Not women in orchestras?

Opportunities for women players in our symphony orchestras are on the increase.

by Raymond Paige

THE GIRL instrumentalist who looks forward to employment in a ranking symphonic organization to-day, will find that the decisive factors are musicianship and character and not at all the fact of her being a girl.

The taboo against women in orchestras is wearing itself out. One reason for this is the general tendency toward human equality based on merit; women are making careers in all sorts of professions (including the armed forces) which, a generation ago, were not considered "woman's sphere," and music is falling into step with a natural trend. Another reason is the military situation which makes it hazardous for an orchestra manager to take on young men. The result is a new and excellent field for women.

To me, this field is by no means new. My first commercial engagement was conducting a large theatre orchestra on the West coast, in which the first two chairs were occupied by girls. Thus I find it quite normal to see women in orchestras—and not only in, but heading sections. During World War II, I organized a mixed orchestra, and as the draft claimed the young men, I replaced them with girls—without change in the quality of the playing. At present, the Radio City Music Hall orchestra of fifty playing members (the full roster of seventy takes in replacements) includes six women—two 'cellists, one violinist, one harpist, one clarinetist, and one pianist—which comes to 12 percent for the ladies. I have always employed women, and have never had reason to regret it.

An orchestra gains certain advantages from the presence of women players. Musically, a woman represents the proverbial new broom. The prejudice against her is so recent that, in order to get in at all, she

needs to be just as good as, even possibly a shade better, than the average man. She knows this, and it has an effect on her work. Also, she brings a certain innate delicacy of tone, of attack, of approach, which improves the ensemble.

There are other considerations, too. Psychologically, when men and women of equal ability play together, there arises a healthy element of competition which is absent from the all-male or the all-girl orchestra. Consciously or unconsciously, both groups hear the war-cry of "the battle of the sexes" and keep more on their toes. And the presence of women induces a kind of chivalry in the men which shows itself in the general disposition of the personnel.

When a woman player can bring all this to an orchestra, she is a decided asset. And for this, she must be the right type of woman. In this sense, character is of equal value with musicianship, and auditions are calculated to probe the candidate's self as well as her playing. The girl who is out for a gay time won't get very far—neither will the one with a pugnacious determination to "put the men in their place." The right type is neither too vivacious nor too austere, but a balanced, responsible, right-thinking, right-acting human being with her eyes and her mind on her job.

Ideally, the girl who wants orchestral work should be told to play whichever instrument she likes best. In some cases, however, the ideal must be tempered with the practical. This means that instruments requiring physical force are a dubious choice, partly because women lack the strength for them, partly because the spectacle of a girl engaging in such physical exertions is not attractive. There are women who play the heavier brasses, the contra-bass, the big drum, but their employment chances

are slimmer. The orchestral manager, thinking in terms of full audience enjoyment, is reluctant to hire a player whose appearance at her instrument gives off a feeling of forcing or of incongruity.

In general, women who want orchestral work do better to avoid anything heavier than the 'cello, the clarinet, and the French horn. On the other hand, their natural delicacy gives them an advantage with the violin, the viola, the flute, and the oboe.

The harp provides a surprise. It is the one instrument that women have been traditionally engaged to play, the old prejudice does not attach to it, women harpists sit by themselves in the group, and look particularly well while playing—yet most of the top harp posts in the larger orchestras are in the hands of men!

As regards her manner of dress, the woman player is in rather special competition with her male colleagues whose formal concert attire is (happily!) prescribed. Audiences are accustomed to looking at an array of white shirts and black clothes. To what extent shall a woman blend with the prevailing effect, and to what extent shall she deviate from it? At present, the convention is for women players to wear becoming feminine evening gowns, but in darker colors and without extremes of décolletage or ornamentation. Personally I see no objection to white or lovely pastel shades, but that is a matter of opinion. Certain it is that the woman player must remember that she is not an individual, planning an effective ballroom entrance, but a member of a working group. As such, she does well to keep to her ensemble character, restraining her dress as well as her playing to fit in with the others. At no time should she wear anything (styling,

jewelry, glittering decorations) which would distract the audience by calling attention to itself. But this roots in innate good taste—without which she probably wouldn't get into a good orchestra!

The big problem for the girl musician is bridging the gap from her teacher's studio into professional playing. Assuming that she has the necessary musicianship and character, what she needs first and most is experience. It is true that the prejudice against women is lessening, that the major orchestras are auditioning women as well as men—but it is also true that an organization of standing seldom if ever engages inexperienced players of either sex. So the first question is, not where to find a job, but where to get the necessary experience to be considered for one.

It cannot be too much stressed that mere playing ability—even excellent solo ability—simply doesn't hold up in the orchestral routine of reading, attacks, dynamics, following the conductor's beat, even turning the pages. There is no substitute for this experience, and teaching and playing chamber music does not impart it. It can be developed only through playing with an orchestra, and to gain experience any kind of orchestra will do.

The best, of course, is an early start in high school or college orchestras. Most conservatories maintain fine student orchestras. Organizations like Leon Barzin's National Orchestral Society could—indeed, should!—be duplicated all over the country. Don't shy away from a small beginning even if you have to organize an orchestra, however humble, yourself.

And don't worry about pay! While you need preliminary experience, put in a season with an amateur orchestra; calculate

your pay in terms of having an opening where you'll learn what you need to know. Later, when you fill out an audition application, you'll have an extra item to write into the *Experience* column.

After a period of this preliminary experience (which no big orchestra will give you and without which none will take you), try to improve flexibility by playing with as many organizations, under as many conductors, as you can. At this stage, don't worry about being a rolling stone. Varied experience is an asset to a beginner. Look into the possibilities of your local radio station—of any small radio station. Look into the ballet orchestras which offer good opportunities; their season is short, much of it consists of touring, and since the more experienced men often prefer more permanent engagements nearer home, ballet companies are apt to welcome younger players. Look into the seasonal touring orchestras (like the one with which the late Sigmund Romberg toured the country). List yourself for substitute work.

The time to apply to the big organizations comes after a period of varied experience. To-day, the major orchestras are giving auditions to women as well as to men, and the requirements are dependable musicianship, good character, and experience.

The girl who can supply all three will not be kept out because of her sex. And once she gets in, her chances for advancement will depend on herself. I can think, offhand, of at least twenty first desk positions in major orchestras occupied by women (The RKO picture studio orchestra, in Hollywood, has a concertmistress) and the number is growing with every season. The field is open and the chances are there—for the right girls.

THE END

Raymond Paige—born in Wisconsin, educated in California—began his career as a violinist. Widely experienced in various fields, he is at present musical director, Radio City Music Hall.



The distaff side of The Philadelphia Orchestra—Marilyn Costello, harp (left); Vida Reynolds, violin (center); and Jill Bailiff, harp, shown chatting during an intermission back stage at the Academy of Music in Philadelphia.



Elsa Hilger, first woman 'cellist in any major orchestra, and Lois Putlitz, violin, veteran members of the Philadelphia Orchestra. Miss Putlitz also plays piano and celesta.



*This over-size pupil,
under the magic spell of music,
became truly a*

GENTLE GIANT

*He reminded his teacher of Rachmaninoff,
the way he crouched over the keyboard.*

by CELIA SAUNDERS

BIG JIM looks down upon me from a considerable height. His piano lesson follows that of Diane, a most diminutive pupil. As I watch Jim unlimber his great frame, arrange his knees with some difficulty under the keyboard, and spread out gigantic paws over the same blacks-and-whites that Diane's tiny fingers have just relinquished, I marvel that there is such magic in music that it can draw the same serious homage from a little Diane and a big Jim.

I also marvel that anything so large could be so docile.

I used to wonder what would happen if Jim were to look me in the eye and say, "No, I won't!"

There'd be nothing much I could do about it;—perhaps back down meekly and say, "Yes, sir!" Wouldn't we both laugh at such a notion! I'd even have to stand on a chair to take him by the scruff of the neck!—Not that I've ever taken anyone by the scruff of the neck.

Perhaps Jim senses that because of the very impressiveness of his mien he can afford to be soft-spoken and agreeable. There he sits, smilingly, waiting for me to suggest that he begin. I think of Rachmaninoff, who reminded one of a great, kindly bear, crouching over a concert grand as if about to envelop the entire instrument in his adequate embrace. And, like a lesser Rachmaninoff, Jim can summon the thunders, or entice the snowflakes from the keys. As he prances into a Rigaudon, a thousand ping-pong balls dance rhythmically, so light is his touch. On the other hand, sometimes when he accumulates force for the final statement of a fugue, I glance uneasily at the legs of the piano, half-expecting them to buckle and collapse under Jim's herculean onslaught.

A music teacher has too little time for musing; Jim sits patiently waiting to be unleashed.

"All right, Jim," I say. A saucy elf suggests that a giant should not be thus familiarly addressed by his first name:—"Your Highness" might be more appropriate,—or "Mr. Colossus, please,"—or Minya Tonka, or something else descriptively huge. Hush, elf! Not so long ago I called him "Jimmy,"—and stop your giggling!

"All right, Jim." (I'm still your teacher, and I used to tell your mother what a sweet baby you were.) "All right, then, want to start with the Bach Fugue?"

"The alleged 'Little' one?" asks Jim amiably.

"The Little one, yes." It won't be little by the time Jim has given it a treatment. But, though oversized, it will be tasteful, musical, impressive. Johann Sebastian himself might smile tolerantly, think of the great, good organ in the Leipzig Thomaskirche, and appreciate a 20th-century youth's feeling for spaciousness in even a "Little" fugue.

How does a charioteer feel as he tries to check the insistent tugging of his four straining stallions? What is it like to be the engineer of a super-train, controlling the terrible inertia of a mile-eating monster with a small valve?

I don't have to wonder very much.

There flashes an insistent notion of Jim, suddenly scooping out all the black-and-white teeth of the piano and flinging them riotously across the room. It never quite happens, of course, any more than it happens when Willy Kapell takes apart the piano during the Khatchaturian, for instance. But it is a preview of the same sort of Jovian abandon, and it's exciting!

The fugue is gathering power. "Flight"

is a good word for this sort of pace and drive. May it continue to be "per canonem,"—"according to law!" After all, Jim, even the sea submits to the law of tide. I have to rise and put out a restraining hand in order to be noticed over the tumult.

But oh, what a joy it is to hear it, remembering the monotonous mezzo-piano that haunts a music teacher's hours, as the mild, the timid, or the merely unadventurous among pupils do their little stint, fraught with mistakes, lacking any vision!

Big Jim has known the hammering, staggering blows of tragedy in his youthful life. For a while after it happened he did not come to lessons at all. When he did return, he sat apathetically, his hands wandering aimlessly over the piano, finding nothing that made sense or reason or beauty. Just notes, just notes. We worried about him, but in my mind was a persistent picture of the sublimation of disaster, achieved so often by the great among musicians. We had talked at some length of Beethoven and his deafness. . . .

Finally I called Jim and said I wanted him to try a piece that was too big for my own rather inadequate hands. He came, and I put the Bach-Liszt Fantasy and Fugue before him, asking him to read it. Dutifully, numbly, he poked at it a little, and took it home.

The next week he flung open the door and stood waiting with tense impatience while little Diane, dawdling as usual, finished her trickles of small melody. He was annoyed that Diane should delay, repeat, chatter, do unessential things while he had something momentous in his hands.

Finally Diane, smiling coyly at her favorite giant, slid down, gathered her books, and melted out through the door.

(Continued on Page 62)

The Power of Concentration

Mental indolence, not technical shortcomings, is often the cause of practice difficulties.

by Henri Temianka



Henri Temianka, violin virtuoso and teacher, was a pupil of Carl Flesch.

WE INSTRUMENTAL students and performers are often inclined to ascribe our difficulties to technical shortcomings when the real culprit is mental indolence. By mental indolence I mean the lack of complete concentration while practicing.

We all know the phenomenon of the wandering mind. We start playing a passage in the hope of getting control of it in no time. At the twenty-fifth repetition our thoughts have wandered far away from the subject at hand, and while our fingers are still mechanically running up and down the fingerboard or keyboard, our thoughts are with Mrs. Jones' party or last night's television show. I remember how, as a student, I was one day rudely awakened from my reverie when a voice down below, which I recognized as that of my teacher, Carl Flesch, brutally recalled me to reality with the remark: "I just happened to be walking past your house and was interested in the way you practiced. Do you know how often you repeated that last passage? 137 times!"

I was never the same after that experience, fortunately. I began to take stock of myself and my methods of working, and I began to draw certain conclusions. For one thing, I discovered that endless mechanical repetition is not an effective working method. Take, for instance, in the case

of a string player, the matter of intonation. There are only three possibilities. Either you are in tune, in which case no repetition should be needed at all, or you are sharp or flat. Now it must be obvious to any thinking person that until you have clearly established which of the two sins you have committed, repetition can only be harmful. Play a certain note flat six or ten times in succession and you have accomplished the very opposite of your intended purpose. You have actually trained your ear to hear this particular note flat and the chances are you will henceforth always play it flat. This is what I call working in reverse.

You must realize that your ear is a precision instrument. The intelligent training of it will make it as sensitive as the finest Swiss watch. Use it wisely, and within a short time it will tell you instantly what your shortcomings are. To return to our example of a string player testing his intonation, the practicing procedure becomes as follows: At the very first try, when your ear tells you you are out of tune, stop and establish clearly in your mind whether you were sharp or flat, if necessary by testing the note with the open strings. Now make a careful *mental* correction, telling yourself, at the next try you are going to play higher or lower, as the case may be. I will vouch for it that in nine cases out of ten you will not have to repeat the same passage or pattern more than a maximum of twelve times. Beyond this number your fingers begin to go stale and soon your mind follows.

Of course, there are certain passages that ultimately have to be played so rapidly that they are controlled entirely by automatic reaction. Here, more frequent repetition may sometimes be unavoidable, particularly on the piano, where fast passages occur more frequently and at greater speeds than on stringed instruments.

However, don't try to see the grass grow. You cannot, at the very first try, expect to secure a difficult passage for all time. Let every day be sufficient unto itself. Be content to make today's correction just for today, but as conscientiously as you can. Tomorrow is another day, and if you will proceed methodically day in, day out, you will soon have covered a great deal of ground for keeps.

Don't overlook one enormously important fact: When you come to the end of a practice period, your mind does not come

to a full stop. On the surface you may start thinking of other things, but below that surface the musical and technical problems you have been grappling with continue to churn around in your subconscious mind.

I once had striking proof of this, when I attempted to learn by heart an extremely complicated modern work. Day after day I slaved at it, but I would break down in a hundred places until I finally gave up in discouragement. A full month later, on a sudden impulse, I picked up my violin, curious whether any vestige had remained of my earlier efforts. To my amazement I played the entire piece by heart without a hitch! What I had been unable to do by conscious effort, my subconscious mind had done for me.

The more complete the power of concentration is while practicing, the stronger the subconscious mind reacts afterwards. The absent-minded humming and fingertapping of which some of my topnotch musician friends are guilty, even at gay dinner parties, are involuntary outward manifestations of this unceasing subconscious preoccupation with the demands of their art. Who said slavery was abolished? It is the only possible state for a true musician.

One of the great secrets of good practicing is to recognize your human frailty, your human limitations. If, for instance, you have been guilty of a wandering mind, you will not, after reading this, suddenly find yourself capable of complete concentration for hours on end. No matter how hard you try, in the first days complete concentration may be yours for only one minute at a time. Never mind. Face it. Recognize immediately the moment at which your mind begins to leave your music and stop playing. It is infinitely better not to practice at all than to practice badly. Relax for a moment. Walk, talk, smoke, read, lie down. Do anything except practice.

When you think that you have recovered your mental freshness, go back to your study, and stop again as soon as you begin to lose it. Soon your powers of concentration will grow. I think the maximum period of uninterrupted concentrated practice is perhaps one half hour. After that, if you are at all human, you are bound to start thinking about Mrs. Jones' party. By all means think about it, and after you have seen the last guest depart, go back to another half (Continued on Page 64)



Lieutenant Delmar (Pop) Evans relaxing at the organ in his California home.



Glendale Police Boys Band, founded by Lieutenant Delmar Evans, who during the early part of his career, was a professional musician.

Musical Cop

The founder of the Glendale Police Boys' Band is convinced that music and juvenile delinquency do not mix.

by Weldon D. Woodson

IN GLENDALE, California, ask most any of its 100,000 citizens and he will tell you who Delmar (Pop) Evans is. The answers, however, will not all be the same, for one may reply that he is a retired lieutenant on the city's police force; another, an accomplished organist, pianist and solo baritone; still another, the community's leading authority on juvenile problems; yet another, a homespun philosopher and after-dinner speaker; and others, the founder of the Glendale Police Boys' Band. Actually, all of the responses are correct, for his life is one of multiple interests.

As a lanky boy in Montana, however, he had planned that he would be a musician, never dreaming that some day he would be on a police force and become known as the "musical cop." There on the sparsely settled plains lived an uncle, a country fiddler, who had mastered his instrument by ear. When young Delmar Evans learned to play certain pieces on the piano, he and his uncle made an ideal combination at country dances.

From here, Delmar Evans graduated to playing the piano in the nickelodeons, those early-day theaters which offered the first motion pictures for five cents, or a nickel. This explains the origin of the name "nickelodeon." Following the showing of the film, there was often a variety show, or vaudeville. When his fingers were not on the keys to accompany the performers, or selected parts of the film, he would get a peep at the stage or screen. One of his fondest memories is seeing that pioneer movie thriller, "The Great Train Robbery."

About this time, he was with the Montana State Band. Once the band boarded a train as it was on the verge of leaving the

station. As the whistle blew and the train started, they all noted with consternation that their bass drummer—a big, fat German—with his huge bass drum had not gotten fully on. The lurch of the train sent him sprawling backwards and onto the rails, he beneath his drum. Someone pulled the cord; the train stopped; and the chagrined drummer, lugging his instrument, puffed his way up to the steps where his amused fellows helped him on.

With the nickelodeons growing into motion picture houses and in some of the larger cities the films being run in spacious auditoriums, comparable to those in which legitimate stage plays were presented, Delmar Evans found himself moving from Montana and into other western states; finally, into southern California. Besides this, there were always bands of one kind or another with which a versatile pianist could work. Inspired by his wife Sannie, he religiously practiced and expanded his musical repertoire.

During the months of 1927, however, he made the rounds in Los Angeles and vicinity, but there were no positions immediately open. In fact, there seemed to be far more musicians than jobs. Entertainers were adjusting themselves to the new medium of radio. Soon, "talkies" would replace altogether the silent film. Already there was the fear that vaudeville was on the way out.

So during November of that year he joined the police department of Glendale as a motorcycle officer; it to be only a temporary job, he consoled himself. When two years later he was promoted to sergeant, he decided to remain. In 1936, he was given the rank of lieutenant. From 1944 to 1949, "Pop," as he became known

to the force, headed the juvenile bureau; then he was transferred to the detective bureau. During the latter part of 1950, for six months he was a watch commander in the uniform division, where he finished out his career at the age of 65.

Upon entering the department in 1927, however, he never relinquished his interest in music, lending his talent to various organizations, as well as playing his organ at home. Everyone knew that "Pop" was more than just another cop, and the younger men on the force often came to him for his sage counsel.

He found the city of Glendale to be rich in cultural opportunities. With its increase in population from 13,356 in 1920 to 62,736 in 1930, it was heralded in the nation's press as the fastest growing city in America for its size. Accompanying its phenomenal metamorphosis from a town to a city in a decade were the formation of musical organizations; until today there are: Elks Club Band; American Legion Post Band; Community Symphony Orchestra Association; the Philharmonic & Artists Association; and Glendale Police Boys' Band.

The latter, of course, is Lieutenant Delmar (Pop) Evans's very own. In 1939, he got word that the local Y.M.C.A. band was just about ready to give up because of the lack of enthusiasm and the necessary funds to keep it going. As he reflected on this, it occurred to him that the police department could contribute something in a positive way to the welfare of the community by taking it over. Engaging youth's plastic minds to participate in music definitely curtails juvenile delinquency.

To help finance it, he suggested that some money be taken (Continued on Page 62)

Changing conditions demand
a new approach to

Music Education in Elementary Schools

*The influence of radio and television
on the child's musical taste is far reaching*

by RAYMOND GLENN LEUNING

THERE IS a definite need for a re-evaluation of some of the problems facing elementary school music teachers. Little recognition has been given to the outside influences which demand a new approach to that education.

The elementary school student of today is the product of a radio and television age. This could be one of the greatest boons in the history of music education, but, unfortunately for those who hold to the ideal of teaching an appreciation of what is good in music, it has proven to be more of a detriment. Good music, in this case, may be defined as that music which has stood the test of time.

Radio is essentially a selling medium. Necessarily then, it appeals to the masses of the populace for its selling. Unfortunately the mass audience, from the standpoint of the aristocracy of the music educational world, is sadly lacking in appreciation of good music. If the mass demands and accepts mediocrity in musical fare, radio will bow to that demand and provide that mediocrity. There is, certainly, much music of high caliber presented on the air, but little of this is intended for or listened to by children.

One unfortunate aspect of the situation then, is that our children today are receiving their greatest training in music appreciation through music which has little to offer but a formless, simple melody, with too often completely inane, but momentarily catchy lyrics. In opposition to this the usually inadequately supplied often inadequately trained music teacher with a limited amount of time is expected to counteract this evil and at the same time stimulate a child's interest in learning more of good music.

Another factor against the possibility of achieving success in building an appreciative music group lies in the fact that educators in music, as well as other fields, follow trends. A recent trend in education was the one in which the child's desires and interest were to be drawn out individually, and the child was to progress at his own

rate. The three R's were secondary and supplementary. Words like integration and correlation were bandied about until they became almost meaningless. Fortunately the trend is reversing itself and a middle road is being found. Certainly the child's desires and interests are important, but with the present generation of elementary school children who can neither spell nor cipher adequately, it has again been recognized that the three R's as such are important.

During this period many musical textbooks were published and accepted by music educators with the idea of correlating music and social studies, music and arithmetic, and music with almost anything. Many of these books contain formless melodies and meaningless texts on penguins at play, or crossing the street, which purportedly give the child a vicarious experience. Coupled with some of the more puerile radio novelties it is small wonder our children have little appreciation of music.

There are newer texts being published which offer simplified and usable melodies from works of the great masters. Many of these have texts of simplicity and beauty which do not detract from the beauty of the music. Not too many of these have found acceptance as yet, usually because of a limited budget.

A way must be found through which the school music program grows from this environment and offers a basis of growth from the child's level. The philosophy must be accepted that the primary aim of music education is not to graduate a generation of musicians, but rather to develop in our children the ability to differentiate between what is good in music and what is not. The ideals of music education may remain the same, but the method of approaching those ideals must be modernized.

We cannot condemn popular music or cowboy music as such. Rather let us build an appreciation so that the student can recognize the good from the bad. As adults our children are going to continue listening to popular tunes just as people have

through the ages. There were popular tunes in the days of Bach, Beethoven, or any of the other masters. What we must instill in the mind of the pupil is that our musical heritage is the great works of those masters because they offered something of form and beauty. They have stood the test of time. Since the child of today is exposed to vastly more music than was his father, it is more imperative that we teach our children how to recognize that which makes music lasting.

From the first through the fourth grade, the essential idea is to develop in the child the love of singing, listening, and responding rhythmically to music. Let the theoretical application of music be incidental to its enjoyment. Children through the fourth grade will respond with spontaneous body movements to rhythms. Encourage them to feel. Let them do a great amount of singing for the joy of singing. Guide that singing, however, by choosing melodies of worth.

From the fifth grade through Junior High School, in general music classes, children can be given the theoretical application of music in much the same manner as they are given theoretical application in any other subject. There is no need for cluttering up our music teaching with walking notes and running notes. In the primary grades let them walk or run to the music—because they feel that rhythm. There is no necessity for using a crutch for a healthy body. Neither is there any object in using a musical crutch which must be discarded and the material re-learned.

There is a great amount of controversy over the use of solfeggio or the use of numbers in learning scales. Both practices are used. There again the use of solfeggio should not be discarded (nor used in place of keys). In too many schools we find (do) to mean middle C in the minds of children. Cast out that application. Teach solfeggio for what it is; a movable scale system which enables the child to find intervals and melodic lines.

There are other (Continued on Page 51)

THE LAST ROUND of applause could still be heard in the small concert hall where three freckled-face boys were putting away their instruments.

"Gosh, we did all right!" said Stan, the eleven-year-old, to his brothers.

"Fun, too," said Gale, a year younger as he tossed his music into a folder.

"I say it was neat," said Roy, snapping the lock on his half-size violin case. "And now, refreshments." He followed his brothers out to the reception lounge.

The program for the local Sunday Evening Club was over. My husband and I were being surrounded.

The gentleman nearest my husband beamed. "I bet you never have to make those boys practice!" he said.

"Indeed we do," replied my husband.

The pleasure on the man's face changed to surprise and curiosity. "But the way they play, I thought—"

"They're regular boys, full of the 'old nick'. And practicing doesn't come any more natural to them than washing their ears," answered my husband. "But both are part of their daily schedule."

Others crowded in, congratulating us on our three sons' performance as if it had been something spectacular.

I couldn't understand. Was our family concert so unusual—playing music together and in solo? This could have happened in our living room most any evening.

"How do you get your boys to practice?" The question seemed to come from several people.

I looked up at them, wondering how to answer, when my husband spoke. "We teach them to practice, the same way we teach them any habits—by *daily repetition*."

"Yes," I added, "most boys and girls have to be told to go to bed, to take their baths, and to practice. Our children are no exception."

"But they play as if they *enjoy* it," said the woman at my left.

"They do. After all, it's a form of self-expression. And playing for others gives them an added sense of achievement. But that doesn't mean they like to practice. It's our job to see that they do practice. We help them."

"How?" came the blunt question.

I thought of how difficult it would be for a child to read and write by himself. Only through daily help and practice does it become easy and natural for him. Music is no different. But there are ways to motivate this daily practice. I tried to explain.

"First of all," I said, "we establish a regulation: one hour of practice each day, to be finished before 7:30 P.M. I feel that if children know what is expected of them, what they may and may not do, they have something concrete to hold to. It gives them a feeling of security, which is essen-

So Your Child Won't Practice

Most children have to be told

to go to bed, to take their baths,

to clean their teeth, and to PRACTICE

by GRACE C. NASH

tial to their happiness.

"Each of our boys has different hours for working best. With Gale, the one who played piano for you, it's early morning. As soon as his breakfast is finished, he practices until school time, getting most of it done then. He doesn't like to practice, but twenty lessons marked *good* in his music notebook, brings reward. This year it will be some special fishing tackle.

"With Roy, six years old, an hour of violin is too long. Two twenty-minute periods for him. I always help him, and each week of good practicing brings an extra privilege—an afternoon picnic, a trip to the Zoo, or a new ball.

"Stan, eleven years old, has many after-school sports. He practices best after dinner. Radio and television programs come only after his hour is finished. A composition well mastered merits a Saturday movie, hamburgers for the gang, or a new baseball bat.

"If their Saturday practice is finished before noon, fifty minutes instead of the usual sixty is the rule. But failure to complete their practice may prevent a family outing, a trip to the beach, or a game of Canasta."

"Do they watch the clock while they practice?" came the question.

"We have no clock in the living room. They check the time when they start. And after fifteen or twenty minutes, they call out, 'What time is it, Mom?'"

"If they waste time, I simply add an extra five minutes and *tell* them it has been added. After the first few weeks, it seldom happens."

"But I thought children should never be forced to practice. It might kill their love for music," said a feminine voice in the group.

Let us look at it this way. Children are not mature in their judgment. We, as parents, must enforce what is right for them. If you review the early life of Haydn,

Mozart, Beethoven and many others, you will find their training was part of their daily schedule, and not because they chose it to be. Free choice, in most things, is not for children.

We know our boys are not genius material. They're normal, mischievous youngsters, full of energy and curiosity. And we want to give them as much preparation for a good and happy life as we can. This means not only opening the doors to the many experiences ahead, but taking them by the hand and *leading* them. And one of these doors leads to the enjoyment of music.

Music, a language of the feelings, goes beyond the printed or spoken word. It holds no barrier of race, creed, or nationality. One of the finest forms of self-expression for all ages, music is relaxing, uplifting, and always worth while. What better means of expression can we give our children?

But to teach children music requires patience and daily supervision. The latter is our job, as parents—just as it's our job to enforce a reasonable bedtime whether they approve or not. Yet many parents indulge in the belief that it is wrong to hold a child to a daily practice period. If he wants music, he must do his practicing on his own. Is it because they, as parents, are content to take the path of least resistance?

Let's look at it objectively. In a recent survey of our penal institutions, it was found that only a scattered few among the thousands of criminals had ever received any regular musical instruction or participated in an orchestra or chorus during their childhood. *Music and delinquency seldom mix.*

To make the daily practice period more enjoyable and worth while to both pupils and parents, here are some suggestions based on the seven notes of the musical alphabet: (Continued on Page 51)

Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., Advises Concerning Technical Problems, a Practice Slogan, and Playing Cadenzas.



TECHNICAL PROBLEMS

How much time of one's practice should be devoted to technique? At present I am studying both Czerny and scales. Which is the way to acquire a good technique: through technical drills (Czerny, Hanon, etc.) or through fragments from pieces meeting the various problems as they arise? I have heard so many opinions from reliable sources on all sides, that I am confused as to which is the right solution. I would appreciate any advice or help you may care to offer.

T. S., Pennsylvania

I have always obtained excellent results from a division of practice into three equal parts: 1. Technique 2. Etudes 3. Pieces. But in "technique" I do not include Czerny, whose books ought to be classified among the Etudes, together with Clementi, Cramer, J. C. Kessler (these should be better known), Chopin, and Liszt, though the latter two are genuine music constantly featured on recital programs.

Technique, in my mind, is anything which deals with the purely gymnastic drill of the fingers, such as the exercises by Aloys Schmitt, Hanon, Philipp, Brahms, Tausig, Pischner, etc. But I also recommend that pieces should be taken apart and studied with a technical approach, that is: hands separately, with different rhythms and transpositions, very slowly. This adds up to the "gymnastics" and works in a cumulative way which means better and faster results.

I know that some teachers discard exercises and say "Get your technique out of your pieces." But I am not one of them, for—this is easy to demonstrate—certain ways of drilling the fingers in passing of the thumb, lateral action, and extension cannot be duplicated by anything taken out of even the most arduous sonatas or concertos. Think of the ballet dancers who spend much time every morning working at the "bar", before rehearsing on the stage.

In conclusion: anyone has a right to his opinion and be it far from my thoughts to impose my own

upon anyone. I simply submit it as a result of my observations prompted by long experience.

WANTS PRACTICE SLOGAN

I would like to put up a sign in my studio that would be an inspiration to my pupils for their practicing. It should be forceful, short, and appealing to the imagination. However, I am at a loss for finding the proper wording. Could you help me in this. I will appreciate it very much.

Miss J. W. L., New York

Your idea is a good one, and why not use Charles Reynolds Brown's string of adverbs, advising them to

PRACTICE

"Quietly, easily, restfully, trustfully, patiently, serenely, peacefully, joyously, courageously, and confidently."

It sums it all up and I don't think anything better could be found.

SUIT YOURSELF!

Can you let me know the correct way to play the groupings between right and left hands in the cadenzas of Chopin's Nocturne in F sharp major, Op. 15 No. 2. The grouping is marked differently by various editors; still, there must be a correct interpretation of these notes, which is what I would like to know.

H. G. J., New York

There is no absolute rule governing the interpretation of these cadenzas and if you hear them played by a dozen concert pianists it is likely that each one will place the basses at a different point. Such passages ought to be played freely, for they are "ornamental" and typical examples of Chopin's rubato.

Liszt compared this rubato to "the leaves waving gently in the breeze"—while the tree itself remained steady. Likewise, let your right hand play with the flexibility of soft boughs while your left hand remains stable. Such is the way in which Chopin himself played,

according to the tradition handed down to us through Georges Mathias and Isidor Philipp. Probably even he didn't interpret these cadenzas twice alike, and let himself be carried on the wings of fantasy by the inspiration of the moment.

Here you may suit yourself. Do not feel bound by any editor's personal idea. Instead, use your own!

FIXED, OR MOVABLE DO?

I am interested in learning something about the "fixed DO", but I cannot find any material about it. Will you please give me the name of a book or two about the system? Thank you very much for the information.

Miss S. E. L., Colorado

Sorry that I cannot give you the name of such materials, and this, for a simple reason: there is no such thing as a "fixed DO system"! When you learn music the way it has been and is being taught since time immemorial, you ARE studying the "fixed DO", meaning: the DO or "C", which is the Tonic in the key of C, the Dominant in the key of F, the Fourth in the key of G, the Third in the key of A, and so forth. It's all very clear and if you follow the rational way of studying music you will gradually assimilate what you call the "fixed DO".

Is the above a condemnation on my part of the Movable DO Method? Not in the least, for in certain instances and in a limited way it does some good. For example, I have heard choral music sung by people who had no knowledge of music and still did a commendable job owing to its use. But here a line should be drawn, for—as the distinguished theorist Charles Lagourgue points out—"the Movable DO was originally intended to enable children to sing simple tunes at sight. It was a mechanical device for non-musicians, certainly not intended as a foundation for a musical education. Consequently it would be a bad mistake to try and apply such a method to more advanced training. Those who study solfeggio do not need anything else: through it they become musicians." And Mr. Lagourgue elaborates further:

"No one would consider beginning the study of mathematics by a makeshift method which must be forgotten later, should one wish to master real mathematics in order to become an engineer. We do not teach a child to walk a certain way at one year old and another way when he is eight. There is no more reason to change the DO than there is to call a C on the piano 'F' because the signature has six sharps."

All of which—to finish in lighter tone—calls to my mind two sturdy farmers of Normandy who benevolently took charge of the music in a village church. For some unknown

reason the chanter couldn't stick to one pitch and every Sunday he sang the Dumont Mass in a different key. But luckily the little reed organ was equipped with a "movable keyboard" that slid sideways and placed the "DO" wherever required. It saved the day, of course, for the second farmer who never had any idea of how to transpose, though it never made him a real musician.

A more fitting conclusion is beyond me.

CHOPIN, A SNOB?

Recently I heard of a lecturer who, while discussing the composers of the romantic school, referred to Chopin as "a snob, full of un-democratic bias."

Say Mister, I take exception to that. Chopin was a courteous, reserved, distinguished gentleman with a generous heart that prompted him to extend a helping hand to many a struggling young artist. Much of the money he derived from concerts or lessons went to Polish emigrés who sought refuge in Paris and were in need. He was a devout Christian and a man of high ideals. His devotion to his friends was un-failing. Could he be blamed for his discreet attitude, for not wanting to slap anyone's shoulder and call him by his first name upon being introduced, and is it not natural that being a composer of utmost refinement, he had a horror for rudeness, incivility, and ill-breeding?

Should Chopin be alive today when vulgarity is so widespread, he would have no commerce with those—and they are many—who find it "cute" to cultivate the manners and the jargon of a certain beer garden clientele.

Oh, for more Chopins, thousands and thousands of them. They are badly needed in our day and age. If caring for utmost decency in all phases of a musical career, for scrupulous honesty at every turn of an artist's life, for the supremacy of soul over mercantilism are what constitutes "snobbism", then let us try and have more of it.

IS THE CHORD CORRECT?

I have been running through the Fauré Impromptu in F Minor, Op. 31, No. 2, edited by Henri Consett.

Would you kindly tell me if the chord (see cut) is right? Somehow, it doesn't seem to "belong" as is.



Should the E perhaps be flat? It appears on Page 9, bars 4 and 5, and subsequently in bars 12 and 13.

M. A., California

The edition you mention is wrong, very badly so, in every instance. You are right: it's an E flat!

Fortunate is the pupil

who finds himself under the guidance

of one who believes in

Teaching Musicianship

It is highly important that pupils be taught

musicianship as well as the ability to read notes.

by FRANK FRIEDRICH

ONE THING that is probably retarding progress in music education today is the inability of so many piano teachers to teach MUSICIANSHIP as part of the music lesson, especially in the beginning stages of instruction. Too often the teacher is unable to make the student see the forest because of the trees.

Music is something that is HEARD and it can never be anything else. But music is not something heard only with the ears. Tones heard last only for the split second the ear drums are picking up the sound vibrations, but these tones become related to a larger concept of the music which is forming in the mind. The one entrance to the mind is through the senses and the more senses used in helping the mind to form such a musical concept, the more definite the memory concept developed.

We should be teaching MUSIC and not just the symbols that make music reading possible. Establishing rhythmic patterns, pitch change patterns, notation patterns and the relationships of parts to a "whole" musical idea, should be the most important things taught.

Perhaps we should always speak of TONES in teaching music reading for the notation is only a picture of tones and the purpose of notation, for the performer, is to aid the memory of tones. The history of music notation indicates this quite clearly. Notation started with a single line to indicate the pitch of one particular tone. The notes were read in relation to that tone, based upon the distance the neumes appeared above or below that one line, as an aid to the memory. When organum came into use, another line was added, a fifth above, to start the second voice. Sometime later someone added the line half way between the fifth to give a definite pitch to

each tone used in this narrow range.

As instruments were developed, other lines were added, probably as new keys were added to the organ keyboards, for it is very apparent that the staff and keyboard grew up together. When Guido d'Arezzo worked out a system of interlocking scales, music and notation began to progress rapidly, but always in relation to the diatonic scale tones.

If we can establish the scale tones in the ear and mind, we can teach notation as part of MUSIC because it follows the scale and the keyboard. Many students in the early grades in music never come to realize this. They are presented with a complete GREAT STAFF divided into clefs of five lines each. They learn the line names separately from the space names and with different designations for the two five line staves. Many never realize that the GREAT STAFF is only a picture of a scale which reads GABCEFGABCEFGABCEFG. I have come across many adults who studied piano for two or three years in their youth and never realized that the lines and spaces progress upward in alphabetical sequence. They were so involved with EVERY GOOD BOY DOES FINE and ALL COWS EAT GRASS that they never got this essential connection between the scale, the keyboard and the staff.

Teachers can avoid all of this if they will work to make the concept or picture of the staff clear and the relationships of scale, staff and keyboard realistic and in relation to the TONES HEARD. The eyes help, the hands at the keyboard help, and singing also helps to establish the music symbolism in relation to the musical concept forming in the mind. To the performer, notation is essentially a memory aid. The patterns in the notes help the ear to remem-

ber and understand the musical concept forming in the brain.

Toscanini has photographic memory and very poor eyesight. When he "sees" something, he remembers it, whether it is poetry or music scores. He "sees" and "hears" with his mind. The sound pattern and the sight pattern become merged into a complete musical concept and he could spend hours in bed reading scores and memorizing them. A wonderful ear, you say, but he has a wonderful eye also—his mind's eye.

Edward Isaacs, famous concert pianist and teacher in Manchester, England, has been completely blind since the age of forty. He says the greatest hindrance to blind persons learning to play the piano is their inability to "visualize" the music. Visualizing supplies a way of organizing and remembering and understanding music as a "whole," the way in which the composer conceived it. The entrance to visualization in the mind must be through the ears, the eyes, and especially for the blind, through the sense of kinesthesia or "touch." If a blind student can establish a mental picture of the keyboard and the notation, he can learn to perform, but Braille music notation uses a system of dots that is not essentially different from the way other reading symbols are presented and this makes such visualization difficult. We who have eyes are fortunate, indeed, if we will only learn to use them, for our system of notation makes a very realistic "picture" of the tones, going up when the tones go up, jumping when the tones jump, repeating when the tones repeat, and so on.

My ten year old daughter and I are reading (not practicing) *Valse Caprice* for four hands by Grieg. Before we began to play we looked at the (Continued on Page 50)

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., Music Editor, Webster's New International Dictionary, and Prof. ROBERT A. MELCHER, Oberlin College



PIANO OR VIOLIN?

I have an eleven-year-old daughter who is taking both piano and violin, and both teachers tell me she has great possibilities. I was her first teacher in piano but she has now been studying under another teacher for a year. She has also had enough violin so she is playing in the school orchestra, but as her school work is getting heavier she will not be able to carry on with both instruments much longer. Some of the time she thinks she likes piano better, but at other times she prefers the violin. I would like her to have equal training on both instruments, but how can this be done without putting too great a strain on the child? My daughter's music is very important to me, but her health is even more important, and I feel that every child ought to have time for play and relaxation. This is a very perplexing question and any suggestions you care to make will be greatly appreciated. Mrs. J. M., Washington.

Congratulations on having such a talented daughter, and congratulations to her on having such a wise mother! The problem you pose is an especially difficult one because both piano and violin are "hard instruments"—each requires a great deal of practice if it is to be mastered. As it happens, I also have a musical daughter, and she too studied both violin and piano when she was a child. She began piano at five, and after a year of it she added violin, carrying both violin and piano until she was seven. By that time she herself had decided that the violin was her great love, so from then on she concentrated on it and became an excellent violinist. She is now a highly successful teacher of violin and viola, but because during her many years of violin study she did not entirely drop the piano, she is now able to play the accompaniments for all but a few of her most advanced pupils. This was done incidentally "on the side" as we call it; but it has proved a most valuable adjunct both to her musicianship and her practical day by day work as a teacher.

My suggestion is that your daughter

continue with both piano and violin for another year, and that next summer you ask her to tell you frankly on which one she wants to concentrate from that time on. Don't try to influence her, and by all means don't allow her teachers to sway her in her decision. If she chooses the violin, then it will not be necessary to drop the piano entirely even though she does not practice regularly nor take lessons. But if she chooses piano, that will probably mean that she will drop the violin, for in order to become a really good string player one must study and practice indefatigably and continuously. The important thing so far as you are concerned is the fact that you are lucky enough to have a child who loves music and wants to work at it. But whether she decides on piano or on violin as "her dearest love," it should be left to her own feeling about the matter. It is after all her life that is being planned, rather than yours—or even the piano or violin teacher's! —K.G.

WHAT IS THE TEMPO?

Will you please give me some help with the Gigue from the "Sixth French Suite" by Bach? The tempo is marked Molto allegro, and the metronome marking in my old Peters edition is ♩=104 which is very fast. Is there, by chance, a misprint in this metronome marking?

I also wonder about this trill.



Is it considered physically impossible to play the trill in the right hand faster than the sixteenth notes in the left hand? Does the trill end on or before the tied sixteenth note F-sharp? —O.S., Canada

The metronome marking ♩=104 appears in other editions besides Peters, but this is indeed a virtuoso tempo. I much prefer the tempo that is given in the Bischoff edition, which is ♩=92. The difficult sixteenth-note figurations make this

Gigue a real pitfall if played too fast. I think it is much better to take it a little more slowly and keep it clear and steady, than to have it uneven and muddled as it no doubt would be if you were to attempt it at a faster rate.

The trill must start on G-sharp (not on F-sharp), and should be in thirty-second notes. While it is not physically impossible to play it thus, it is very difficult to execute. But it must not be played merely as sixteenth notes, synchronizing with the left hand, for that would create most offensive parallel sevenths between the two voices. If you cannot manage exact thirty-second notes, then just play the trill freely, as rapidly and as smoothly as possible, without trying to have an exact number of notes to each beat. The trill ends on the tied sixteenth note F-sharp, on which note there is no trill. So keep the trill going all the way through the dotted quarter note, but stop immediately on the sixteenth note without any closing turn to complete the trill. —R.M.

I LIKE OPERA BUT I CAN'T SIGHT-READ

I am a high school student and have been playing the piano for several years. I greatly enjoy Bach, Brahms, and the other great symphonic composers, but my great love is opera and I get great pleasure and satisfaction from listening to the Metropolitan broadcasts on Saturday afternoons. Unfortunately I am not a good sight reader, and I have been advised to improve it by following operatic scores. However, the libraries in this vicinity do not have many musical scores of any kind, and I am wondering whether you could suggest any library or library association from which I might borrow the scores. Thank you very much.

R.W.G., Connecticut

I myself like orchestras and string quartets better than opera but if you happen to prefer opera to any other sort of music I shall certainly not criticize you for that. But it is not necessary to confine yourself to opera scores in order to improve your sight reading. As a matter of fact you would do better to begin with simple hymn tunes, folk songs, and easy piano pieces, requiring yourself to spend at least a half hour every single day in sight-playing easy music that you have never seen before. Old issues of ETUDE are a wonderful source of sight-reading material, but I advise you to confine yourself to the very easiest pieces at first. Compel yourself to play through the entire piece without stopping to correct a single mistake. Now play it once more—with considerable improvement. I hope; and then go on to another

piece even though you may be tempted to work on the same one so as to play it more perfectly. I myself played through all the hymn tunes in some half dozen hymn-books when I was a boy, and I have always attributed my skill in sight playing to this experience.

As for opera scores, any good public library will have at least a little operatic material, and if there is demand for this sort of thing they will probably be willing to buy more of it. But you will have to ask them. Following the score of an operatic performance is excellent, but if you could manage to buy phonograph recordings of all or even a part of the opera and combine looking at the score with repeated listenings, that would be still better so far as helping you to improve your sight playing. I should like to warn you, however, that such a combination of looking and listening is not as valuable as the half-hour of actual sight playing that I have recommended above. But do both if it is at all possible to do so. —K.G.

HOW TO PRODUCE VIBRATO IN FLUTE PLAYING

I have been told that in playing the flute the diaphragm vibrato is the best method. If this is true, will you tell me how such a vibrato may be produced and developed?

Miss R. M. J., Iowa

I do not happen to play the flute, but I am lucky enough to know a man who is an expert in playing and teaching all the woodwind instruments. His name is George Waln, and he teaches at Oberlin but has just been doing some studying in New York, and he has been good enough to write me from there as follows: "The diaphragm vibrato is unquestionably the best and the most widely used in playing the flute. It is hard to describe without demonstrating it, but the method is something like this: Through a relaxed throat one starts by making a single pulsation of the breath with a 'huh' sound as if grunting. This must be gentle and not forced. The metronome is now set at 66, and this furnishes a definite measurement into which one should fit the pulsation as described above. When the player can do it regularly on each beat he attempts two, three, and finally six of these pulsations to each click of the metronome. As the proper vibrato speed is acquired the control of these diaphragm vibrations irons out into a beautiful warmth, and is governed by the throat. The number of pulsations, that is, the speed of the vibrato, will vary with the mood, character, and intensity of the music, and the player must therefore acquire good judgment and good musical feeling."

I hope this will help you. —K.G.

The Fine Art of Playing Organ Pedals

A sound pedal technique is just as needful as dexterity on the manuals.

by ALEXANDER McCURDY

IT HAS ALWAYS been intriguing to me to note the manner in which great organists discuss organ playing, particularly with reference to the use of the pedals. Many of these men in their teaching, make use of certain words or expressions which immediately make an impression on the pupil's mind. The particular point involved seems to be driven home much more forcibly by the use of pet words or phrases. For instance, Edward Shippen Barnes used to say of a well-executed passage: "Now, that was slick," or "That was neat," or "That was done with the greatest of ease."

It seems to me that one should have this feeling about any organist's use of the pedals. We should never be conscious of effort. The organist's control should be so complete that he can execute the most difficult passages without apparent strain. Otherwise, the organist has a millstone around his neck and this is sure to hamper him, no matter what he is playing.

It is important that we cultivate a "slick" way of playing a troublesome passage (to borrow Mr. Barnes' expression). It can make a great difference in one's performance of a piece. Take, for example, the first scale in the opening of the Bach Prelude in D Major. There are many wrong ways of executing that half-bar, but only one "slick" way. If it is done correctly, it always comes off well and the rest of the piece is plain sailing. The passage is so conspicuous, however, that one cannot afford to make a mistake in performing it.

Similarly, there are many ways of playing the opening pedal solo in Bach's Toccata in F, but there is only one "neat" way of doing it. Here again, it is an exposed passage and wrong notes will spoil it completely. Also, there are many ways of playing the pedal solos in the César Franck Finale in B-flat, but only one right way—namely, with the notes all played accurately and in proper tempo.

Organ literature is full of passages like these which demand of the organist an



Rowland W. Dunham

absolutely unshakeable mastery of the pedals. A sound pedal technique is as indispensable to the organist as the ability to play a scale on the manuals.

It is true that any technique is only a means to an end, and that the organist works hard at mastering his instrument in order to play effectively—but one must have the technique to start with.

What a pedal technique Bach must have had! Those who heard him play said his feet "flew over the pedals as if they had wings." The pedal passages in his works require a performer who can play equally as well with his feet as with his fingers. How he must have worked to develop his own pedal technique, and also to see that his sons had perfect mastery of the pedals also.

Fortunately, this sort of pedal-playing is far from being a lost art. Men like Pietro Yon, Lynnwood Farnam, Marcel Dupré and their students have had amazing virtuosity in pedal-playing.

For that matter, I have been amazed to

see Miss Rolande Falcinelli, playing a strange instrument for the first time, executing the most difficult passages without missing a note—and this while wearing high-heeled shoes! She can play absolutely legato under these difficult circumstances!

We realize what a pedal technique Miss Jeanne Demessieux must possess when we see the difficult pedal parts which she has written for her Etudes.

These people all use their phenomenal pedal technique as a means to an end. But they worked hard to acquire it in the first place. One does not achieve mastery of the pedals by wishing.

On the other hand, some of us in our student days did just enough work on the pedals so that we could put hands and feet together and from that point on let pedal development fly out of the window. How foolish that is, and how short-sighted! It is less damaging to technique to neglect five-finger exercises than to slight our work at the pedals.

They tell me that at Oberlin College a Nilson Pedal Playing book is tied to the music-rack of every organ on the campus. If a student is baffled by a problem in pedal-playing, the Nilson book is ready for instant use. No doubt this is one of the reasons why they produce so many good organists at Oberlin.

The Nilson book is a time-tested help to pedal playing. Another useful book, which has just been published, is "Pedal Mastery." It is by Rowland W. Dunham, Dean Emeritus of the University of Colorado Music Department. Mr. Dunham knows what he is talking about, since he has had many years' experience teaching organ students in all stages of development. His book passes along many practical and useful ideas which are the result of Mr. Dunham's own teaching experience.

Mr. Dunham's approach to the problem of pedaling is systematic and thorough. His book begins at the level of the beginner, but before the end there are a number of ideas which even the advanced player will find helpful.

In an excellent and sensible introduction, Mr. Dunham discusses the general problems of pedal playing. This is followed by chapters on Alternate Feet-Toes, Crossing the Feet, Raised Keys, Use of the Heel, Staccato, Repetition, Glissando, Substitution, Double Notes and Coordination.

Following this detailed outline of the mechanical problems of organ-playing, Mr. Dunham gives a number of practical problems taken from Bach's organ works. They introduce the problems which always occur in actual performance—rapid playing, legato playing, the execution of mordents and other ornaments, the playing of two parts on the pedals, scalewise passages, wide leaps, and so on.

A careful study of the exercises in Mr. Dunham's (Continued on Page 50)

"... and I would appreciate it if you will give me your expert advice on these problems of teaching that have confronted me: (1) For technical purposes would scales and arpeggios or the technical works of Ševčík be of more advantage to students with limited practice time? (2) Is it preferable to teach the natural or the controlled staccato first? (3) Would it benefit the student to insert on the printed page notations regarding the point of contact between bow and string, or would you teach the principles and leave the applying of them to the pupil's own imagination and understanding?"
I. S., New York

We all know that scales and arpeggios are the foundation of a solid technique on any instrument—except perhaps the ukulele! But, for a violinist, so are most of the Ševčík books. If I knew the stage of advancement of the pupils you had in mind, it would be easier for me to give you a plain and succinct answer.

If they are still working in the first position, I would suggest that you assign one scale at each lesson together with the arpeggio sequence starting on the same key-note in Ševčík's Op. 1, Book 1. One line of the first double-stop section can be given at the same time, for the earlier a student becomes acquainted with double-stops the more fluent will be his later technique.

If your pupils are already learning to shift, you can follow much the same procedure. For them I would suggest the Schradieck Scale Studies (Schirmer edition) and the third book of Ševčík Op. 1. The way the scales are given in chromatic sequence in the Schradieck book makes the teaching of shifting and the positions quite an easy matter; while the use of sections 3 and 4—later 5 and 7—in Ševčík will train the student to move fluently from one position to another. The idea that a pupil must learn each position separately, and then, when he is familiar with them all, learn to shift between them, is quite exploded. Nowadays we know that the sooner a pupil begins to shift up to the fifth and seventh positions, given a good ear, the sooner he will acquire an easy familiarity with the fingerboard.

For a pupil who is playing in the positions but who has limited practice time, I suggest that you assign three scales—the major, and the parallel melodic and harmonic minors—for each lesson, and with them the corresponding arpeggios in the Ševčík book. Don't be upset if this assignment is not thoroughly learned by the next lesson; if it has been fairly well prepared, assign the next key, for the study of any scale or arpeggio helps all the others. By the time the student has gone through all the keys he will be playing scales and arpeggios very creditably. But

I do advise you to use the Schradieck method of starting with the G scales and progressing chromatically upward. It introduces the higher positions more naturally than any other method.

(2) If a student has no natural staccato, then it is better to teach him the controlled staccato at first. While he is working on it, a natural, rapid staccato is likely to appear at any time. But be sure to let him learn the staccato gradually. If this principle is followed, he will not be possessed by the mental hazard that prevents many violinists from acquiring a good staccato.

The Up-bow staccato is essentially the result of two coordinated motions: (A) a series of very small Up-bows made by the forearm, and (B) a coordinated series of accents made by the Rotary Motion of the forearm.

The student must first gain control of motion A. The bow should be placed on the string not less than three inches from the point, and the forearm turned noticeably inward, so that the bow may grip the string firmly. Then, in a succession of short, evenly-spaced Up-bows, *without relaxing the pressure on the string*, the bow should move slowly towards the middle. At first the notes may not be rhythmic and even; in that case, a slow tempo must be continued until they are completely controlled. As soon as a fair degree of control is gained, the student's aim should be to decrease gradually the amount of bow used for each note, in this way increasing the number of notes that can be played before the middle of the bow is reached.

Motion B is nothing more than a series of Up-bow accents identical with those made in the playing of the martelé. But these accents must be coordinated with the short Up-bows of Motion A, and therein lies the nub of the difficulty in acquiring a good staccato.

Very often a clearly-articulated and brilliant staccato will evolve of itself while the student is working on Motion A. If it does,



Concerning Scales, Arpeggios, and Staccato Bowing

he can be thankful; if it doesn't, he must proceed to Motion B—and be patient. Given patience and thoughtful practice, the genuine staccato can be acquired. It may take a week, a month, or a year; but when the student has a good staccato he won't regret the time spent in acquiring it.

(3) Personally, I would not mark on a pupil's music whether he should play near the bridge or near the fingerboard. The matter of tone-coloring is much too subtle, so much the result of the player's innate feeling, to be pinned down so mechanically. And how could you indicate those innumerable occasions when the bow must go a half-inch nearer the bridge for a note or two and then back to its original point of contact?

Much better would be to arouse in the student an interest in tone coloring, by description and demonstration; and then, after giving him a thorough grounding in the necessary principles, to let him experiment for himself—subject to your weekly check-up. After he has explored these principles for a week or two—scale practice, a whole bow to each note, is the best medium—give him one or two purely melodic solos to work out by himself. When he brings them to you, you can check on his awareness of the appropriate expression and the means employed to bring it out. Then you have your chance really to go to town on the subject! But do it by means of words and demonstration, not by marks on the music.

Pointers on Summer School Teaching

"I'm in the middle of my first experience of summer school teaching, and I'm up against some problems. It is a five-week session, and a number of my pupils never studied with me before and won't after the session is over. I find I can't handle them as I would my regular pupils, the time being so short. How should I work with them? ... I know (Continued on Page 63)

Adventures of a piano teacher

Rapid rotation,
persistent resisters,
and other questions

By GUY MAIER



A STUDENT ASKS: "When does a pianist apply the attack by stroke, attack by weight or attack by pressure?"

Never! No one should ever attack the piano. Such hideous terms set up ugly images which pave the way for unmusical thumping. Instead of "attacking" our instrument, why not apply weight approach or stroke touch? How many players think of pianistic stroke in its meaning of gently rubbing or caressing? It usually means striking or whacking. Yet, the most beloved players of the past and present, Paderewski, Gabilowitch, de Pachmann, Hess, Novaes—to name a few—have always employed such stroking in their matchless cantabile playing . . . Out with all those degrading terms!

Another pianist wants to know whether D or D-sharp is "correct" in the right hand of the last measure of Chopin's B Major Nocturne, Op. 32, No. 1 . . . This is one of the many disputed spots in Chopin's music. Some editions give D, others D-sharp. This stems from Chopin's habit of sending manuscripts of the same compositions to his various English, French and German publishers with textual contradictions. Then later, to add to the confusion, he frequently altered copies of these editions brought to him by his students. So, since there is no final authority, you must make your own justification. In this Nocturne I play D natural since the sudden dramatic (and tragic) recitative which begins five measures from the end completely disrupts the loveliness and languor of the preceding B major key. How would anyone want to finish the Nocturne's harsh, fateful measures with a bland B Major triad?

RAPID ROTATION

A perplexed player wants to know "how it is possible to use rotary movement in the

rendition of rapid passages" . . . scales, arpeggios, octaves, etc. He thinks rotation is only practical in slow playing.

Well, that's too long an assignment for this page; but almost any good pianist knows that well coordinated, smooth, forearm rotation makes playing easier, and gives better rhythmic flow and longer endurance. Rapid rotation isn't necessarily visible to the onlooker, but can nevertheless be applied in generous quantities.

Poor pianists play perpendicularly—that is, their arms and fingers "strike" the keys straight down from above. The playing of good pianists, on the contrary, has a slight sideward approach to the key tops, almost like shaking marbles from the sleeve.

Whenever one of those harsh, perpendicular-hitting students hurt his ears Artur Schnabel used to say, "Your playing will sound much better if you approach the piano this way" . . . whereupon he would make gentle, molding motions over the keyboard, like kneading dough or patting butter.

Pianists should study Matthay's treatises on rotation to learn to apply it for speed. But beware! Excessive visible forearm rotation tends to substitute arm movements for finger tip control. The function of the muscles of the forearms and full arms is to free and to reinforce the fingers. When arms supplant fingers the result is always weakness, unevenness, insecurity.

PERSISTENT RESISTERS

Here are a few of the things I have found that piano practicing students resist. They apply to advanced pianists as well as beginners and intermediate graders:

Pianists refuse to . . .

1. Practice sitting comfortably in a strong, squeakless straight-backed chair instead of trying to use those atrocious and

unhygienic benches.

2. Practice with the entire cover of a brilliant grand piano closed. To play on a strident piano in a small room with the cover up invites false, distorted tone quality and quantity. Often it is wise to shut even the front portion of the cover. Take out the music rack, close the entire top and put the rack outside over the cover.

3. Start practicing immediately upon sitting down before the instrument instead of wasting ten minutes to an hour "warming up." Concentrated practice periods should be sharply separated from the times in which a pianist just "fools around" or plays.

4. Practice almost always without using pedal. The constant use of damper pedal wreaks infinite harm by substituting thick, messy sound for finger clarity and by creating hazy instead of clean cut images of the music. To "keep the music clear in your ear" (good slogan!) take your foot off that damper pedal. If necessary fasten your right leg by a belt strap to the leg of the chair. Otherwise it'll creep up to the pedal every time!

5. Practice without looking at hands or keyboard . . . If students did this for part of every practice period they would gain in security and ease, would not hit the keys and would hear the sounds they produce. In short, practicing without looking gives relaxed, listening security to a pianist's playing.

6. Drop arms frequently to lap between measures, phrases, repetitions, to rest there, clear the ears through silence and give time to decide why and how a repetition is to be made.

7. Stand up, walk around the room every five or ten minutes, inhaling deeply, exhaling sharply. This changes the posture and relaxes mind and muscles.

8. Memorize and practice the hands separately to hear the divided sound and know the texture of each hand. Students refuse to do this, especially after a piece is learned when it is even more important to practice hands singly. Again, this will "keep it clear in your ear." No piece spoils or becomes shaky if pianists form the habit of practicing the hands separately.

ATTENTION SPANS

It's high time somebody called the bluff of so-called educational authorities on the subject of the attention spans of children. Why arbitrarily limit primary school children to brief periods of concentrated enjoyment? A youngster will listen to music completely absorbed so long as it is stirring, stimulating and vital. The fallacy of the theory of short attention spans has been proven over and over again in my classes for young players. Six and eight year old children take the long sessions completely in their stride. There are no very great signs of restlessness (Continued on Page 63)

No. 410-41015*

Tango

("Adios Muchachos")

Well-marked, clean-cut rhythm should characterize this number. Observe all dynamic markings very carefully. A nice contrast in touch and tone is called for in the brief singing passage for left hand set against the staccato chords of the right hand. Grade 3 1/2.

JULIO SANDERS

Allegretto (♩:60)

*From "Pianorama of the World's Favorite Dances" arr. by Dennis Agay.
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A Song of India

Chanson Indoue

A piano arrangement of a widely-known song, this number gives opportunity for some very expressive playing. Smoothness and clarity should prevail in the passages in thirds, while underneath always is the broken chord accompaniment of the left hand. Observe all dynamics carefully. Grade 5.

N. RIMSKY-KORSAKOW

Andantino (♩ = 84)

The first system of the musical score for 'A Song of India' is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andantino' with a quarter note equal to 84 beats per minute. The music features a melody in the right hand and a broken chord accompaniment in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). Fingerings are indicated with numbers 1-5. Pedal markings include 'Ped. simile'. The system concludes with a measure marked with an 8, indicating an eighth note.

The second system of the musical score continues the piece. It maintains the same key signature and time signature. The tempo remains 'Andantino'. The music includes various dynamics such as *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). Performance instructions include 'non legato' and 'espressivo'. The system ends with a measure marked with an 8, indicating an eighth note.

The Magic Pool

This melodious number provides opportunity for very effective finger work. Watch the dynamics carefully, and follow pedal marks. Tone coloring is important here. Grade 4.

Allegretto

ALEXANDRE MEDNIKOFF

First system of the musical score for 'The Magic Pool'. It consists of two staves (treble and bass clef) in 4/4 time. The tempo is marked 'Allegretto'. The key signature has two flats (B-flat and E-flat). The first measure is marked with a piano (*p*) dynamic. The score includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The second measure has a 'ritard.' (ritardando) marking above the right hand (RH) and 'L.H.' (left hand) below. The third measure is marked 'a tempo' and 'p' (piano). The fourth measure is marked 'f rubato' (forte rubato). The fifth measure is marked 'dim. poco a poco' (diminuendo poco a poco) and 'grazioso' (grazioso). The sixth measure is marked 'ritard.' (ritardando). The seventh measure is marked 'Allegro furioso' (Allegro furioso). The eighth measure is marked 'mp' (mezzo-piano). The ninth measure is marked 'cresc.' (crescendo). The tenth measure is marked 'f' (forte). The eleventh measure is marked 'mp' (mezzo-piano). The twelfth measure is marked 'cresc. poco a poco' (crescendo poco a poco). The thirteenth measure is marked 'f' (forte). The fourteenth measure is marked 'pp' (pianissimo). The fifteenth measure is marked 'pp' (pianissimo). The sixteenth measure is marked 'pp' (pianissimo). The seventeenth measure is marked 'pp' (pianissimo). The eighteenth measure is marked 'pp' (pianissimo). The nineteenth measure is marked 'pp' (pianissimo). The twentieth measure is marked 'pp' (pianissimo). The twenty-first measure is marked 'pp' (pianissimo). The twenty-second measure is marked 'pp' (pianissimo). The twenty-third measure is marked 'pp' (pianissimo). The twenty-fourth measure is marked 'pp' (pianissimo). The twenty-fifth measure is marked 'pp' (pianissimo). The twenty-sixth measure is marked 'pp' (pianissimo). The twenty-seventh measure is marked 'pp' (pianissimo). The twenty-eighth measure is marked 'pp' (pianissimo). The twenty-ninth measure is marked 'pp' (pianissimo). The thirtieth measure is marked 'pp' (pianissimo). The thirty-first measure is marked 'pp' (pianissimo). The thirty-second measure is marked 'pp' (pianissimo). The thirty-third measure is marked 'pp' (pianissimo). The thirty-fourth measure is marked 'pp' (pianissimo). The thirty-fifth measure is marked 'pp' (pianissimo). The thirty-sixth measure is marked 'pp' (pianissimo). The thirty-seventh measure is marked 'pp' (pianissimo). The thirty-eighth measure is marked 'pp' (pianissimo). The thirty-ninth measure is marked 'pp' (pianissimo). The fortieth measure is marked 'pp' (pianissimo). The forty-first measure is marked 'pp' (pianissimo). The forty-second measure is marked 'pp' (pianissimo). The forty-third measure is marked 'pp' (pianissimo). The forty-fourth measure is marked 'pp' (pianissimo). The forty-fifth measure is marked 'pp' (pianissimo). The forty-sixth measure is marked 'pp' (pianissimo). The forty-seventh measure is marked 'pp' (pianissimo). The forty-eighth measure is marked 'pp' (pianissimo). The forty-ninth measure is marked 'pp' (pianissimo). The fiftieth measure is marked 'pp' (pianissimo). The fifty-first measure is marked 'pp' (pianissimo). The fifty-second measure is marked 'pp' (pianissimo). The fifty-third measure is marked 'pp' (pianissimo). The fifty-fourth measure is marked 'pp' (pianissimo). The fifty-fifth measure is marked 'pp' (pianissimo). The fifty-sixth measure is marked 'pp' (pianissimo). The fifty-seventh measure is marked 'pp' (pianissimo). The fifty-eighth measure is marked 'pp' (pianissimo). The fifty-ninth measure is marked 'pp' (pianissimo). The sixtieth measure is marked 'pp' (pianissimo). The sixty-first measure is marked 'pp' (pianissimo). The sixty-second measure is marked 'pp' (pianissimo). The sixty-third measure is marked 'pp' (pianissimo). The sixty-fourth measure is marked 'pp' (pianissimo). The sixty-fifth measure is marked 'pp' (pianissimo). The sixty-sixth measure is marked 'pp' (pianissimo). The sixty-seventh measure is marked 'pp' (pianissimo). The sixty-eighth measure is marked 'pp' (pianissimo). The sixty-ninth measure is marked 'pp' (pianissimo). The seventieth measure is marked 'pp' (pianissimo). The seventy-first measure is marked 'pp' (pianissimo). The seventy-second measure is marked 'pp' (pianissimo). The seventy-third measure is marked 'pp' (pianissimo). The seventy-fourth measure is marked 'pp' (pianissimo). The seventy-fifth measure is marked 'pp' (pianissimo). The seventy-sixth measure is marked 'pp' (pianissimo). The seventy-seventh measure is marked 'pp' (pianissimo). The seventy-eighth measure is marked 'pp' (pianissimo). The seventy-ninth measure is marked 'pp' (pianissimo). The eightieth measure is marked 'pp' (pianissimo). The eighty-first measure is marked 'pp' (pianissimo). The eighty-second measure is marked 'pp' (pianissimo). The eighty-third measure is marked 'pp' (pianissimo). The eighty-fourth measure is marked 'pp' (pianissimo). The eighty-fifth measure is marked 'pp' (pianissimo). The eighty-sixth measure is marked 'pp' (pianissimo). The eighty-seventh measure is marked 'pp' (pianissimo). The eighty-eighth measure is marked 'pp' (pianissimo). The eighty-ninth measure is marked 'pp' (pianissimo). The ninetieth measure is marked 'pp' (pianissimo). The hundredth measure is marked 'pp' (pianissimo).

Second system of the musical score for 'The Magic Pool'. It consists of two staves (treble and bass clef) in 4/4 time. The tempo is marked 'Lento assai' (Lento assai). The key signature has two flats (B-flat and E-flat). The first measure is marked with a piano (*p*) dynamic. The second measure is marked 'strepitoso' (strepitoso). The third measure is marked 'allargando' (allargando). The fourth measure is marked 'fff' (fortississimo). The fifth measure is marked 'subito calmato' (subito calmato). The sixth measure is marked 'allarg. ed espr.' (allargando ed espr.). The seventh measure is marked 'ritard.' (ritardando). The eighth measure is marked 'Tempo I' (Tempo I). The ninth measure is marked 'p' (piano). The tenth measure is marked 'f' (forte). The eleventh measure is marked 'pochetto ritard.' (pochetto ritardando). The twelfth measure is marked 'a tempo' (a tempo). The thirteenth measure is marked 'p' (piano). The fourteenth measure is marked 'volante' (volante). The fifteenth measure is marked 'mp' (mezzo-piano). The sixteenth measure is marked 'sospirando' (sospirando). The seventeenth measure is marked 'diluyendo e ritard.' (diluyendo e ritardando). The eighteenth measure is marked 'pp' (pianissimo). The nineteenth measure is marked 'pp' (pianissimo). The twentieth measure is marked 'pp' (pianissimo). The twenty-first measure is marked 'pp' (pianissimo). The twenty-second measure is marked 'pp' (pianissimo). The twenty-third measure is marked 'pp' (pianissimo). The twenty-fourth measure is marked 'pp' (pianissimo). The twenty-fifth measure is marked 'pp' (pianissimo). The twenty-sixth measure is marked 'pp' (pianissimo). The twenty-seventh measure is marked 'pp' (pianissimo). The twenty-eighth measure is marked 'pp' (pianissimo). The twenty-ninth measure is marked 'pp' (pianissimo). The thirtieth measure is marked 'pp' (pianissimo). The thirty-first measure is marked 'pp' (pianissimo). The thirty-second measure is marked 'pp' (pianissimo). 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The fifty-first measure is marked 'pp' (pianissimo). The fifty-second measure is marked 'pp' (pianissimo). The fifty-third measure is marked 'pp' (pianissimo). The fifty-fourth measure is marked 'pp' (pianissimo). The fifty-fifth measure is marked 'pp' (pianissimo). The fifty-sixth measure is marked 'pp' (pianissimo). The fifty-seventh measure is marked 'pp' (pianissimo). The fifty-eighth measure is marked 'pp' (pianissimo). The fifty-ninth measure is marked 'pp' (pianissimo). The sixtieth measure is marked 'pp' (pianissimo). The sixty-first measure is marked 'pp' (pianissimo). The sixty-second measure is marked 'pp' (pianissimo). The sixty-third measure is marked 'pp' (pianissimo). The sixty-fourth measure is marked 'pp' (pianissimo). The sixty-fifth measure is marked 'pp' (pianissimo). The sixty-sixth measure is marked 'pp' (pianissimo). The sixty-seventh measure is marked 'pp' (pianissimo). The sixty-eighth measure is marked 'pp' (pianissimo). 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The eighty-seventh measure is marked 'pp' (pianissimo). The eighty-eighth measure is marked 'pp' (pianissimo). The eighty-ninth measure is marked 'pp' (pianissimo). The ninetieth measure is marked 'pp' (pianissimo). The hundredth measure is marked 'pp' (pianissimo).

Gardens by Moonlight

One who is well drilled in scales should have no difficulty with this piece. These are beautiful "gardens by moonlight" and the tone picture should be properly descriptive. The broken chords in the left hand of the *Più mosso* section require clarity and evenness to be effective. The same may be said of the measures with alternate fourths and fifths. Grade 4.

MARY W. HOTCHKISS

Andante tranquillo

Andante tranquillo

f *p* *mf* *dim. poco a poco*

a tempo

rit. *pp* *p* *f*

Più animato

f *p* *poch. rit.*

Tempo I

mp espr. cresc. *poco a poco* *poch. rit.* *f dim. poco a poco*

Più mosso

rit. *pp* *p* *f*

f *p*

f dim. poco a poco *molto sostenuto*

giocoso *agitato*

p rapido *f* *p*

Tempo I

rit. *p* *f* *calando pp*

Sparkles

Agile finger work and careful pedaling are called for in this little number. The interpretation should "sparkle." Grade 3.

ELLA KETTERER

Allegro (♩=120)

f *L.H.* *f* *mp* *p* *f* *ff* *f* *L.H.* *f* *L.H.* *f* *L.H.* *rit.* *L.H.* *D.S. al Fine*

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Beneath a Southern Moon

A Serenade

Good practice in playing thirds is provided in this number in serenade style. Be sure to give a good accent and keep the rhythm steady. Grade 3.

FREDERICK A. WILLIAMS, Op. 163

Allegretto (♩=80)

mf *simile* *f* *1st time only* *Last time* *rall.* *Fine* *p* *f* *mf* *f* *mf* *f* *D.S. al Fine*

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35

Skaters in the Starlight

Note the direction, "moderato, with graceful rhythm," and let this guide the interpretation. In the second section the chord clusters together with the left hand finger work should receive careful attention. Grade 3.

Moderato, with graceful rhythm (♩ = 116)

ROBERT SYD DUNCAN

1. *mf* *poco rit.* *mf* *rubato* *a tempo* *L.H.* *poco rit.* *poco* *accel.* *poco rit.* *poco accel.* *a tempo* *poco rit.* *Last time to Coda* *f* *L.H. mf* *p* *pp* *mp* *poco* *poco*

Wild Horses

SARA FREED

Allegro (♩ = 96)

1. *mf* *poco rit.* *mf* *rubato* *a tempo* *L.H.* *poco rit.* *poco* *accel.* *poco rit.* *poco accel.* *a tempo* *poco rit.* *Last time to Coda* *f* *L.H. mf* *p* *pp* *mp* *poco* *poco*

Scotch Heather

SECONDO

MOLLY DONALDSON

Brightly, in strict rhythm (♩ = 138)

3 4 3 2 1 5 3

f

f R.H.

R.H.

L.H. 2 3

p a little softer

ff

sempre ff

* From "Piano Partners"

Chansonette

CHARLES E. OVERHOLT

Allegretto vivace (♩ = 108)

VIOLIN

PIANO

mp

p

poco rit.

a tempo

cresc.

f

poco rit.

a tempo

cresc.

poco rit.

a tempo

Poco meno mosso

p

Poco più mosso

cresc. *ff* *allargando*

cresc. *ff allargando*

sul G

a tempo *mf* *rit.*

Tempo I *mp* *p*

poco rit. *f* *pizz.*

cresc. *f* *poco rit.* *f*

No. 110-18868

Grade 2.

The Chariot Race

ROB ROY PEERY, Op. 17, No. 5

Allegretto (♩: 144)

f *sempre stacc.*

Fine

D. S. al Fine

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Dream Tune

WALTER ROLFE

Tempo di Valse (♩: 54)

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To the Hunt!

MAE-AILEEN ERB

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D. S. al Coda

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Soldiers at Play

LOUISE E. STAIRS

Tempo di marcia (♩: 96)

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To Market!

FRANCES M. LIGHT

Moderato (♩: 52)

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Viennese Melody

ANNE ROBINSON

Gracefully (♩ = 42)

The Joys of Sonata Playing

(Continued from Page 11)

interpreting of this form of music.

One of the first sonatas I played, and for which I have an enduring affection, is the Schubert Sonatina in D Major. It was at one of these chamber music afternoons, when I was five or six years old, that I gained "the pearl of great price," becoming a new element in our musical group by playing the Sonatina with my mother at the piano.

Another tender recollection is bound up for me with the two-movement Sonata in E Minor of Mozart. My parents had invited as my partner in this work a young girl, twelve years old, daughter of a professor of piano in Marseilles who was a friend of my father. My first reaction was one of scorn and anger. To expect me, who had joined with adult performers in playing sonatas and quartets—for already I had explored all forms of chamber music—to expect me to perform with an infant was, I thought, to place a decidedly low value on my worth. But it so happened that, after several rehearsals with the very charming and very gifted young artist, I fell completely in love with her and my only wish was to continue in-

definitely to play our sonatas, that adorable form of music which enables two souls to join and communicate.

Another important date in my always intimate association with the sonata form occurred several years ago. In 1942, quite by chance, I was spending the summer at Great Barrington, Massachusetts, where Robert and Gaby Casadesu were holding their Fontainebleau Classes. Two neighboring houses, a violin and a piano, a mutual love of chamber music, and in addition a friendship—thus began a collaboration which has brought the greatest pleasure.

I remember well the hot and humid summer afternoon when we made our debut with a sonata of Mozart, consigning to a thousand devils the temperature of the dog-days, and cursing the fire of enthusiasm which heated us still more. The Mozart sonata was followed by another Mozart sonata. The Mozart sonatas were followed by Beethoven, by Schumann, Brahms, Franck, Debussy, and our impressive final scene, after four or five hours during which we had played 15 sonatas, found us

panting with fatigue and pleasure and dripping like "gargoulettes" (earthenware pots in which water is cooled by evaporation and which are always covered with large drops of water).

It was also during one of these summers, the year his daughter Thérèse was born, that Casadesu wrote the lovely sonata which he dedicated to me, which I enjoy so much and which will always evoke for me the memory of the delightful summers we passed at South Egremont in perfect musical and spiritual communion. We gave the first performance of the sonata before an enthusiastic and discerning audience of students assembled in the concert hall of the school at Great Barrington. The first New York performance took place at the Bohemian Club.

I should now like to list the sonatas which I love best, either for musical reasons or for the memories they hold for me. What a difficult choice it is, and how many there are which could replace those which I am putting in my list! I am not listing them in order of merit, since I cannot and do not wish to eval-

uate them. There are dozens in the literature of violin sonatas which are immortal masterpieces. The following are chosen rather for the memories they hold and the emotions which they evoke for me:

Sonatina in D Major—Schubert (My first sonata, recalling all my youth)

Sonata in E Minor—Mozart (My first love)

Sonata in A Major—Casadesu (The sonata of friendship)

D Minor Sonata—Brahms

A Major Sonata—Franck

Sonata—Debussy

Sonata in G Major, No. 10—Beethoven

A Major Sonata—Bach

"Devil's Trill" Sonata—Tartini

"Kreutzer" Sonata—Beethoven

I force myself to stop, even though I may be criticized for passing over in silence all the others which come crowding into my mind, adorned with beauty and eloquence that make them a galaxy of masterpieces.

And now I urge you who love music not to deprive yourselves of the marvellous joys of sonata-playing. If you do not play a musical instrument, learn to play one as quickly as you can, in order to experience the serene pleasure to be derived from chamber music. Those to whom this pleasure is unknown are shutting off from themselves a portion of the earthly Paradise.

THE END

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TEACHING MUSICIANSHIP

(Continued from Page 22)

notation for repeated visual patterns, found out how the patterns were repeated in different pitch sequences, picked out the scale patterns, chord patterns, rhythmic patterns and really understood what we were going to work with. I played the basic rhythmic patterns and the basic melodic patterns, so that she would understand them in relation to complete musical "wholes" forming in her mind, and away we went. Only the last page caused trouble, not because it is harder to read, but because she could not manipulate her fingers fast enough to keep the tempo going; but she likes the composition, feels the build-up musically, and understands the construction of the piece much as Grieg must have thought it out as he was writing it.

Some teachers have always taught in this way, but I was never fortunate enough to have one. I can't remember any teacher ever analyzing a composition by patterns in sound, sight or otherwise, excepting in isolated examples. They never taught me the "whole" composition, but

just parts of it. They left it up to me to get the overall grasp of the composer's intentions.

Most piano teachers assign so much material for practice that the student bogs down in notes, symbols, fingering, counting, to such an extent that the musical values elude him. Wouldn't it be better to teach the student to understand one or two small compositions completely and in every way possible (excepting only harmonic analysis by chord name which is too involved for beginners), than to assign several pieces to be figured out by letter spelling, arithmetical deciphering, number watching (fingering) and then leave the student to muddle through as best he can?

Our spectacles are right on the end of our noses if we can only learn to use them. Music is something to be heard, but if we can teach students to see notation musically, they should be able to hear it better musically, and as a result play with more understanding and musicianship.

THE END

THE FINE ART OF PLAYING ORGAN PEDALS

(Continued from Page 24)

supplement would benefit almost any of us. If one goes through Mr. Dunham's exercises carefully and conscientiously, and masters them one after another, he will have acquired sufficient technical facility to cope with nearly any problem that may come up in performance.

Mr. Dunham's book is excellent

and helpful because of its wide scope and its clear, logical presentation of the problems of pedal-playing. It is a worth-while addition to the literature of organ-study books. I am sure that many organists will have reason to be grateful to Mr. Dunham for his lucid approach to pedal-playing.

THE END



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MUSIC EDUCATION IN ELEMENTARY SCHOOLS

(Continued from Page 19)

methods of finding intervals, such as association with intervals in familiar melodies. Again we are employing the use of a crutch. The do re mi system is good in that the syllables are singable. It is good to use as a means to an end, but it is assuredly not an end in itself.

A problem in elementary education which gives considerable trouble is that of the monotone voice. Actually a true monotone is rare as it is more often merely a less sensitive ear. The usual answer to the problem is to seat those who do not hear pitch too well toward the front of the room and let the rest of the class sing through them. This is probably as good a practice as any. However, if the conscientious music teacher will take those few children (the percentage is not high) and give them a few minutes' ear training, apart from the class, she will be amazed at the results. Too often these pupils are patiently borne with in the hope that they will eventually, by some magic, improve, or that they will pass on to some other teacher.

If the classroom teacher herself is giving the music instruction, correlation often works in quite neatly. If a special teacher handles only music instruction it is quite difficult to correlate the music program with the grade teacher. It may be granted that there is value in correlation, but whether it is as valuable as it has been purported to be is a moot question. True, many historical songs may be sung when the group is studying a certain era in history, but if the song is good music in itself, it is worth singing anytime. Then, too, the alert music teacher can quite often, with a bit of background, create a correlated learning situation without waiting for it to arise as a need of the child.

Correlation in music has its weaknesses. Let us recognize that the truck driver is not going to listen to only truck driver's music, nor is the physician going to listen only to music with a medical theme. Occupation has less to do with individual music appreciation than does the aesthetic ear of the listener.

The aims and ideals of music education are too often couched in too general terms. Many music teachers are frustrated by the lack of concreteness in presenting music materials, a concreteness which can be had in other fields of study. It must be considered that most of our schools do not have access to large music libraries—either public or school owned—that facilities are limited, such as records and text-

books. Much is left to the initiative of the individual teacher.

Here are a few suggestions which if adapted will yield fruitful results: Open each music period with singing. Teach new songs both by rote and note, depending upon grade level or ends to be achieved. Schedule your time. An interesting method of adding zest to the music program is to allow each class definite time in which they may have their own talent shows in their own class. Many otherwise non-participating members will be eager to join in after the first few such shows. Let them sing what they choose, barring the ridiculous. It is a good place to find out wherein their interests lie. Let it be entirely student directed.

Devote another section of time to the theory of music from the fifth grade up. Teach the fundamentals of music. It need not be dull, as so many of these classes are. A good arithmetic teacher can make fractions interesting through application—why not note reading, dynamics and the like?

Give another specific period to music analysis. In this let the student participate. Grant that the average student's interest lies in current popular and cowboy tunes. Start from that. Many music educators are horrified at the thought of letting children sing such songs, and maintain that since that is what the child hears at home, his music period at school should be devoted to a study of the great music. That may be true, but we can spare a few minutes of our music time to go where the child is and grow with him from there. Such a course is sure to pay dividends.

Encourage pupils to bring to school copies of their favorite music, even if it be puerile. Let them bring the brassy, discordant records that are so much a part of their lives. Then with the student, analyze that music and together with him learn why it is not particularly good. Great progress can be made in the study of form, style, and countless other facets of music, through this method.

Many students will bring really good music. Analyze it comparatively. Whenever a student brings a record or a song, make it a part of the assigned requirement that he give an oral and written report on either the composer or performer. That is your wedge into a study of music history and the great people of that history. Through such an assignment, the student feels he has something to offer, not only in bringing his favorite music, but in telling

his classmates what he has learned of its history. It is a more practical approach than that in which the student assigned to give a report on some composer, gives a dry statement of birth and death dates and the fact that the composer wrote several operas or cantatas, and a lot of other biographical material which in such an application means nothing more to the student who is giving the report than that he has completed his assignment.

Through using the materials supplied by the student, the teacher is uncovering a vast wealth of otherwise unobtainable material.

If the school music library is at all adequate or if the nearest public library maintains a record collection, as many of them do, devote a period of time to a listening program. A brief summary of the mood of the music, or the story, or an interesting anecdote concerning the life of the composer should accompany such listening programs.

The music period must be one the child looks forward to, rather than one he dislikes. Give him good music, let him be an active participant, and consider that this is the modern age and a new approach is required.

THE END

SO YOUR CHILD WON'T PRACTICE

(Continued from Page 20)

SEVEN KEYS THAT WILL OPEN THE DOORS TO MUSIC

Assist your child with his practicing. Be generous with your interest and praise.

Credit each achievement with some form of recognition.

Develop the habit of daily practice. Encourage note reading, rather than playing by ear.

Facilitate note reading by a new piece to read each day.

Give interesting pieces, folk tunes and musical literature written for children. Each practice period will then hold a continued interest and not so much time will be spent on one tiresome piece.

It may take all seven keys to unlock your practice problem, but try them before giving up.

Music is one thing your child will never thank you for not giving him.

THE END

THE FLEXIBLE STAFF-PIANIST

(Continued from Page 10)

TV. And along with the skills themselves, you need the flexibility of being able to put to immediate use anything you've ever tried, often on the spur of the moment.

During my early days in radio, when it was not uncommon for the network lines to break, I had a free hour between assignments and went into an empty studio for a bit of private practice. Running relaxedly through a piece, I happened to look up and saw one of the announcers tiptoeing towards me. "Don't stop," he whispered; "keep on going—something went wrong, we've opened this mike, and you're now on the air!"

When "Information, Please" was on NBC, I was assigned to the show. That meant furnishing a piano version of any music that came up on a question. I was told in advance which selections I'd have to play, but never knew exactly how I'd play them till the actual moment of the unrehearsed broadcast. Several times vocal-celebrity guests would feel the urge to lift their voices, and if the key in which I played was unsuitable, I'd have to transpose. Once when a singer sang with me, he was reminded of another beautiful song, not on the prepared list, and sang

a bit of that to a highly improvised accompaniment. If the question involved bits from symphonies, I'd have to arrange them for piano. When Artur Schnabel was a guest, I always did extra practicing.

One of my most thrilling assignments occurred on the old RCA Victor Magic Key program. The broadcast in question involved a two-way pick-up from Europe. Paderewski, then abroad, began the *Moonlight Sonata* and carried it to a given point, at which I picked it up and finished the movement in the NBC studio in New York. And in between sessions with dance bands and popular vocalists, I practice for my performances with Toscanini.

Since I came to the network, the mechanical perfection of the lines has reduced the chance of breaks, the old stand-by pianist has become the staff-pianist, he works five days a week instead of seven on a better organized schedule, and he may be shifted at any moment from radio to TV and back again. But his basic requirements remain the same. He still needs the flexibility and the confidence to play any type of music, at any moment, in authoritative style.

THE END



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Organ Questions

Answered by FREDERICK PHILLIPS

• Last year a gift of Carillon Bells was made to the church where I am organist. The first set was rather unsatisfactory and was replaced by a second set which doesn't seem to be much better. No matter how they are used they seem to lack something. Originally there was a hymn played on the bells preceding the Prelude, and they were used for two responses during the service. Now the congregation wants to hear them more frequently. What would you suggest? In spite of the fact that they can't be played with the organ on account of the discord, the majority of the congregation can't seem to tell the two just don't go together. When I use the bells as a response I use very soft organ and medium bells, generally using Dulciana with 4 and 16 foot couplers. The donors of the bells take their complaints to other members of the church, and I only hear about the matter indirectly. They, too, are not musical people and don't seem to understand a musical answer. We are thinking of getting a new organ, and I wonder if the present bells could be set up in a new organ. Would the pitch of the bells be the same as an electronic organ? Could the organ be tuned to the pitch of the bells?
—E. M. W., Illinois

You are pretty much on the spot because one of the most technical phases of music is the study of harmonics, and this question has its basis entirely on this subject of harmonics, overtones and the like. Even to musicians it is not at all easy to understand, and more than difficult to explain to the laymen with much degree of success. Actually, it would take more space than is possible here to even give an intelligent summary, so we suggest that you refer to two books, which may be obtained either from the Presser Co., your local music or book dealer, or possibly available in your local library. In "Organ Registration" by Truette, there is a very excellent and complete chapter on the use of chimes in combination with organ, which you would find very useful. The other book is "Chimes and Electronic Carillons" by Paul D. Peery, and contains among many other things a complete scientific analysis of the bell tones, harmonics, etc., practical suggestions for most effective use of the bells, together with carillon arrangements of 31 hymns and other music. It

would be necessary to more or less digest this entire study of bell tones, overtones and harmonics to properly understand the peculiarities which make the tones seem discordant, and to explain these matters to others. These books will help a lot. There would seem to be no reason why the present bells could not be installed in a new pipe organ, and many electronic organs are built with provision for chimes, so we do not believe there would be any difficulty there. As to pitch, both the electronic bells and organs are now being made on the same standard pitch used by all instruments, so there would be no necessity for special tuning.

• I am wondering if any book has been published giving the pronunciation of organ stops.

—K. H., Michigan

We have been unable to find a dictionary giving the pronunciation of organ stops. The Pocket Music Dictionary, by Elson, gives the pronunciation of quite a few, but it is by no means complete.

• I would like to build a small home organ. Could you send me a list of books on the subject, and the names of companies who could supply the necessary materials.

—P. L., Illinois

The only book we know covering this subject is "How to Build a Small Two Manual Chamber Pipe Organ" by Milne, but this has been out of print for years, and we doubt if a copy would be available even in any of the libraries to which you might have access. The American Organist (a magazine devoted to organ interests) had a series of articles by Forman which might help you to some extent. They were as follows: September 1949, page 307 (Manuals and Stops); October 1949, page 344 (Stop Controls); December 1949, page 444 (Costs, etc.); January 1950, page 23 (Stop List); February 1950, page 70 (Pipes); March 1950, page 99 (Wiring). There was also an article on page 387 of the November 1949 issue by Abbott on a "Home Made Organ." If these magazines are not to be found in your local library, write to the publishers—Organ Interests Inc., Richmond, Staten Island 6, New York City. For organ parts we suggest the firms whose addresses we are sending you.

Violin Questions

By HAROLD BERKLEY

DOUBLE TRILL IN PAGANINI

Miss K. K., Thailand. I was glad to hear from you, and I hope that very soon you will be receiving ETUDE regularly. The double trill you mention in Paganini's third Caprice can be accurately played by very few people. If, as is likely, you have a small hand, it is not probable that you can ever play it. Be content to trill with the second finger only.

TO DISPOSE OF A VIOLIN

Mrs. A. W. M., Michigan. You should take or send your Maggini-labeled violin for appraisal to William Lewis & Son, 30 East Adams Street, Chicago, Ill. or Kenneth Warren & Son, 28 E. Jackson Blvd., Chicago. For a small fee, either firm will give you a reliable appraisal and advise you on the best means of disposing of the violin. I should warn you that there is very little likelihood that the instrument is genuine. Few real Maggini's are to be found in the world today.

E STRING WHISTLES

A. J. L., Maine. It not infrequently happens that the open E string whistles when one comes to it quickly from the A string. There are two or three reasons for this. The most common are (a) that the bow is not touching the string quite firmly enough at the moment of contact, and (b) that the string is old. When a wire E string has been in use for some months, its playing surface becomes unevenly worn. Some sections of this surface are quite flat while others remain fairly rounded. It is not surprising that a string in this condition will not respond quickly. An E string that is in use for two or three hours a day should be replaced every three months or so.

SELF-HELP HINTS

F. W. B., New Jersey. I see no reason at all why your ear condition should have any detrimental effect on your playing. The fact that one ear is better than normal offsets the fact that the other is weak. You may have some little difficulty detecting slight differences in tone color, for two ears give a "perspec-

tive" of hearing in the same way that two eyes give perspective in sight, but for all practical purposes of true pitch and tone quality there is no need for you to worry. (2) Books that would help you are: "Practical Violin Study" by Frederick Hahn, "The Art of Violin Playing" by Carl Flesch, and my own "Modern Technique of Violin Bowing." But anyone as keen on violin playing as you are should be taking lessons. Surely a man in your position could find the time to take a lesson from a good teacher once in two weeks. As you are not concerned with a soloist's career, that would be sufficient. The books I mentioned above can all be obtained from the publishers of ETUDE.

PSYCHOLOGY OF TRUE VIOLIN PITCH

B. E. G., New York. Thank you for your most interesting letter on the psychology of true violin pitch, and related matters. It is too bad that I do not have sufficient space in my columns to quote your letter at length. I believe, with you, that a violin ear can be developed by a careful teacher who uses a sensitive approach, for very few children who are musical have no ear for relative pitch. As regards bowing, a good right arm technique is not hard to develop if the teacher is willing to apply himself and give some thought to the problems of the individual pupil.

LABELS EASILY IMITATED

Mrs. S. J. C., Pennsylvania. The label inside a violin affords no real evidence of the origin or worth of the instrument. Labels can be so easily imitated. This is particularly true of the labels of Stradivarius. Facsimiles of his labels are to be found in violins not worth more than ten dollars; they are also found in excellent copies worth two or three thousand dollars. In which category your violin belongs, I have no means of knowing. The best advice I can give you is to take or send the instrument to William Moennig & Sons, 2039 Locust Street, Philadelphia. For a small fee this firm will give you a completely reliable appraisal, and will advise you on how you may best dispose of the violin.

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Junior Etude

Edited by Elizabeth A. Gest

Violin Sound Holes

By Leonora Sill Ashton

THE MEMBERS of Miss Day's music class were talking about their subject for the month, "Making Violins." Peter was to read his paper at the next meeting, and it was about the *sound holes* which give the tone to violins. This is what he wrote, and read at the meeting:

"All musicians know that on the top of a violin are two holes, one on each side of the bridge. These holes are of the greatest importance because they control the air which is contained in the body of the violin.

"When the bow is drawn across the strings the vibrations are governed and measured by these holes, which enable the vibrations to enter the instrument. Naturally, they are called sound holes. The need for sound-holes in stringed instruments was discovered longer ago than history is able to tell. On an

cient Egyptian monuments carvings are sometimes found of what look like guitars. These have small round holes close to the strings. Pictures of later stringed instruments show as many as six round holes pierced in the top of a small instrument.

"Then, about the year 1500, someone discovered that the shape of the holes made a great difference in the tone of the instruments, and experiments were made in shaping the holes. First, the holes were made in the shape of a C,

sometimes turned outward and sometimes inward. Then they were made in the shape of an F, and finally like an S. This hole was called the *flaming sword* hole.

"The greatest violin maker at this time was Andreas Amati of Cremona, Italy. He was the one who best understood what changes in tone were made by the different shaped holes. He studied and experimented to find out how large the openings should be and what shape to produce the best tone, and exactly where they were to be placed. For instance, he discovered that the F-holes, if placed too far apart, produced in the violin a very weak tone.

"Then someone tried covering the holes with paper to see what effect that would have, but it made it weaker than before, and flat. In the latter part of the seventeenth century, after many more experiments had been made, appeared the greatest violin maker who ever lived, Antonio Stradivari (1644-1737) also in Cremona, Italy. He had studied violin making with Amati.

"Stradivari kept the F shaped holes but discovered that an F hole with the center curved was the one that gave the perfect tone. He was a fine mathematician and through more study, he discovered that the size, shape and position of the holes must be governed by the length, breadth, height and thickness of the wood in the body of the violin. In addition to this, he experimented with treating the wood with varnish to increase its resonance. His pattern has been the

(Continued on next page)

Footwork in Music

HAVE YOU ever considered how important your footwork is in music? You may be more apt to hear it mentioned in athletics; for instance, in a newspaper account of a tennis match, a reporter might say, referring to one of the players, "He has a very strong forearm drive but his footwork is not good." And you would read something similar about other forms of athletics.

But what about footwork in music? A harpist must have extremely skillful footwork. Each string on a harp is connected to one of seven pedals, and it is by moving the pedals into notches, that flats and sharps are produced.

An organist has a big job in footwork—an entirely separate foot keyboard with large white

and black keys, and with a separate staff for the pedal part on the music page.

You have, no doubt, danced to the rhythm of the drummer in a dance band, who plays a drumstick with a foot lever while his hands manage the sticks of a small drum.

In piano playing the big job for the foot is pedaling, and many, many pianists have a lazy right foot when it comes to pedal work. Critics often have reason to say, "He has very excellent technic but his lack of skillful pedaling spoils his performance;" or, "Entirely too much good piano playing is ruined by bad pedal work."

Don't allow yourself to be criticized in this way. Be sure you do not develop a lazy right foot.

Who Knows the Answers?

Geography

(Keep score. One hundred is perfect)

1. Was Saint-Saëns born in Belgium or France? (5 points)
2. What city is the home of the famous Sistine Choir? (15 points)
3. In what country is the scene of Verdi's opera, Aida, laid? (5 points)
4. Which was the first city in the United States to have a symphony orchestra? (15 points)
5. Grieg was born in Bergen. In



- what country is this city? (5 points)
6. In which city in Germany did Bach teach Latin? (15 points)
7. In what city is Handel buried? (15 points)
8. From what country does the folksong melody, given with this quiz, come? (10 points)
9. In what country is Fingal's Cave located, for which Mendelssohn named his Overture? (10 points)
10. For what river is a famous Waltz named? (5 points)

Answers on next page

19 HAPPY NEW YEAR 52

"Happy New Year to you,"
Said old Father Time.
"For I bring you a present today;
It's the year '52
I'm bringing to you
With its lessons and practice and play.

If you count up the hours,
The days and the weeks,
You will find there are plenty, indeed;
So, do everything well,
And practice each day;
You will have as much time as you need."

VIOLIN SOUND HOLES

(continued)

model for violin-making ever since, and the instruments he made himself have remained for over three hundred years the most perfect violins that have ever been made."

"That's fine, Pete," said Miss Day, as he finished his paper on violin making. "At our next meeting," she continued, "we will hear more about Stradivari and his varnishes."

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 airmail, fifteen cents.

Dear Junior Etude:

Recently we had a pupils' piano recital here in Palembang, and all who took part are my mother's pupils. It was the first of its kind ever given here and we had a full house for an audience. I am enclosing a picture of the group. We are going to have a music theory exam, and we are studying hard for it. I thank you for sending me all the letters that came as a result of your publishing my letters some time ago in Junior Etude.

Evelyn Yap (Age 12), Indonesia

I am taking piano and singing lessons and am working to gain a scholarship which will take me to England to study. I also like to swim. I belong to a swimming club and am examiner of Life Saving. I do a fair amount of bicycle riding and play some tennis. I would like to hear from Junior Etude readers about my age.

Patsy Boyd (Age 17), New Zealand



Junior Pupils' Recital, Palembang, Indonesia

Ghan Loan Hiang, Ghan Swan Hiang, Ghan Joe Hiang, Sjam Isa, Asma Wehah, Sti Rohany Soedarto, Oey Giok Loen, Kay Sheldon, Elly Kassim, Thoeng Khin Yan, Chua King Tjoen, Evelyn Yap, Ernest Yap, Lim Siau Hoen, Lim Ping Hing, Foe Soei Ming, Deetje Gho, Tutti Akib, Mientje Gho, Gho Ah Non, Nani Kassim, Bong Ah Djin, Theresia Lim, Philip Lim, Lis Asaari, Lie Tjin Djun.

No contest this month. Kodak pictures will appear in future issues.

KODAK CONTEST

Prize Winners

- Class A,
Helen R. Bober (Age 17),
Canada
- Class B,
Melissa Haley (Age 12), Virginia
- Class C,
Lee Louise Onyett (Age 11),
Ohio

Honorable Mention for kodak pictures (in alphabetical order)

Billie Jean Bender, Ella Bents, Edna Mae Black, Emily Cummings, Adrian Buck, Agnes Cline, Blanche Carson, Merrill Dietz, Doris Drake, Marcia Drew, Ola Frank, Brenda Goza, Miriam Howells, George Jackson, Frieda Jenkins, Amy Lintz, Juanita Moylan, George Nelson, Sydney Oldham, Evelyn Olsen, Beth Ponder, Mary Roe, Georgiana Smaak, Evelyn Swan, Alicia Thompson, Allen Walker, Justine Williams, Carol Wright, Merle Yates.

Answers to Quiz

1. France; 2. Rome; 3. Egypt; 4. New York; 5. Norway; 6. Leipzig; 7. London; 8. Wales (All Through the Night); 9. Scotland; 10. Danube (The Beautiful Blue Danube, by Johann Strauss).

I am interested in serious symphonic music and chamber music. I play violin in several chamber and orchestral groups; enjoy composing and would like to do a great deal more. I would enjoy hearing from others.

Eric Salzman (Age 17), New York

I always used to go to our town library to read ETUDE but now I have a subscription to it. I think it is a swell magazine. I've taken piano lessons for five years and play clarinet in our high school band.

Shirley Hagopian (Age 15), Calif.



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NEW IDEA IN MUSIC EDUCATION

(Continued from Page 13)

ship. Some factories in Cincinnati are considering the possibility of allowing the students to do light assembly work, but this is subject to the approval of their Policy Committees. This same union restraint applies to bus drivers and telephone operators. Jobs are available to the students in the offices of utilities but not in positions held by union employees.

The course as now planned calls for a five-year program made up of twenty-two weeks of school each year and twenty-six weeks of work. The music student would be able to continue his applied music study throughout the year, however, taking his voice, instrument or composition study without interruption. A sample year's program would break down like this:

- 8 weeks at work
- 8 weeks at school
- 2 weeks Xmas recess
- 9 weeks work
- 8 weeks school
- 1 week Spring recess
- 9 weeks work
- 6 weeks school
- 1 week Summer vacation

The year's classwork would comprise the equivalent of three semesters instead of the usual two, so that each class period would be a complete unit with no carryover through a work period into the next classwork session.

Even using this method of completing classwork at one session before beginning the work period, the student still has the worry: "Will I be able to do justice to my classwork with a nine-week break between each session?" Shirley Zentgraf, a voice student who has applied for the co-op course looks at it this way, "To me, it's the lesser of two evils, since I can't afford a full-time course. I've known a lot of students who tried working a year and then going to school for a year; and so many times it just didn't work out. Many of them would drop out of school completely after the first year."

Actually, because the jobs are those which can be transferred from one worker to another with the minimum work lag, they are also the jobs with a minimum amount of responsibility. When the student leaves work to reenter his classes he can do so with a free mind to concentrate on his studies.

"We feel that the incentive to produce is most effective in the co-op plan," reports Peter Kohl, Business Manager of the Conservatory, who contacted the industries about the new plan and has helped hundreds of students find part-time work to help them get their degrees.

The co-op plan is open to talented freshmen who can meet the Conservatory's entrance requirements in education and applied music. The plan offers complete professional degree courses leading to the degree Bachelor of Music. The B.S. in Musical Education is closed to co-ops, but the students have equal eligibility for scholarships with regular full-time students.

And unless Uncle Sam changes his mind a little later, co-op students have the same opportunity for draft deferment as those students in regular degree courses at colleges.

Working only 26 weeks in one year at a wage rate which in some cases will not be much higher than the current minimum, is not going to offer complete financial independence to the out-of-city student. But as Dr. Luther Richman, Dean of the Conservatory points out, "We do not expect this to be the all-inclusive answer to the problems of the student with limited finances. We do think it will help offset some of the high costs involved in obtaining a thorough musical education."

Paul Byron is one of a number of students who started the ball rolling at the Conservatory this fall. "Before this plan was announced," he recalls, "I thought I would have to give up my ideas about college. Now all that's changed. I want a degree—and this is the chance I have been waiting for."

THE END

How to Relieve Left Hand Strain

by DOROTHY WALBRIDGE

IN PIANO solos such as Chopin's Etude, Op. 10, No. 12 ("The Revolutionary"), the left hand is called upon for a great amount of the work, and is likely to become overtired. To relieve it, let the right



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The Lost Music of Yesterday

(Continued from Page 12)

cello solo from "Martha"—M'appari (Like a Dream) is said to have sold hundreds of thousands in recordings by Caruso, Gigli, John McCormack, Schipa, Lanza and others. Flotow wrote over thirty-five other operas. Where are they? What happened to the composer's fount of charming and naive melody? Opera composers have been in many instances very long lived, but unfortunately their works have a very high rate of mortality. John Towers, English horn pianist, voice teacher and writer, (who died at the Presser Home for Retired Music Teachers in Germantown, Pa. in 1922) spent twenty-five years of his life in compiling a "Dictionary of over Twenty-Eight Thousand Operas" that had been produced. Yet scarcely more than one hundred operas are included in the repertoires of the great opera houses of the world today. This means that unless you are a super-genius in this field your opera stands about a 280-to-1 chance of being anything more than a musicologist's collection item. Yet here again the stakes are so high that if you are a Verdi, a Puccini, or a Richard Strauss, you have a chance of becoming not merely an opera tycoon but an immortal master. These three composers became enormously wealthy through their works.

If you strive to write operas in the more popular class of Johann Strauss, Millocker, Genée, Lococq, Gilbert and Sullivan, deKoven, Herbert, Kern, Rodgers, and others, your chance of winning quicker fame and larger returns are of course, greater.

If your opera should be lost to posterity, you most certainly have illustrious company. Of the eleven operas of Ruggiero Leoncavallo (1858-1919) few are heard in these days except his masterpiece "Pagliacci." Pietro Mascagni (1863-1945) wrote fifteen operas but his name would be literally unknown save for his great emotional outburst "Cavalleria Rusticana." Amilcare Ponchielli (1834-1886) composer of "La Gioconda," a standard work of the world's operatic repertoire, wrote ten other operas. Can you name one of them? The incomparable Georges Bizet (1838-1875) wrote five operas, but only one, his classic "Carmen" became immortal. Jules Massenet (1842-1912) wrote over twenty-five most melodious and theatrically excellent operas. He was fortunate in having some five of these retained in the international repertoire, "Macon," "Le Jongleur de Notre Dame," "Don Quichotte," "Thais" and "Werther."

When one scans the catalogs of publishers of the past two centuries,

representing the thousands of works which the publishers deemed worthy to put into print, it becomes obvious that many of the editors and composers made countless had guesses.

How much of the music being written today will be heard fifty years hence? Possibly ten percent might be a generous estimate. But the fascination of expressing one's thoughts and emotions through music is irrepresible. With the kiss of Lady Luck, one may receive surprising rewards. Only the public, taking its own time to decide, can determine which composition shall continue to live. Bach's B-Minor Mass, Handel's "Messiah," Beethoven's Fifth Symphony and the many inspired works of Mozart, Haydn, Schubert, Chopin, Schumann, Mendelssohn, Brahms and some hundreds of other compositions of other master composers, still have universal appeal and have lasted over a century. But one is staggered by the thousands of compositions which have not survived a decade.

The beautifully etched musical jewels of the Danish Niels Gade (1817-1890) are, for instance, all too rarely heard. The melodies are chaste and finely finished. On the other hand they do not seem to have that distinctive "something" that marks the haunting themes, with deathless charm, of Gade's younger colleague, the Norwegian Edvard Grieg.

Even the simple folk-song forms of Stephen Foster (1826-1864)—the *Old Folks at Home* type, seem destined to survive through the centuries, as do the waltzes of Johann Strauss, and the marches of John Philip Sousa. In their field they have become quite definitely classics as they outlive vast numbers of pretentious works that have evaporated.

What is it then, which gives a musical work the element of survival? Certainly it is not mere craftsmanship. Many of the finest musical craftsmen the writer has known, men who have been able to solve every rhythmic, harmonic and contrapuntal problem imaginable, have been incapable of writing one page of interesting music. They spent their important genius upon text books. However, when a master composer such as Rimsky-Korsakoff or Tchaikovsky writes upon the technical phases of musical composition, his works rarely become popular in classrooms. Hector Berlioz with his "Traité d'instrumentation" is a possible exception.

Sir William H. Hadow, one of the most distinguished of British musical scholars once said to the writer: "Of course, there can be great music without definitive melody such as

music to create moods and atmosphere, but the thing that lingers in the human mind is melody. A simple tune such as *Marlborough's en va l'en guerre* (Marlborough is going to war) which was believed to have been brought back to Europe by a Crusader, may bob up centuries later as *For He's a Jolly Good Fellow* or *We Won't Get Home Until Morning*, while a piece of atmospheric music often evaporates in a few hours like a summer mist."

A wonderful melody such as Handel's *Largo—Bach's Melody for the G-string—Schubert's Ave Maria—Schumann's Traumerei—Mendelssohn's Auf Flügeln des Gesanges—Rubinstein's Melody in F—Wagner's Prize Song—Verdi's Celeste Aida* or Debussy's *Au Clair de Lune*—are far more significant musical accomplishments than all the excellent and erudite works of Sechter, Richter, Hauptmann, Prout or our own dear old Doctor Percy Goetschius. We in America, while we have not produced the volume of musical masterpieces on a par with the European operas, concertos, symphonies and works in larger form that have commanded long continued world attention, we have however, given the world an amazing number of beautiful melodies that have real significance. Melodies of the broad popular type such as those of Stephen Foster, James A. Bland, Ethelbert Nevin, John Philip Sousa, Reginald de Koven, Thurlow Lieurance, Charles Wakefield Cadman, Carrie Jacobs Bond, the Irish German-American Victor Herbert, Raymond Huntington Woodman, Oley Speaks, George Gershwin, Irving Berlin, Ferde Grofé, Richard Rodgers, and many others have gained international currency. They are the weather vanes pointing to our future musical development.

Is the lost music of yesterday hopelessly buried? Very probably the opposite is true. Mendelssohn, despite enormous opposition, exhumed the St. Matthew Passion of Johann Sebastian Bach in 1829 for the first time after Bach's death in 1750. The works of Bach have continued to grow in public admiration ever since. For many years the renowned Italian composer, G. Francesco Malipiero has made an intensive study of the works of Claudio Monteverdi (1567-1643) knowing that the great wealth of musical invention of one of the foremost pre-Bach composers must command the interest of the musical world.

Is it not reasonable to assume that in the mountains of lost music, long looked upon as rubbish, there may be diamond mines of priceless unrecognized genius? John Philip Sousa however, insisted that the thing that made music popular, whether it be a recent song hit or the *Liebestod* from "Tristan and Isolde," was its frequent and continued repetition. "The public likes anything it hears over and over again," Walter Damrosch was of the same opinion. The gospel of tin-pan alley is to have its wares repeated in every conceivable arrangement until all possible hope for their success expires. Now and then one makes a resounding hit. Repetition, instead of prolonging the life of a melody, often exhausts public interest in a few weeks and the compositions die an untimely but possibly well-deserved death. The musical archives of the world are filled with untold thousands of pieces that if played until doomsday might never find a permanent place in musical history. This is by no means a pessimistic aspect. The opportunities for composers deserving success were never greater than they are at the present time.

Certain types of music enjoy a vogue for certain periods and then recede in popular favor. The vogue for the Queen's Hall or drawing room type of ballad developed by Thomas Boosey of London, founder of the firm Boosey & Company (later Boosey & Hawkes, Ltd.) produced numbers of beautiful songs of the type of *I Hear You Calling Me*, *The Kashmiri Song*, *Macushla*, and *Oh, Lovely Night* of which incredible millions of copies were sold. This type no longer enjoys the very great favor it once did, more's the pity. A more serious decline in interest was that which affected the classical art song or Lieder type. For over a century Lieder recitals were enormously popular in the best musical circles. Recitals such as those of Max Heinrich, Sir George Henschel and his lovely wife Lillian Bailey, Dr. Franz Wullner, Lotte Lehmann, John McCormack and scores of similar artists, singing the songs of Schubert, Schumann, Franz, Lowe, Wolf and the exquisite works of the great French, Italian, Russian, Scandinavian and American song writers, unfortunately do not command large audiences in this day. Their neglect at the present time is pathetic as the public is deprived of works to which some of our greatest masters devoted much of their lives. There can be no question that they will be restored to us when the world hub-bub subsides and permits us again to enjoy the best in the arts.

Just to be able to write one little tune that will last through the centuries, is a kind of immortality given only to an amazingly few people. James Francis Cooke Editor Emeritus, ETUDE

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ETUDE—JANUARY 1952

THE WORLD OF

Music

The Metropolitan Opera Company opened its 69th season on November 13 with a performance of "Aida" which had been restaged and redesigned along the lines set forth by the new manager Rudolf Bing in his first season last year. As in the opening "Don Carlo" last season, Mr. Bing again turned to Margaret Webster to direct the production of "Aida" and the result was a streamlined version which seemed to please the opening-night audience. Two new singers were in the cast—Elena Nikolaidi, Greek contralto, and George London, Canadian baritone. The other leading rôles were taken by Zinka Milanov, Mario Del Monaco, Jerome Hines, Lubomir Vichagenov and Lucine Amara. The conductor was Fausto Cleva. The ballet included as one of its first dancers the sensational Negro girl, Janet Collins, the first of her race to become a member of the Metropolitan company. There was also a specially engaged chorus of Negro singers for the opening performance.

Guy Marriner, director of music, The Franklin Institute, was recently given a certificate of merit, signed by hundreds of his admirers, on the occasion of his 200th piano lecture-recital at the Institute. Marriner is also lecturer at the University of Pennsylvania and conducts the television series "Great Music," a regular Sunday night feature on WPTZ.

Dimitri Mitropoulos is scheduled to go to Milan in the spring to conduct four stage performances of Berg's "Wozzeck" at La Scala. It is quite likely that some of the singers will be the same ones who

sang last season when the opera was given in concert form by the New York Philharmonic-Symphony Orchestra.

Gian-Carlo Menotti's "Apocalypse," the composer's first symphonic work for full orchestra, was given its first performance early in November by the Pittsburgh Symphony Orchestra, under Victor de Sabata.

Gregor Piatigorsky, world famous cellist and Reginald Stewart, noted pianist and director of the Peabody Conservatory of Music in Baltimore, joined their talents in a Sonata recital in Baltimore in November. The program included Brahms' Sonata in E Minor, Hindemith's Sonata (1943), and Rachmaninoff's Sonata.

Charles Fonteyn Manney, composer and editor, died October 31 in New York at the age of 79. He was widely known as a composer of melodious cantatas, songs and piano pieces. For 32 years he was on the editorial staff of the Oliver Ditson Company.

The Boyd Neel Orchestra, organized in London in 1932 by Boyd Neel, will make its first tour of the United States and Canada in the fall of 1952. The trip will celebrate the twentieth anniversary of England's noted small or-

chestra, which has attained an international reputation. It has appeared at the principal festivals in Europe for the past few years.

Sigmund Romberg, Hungarian-born composer of operettas which brought him world fame, died in New York City on November 10. His age was 64. He was a prolific writer, his operettas num-



bering seventy-eight and his songs running over the 2000 mark. The most famous of his musical plays were perhaps "The Student Prince," "The Desert Song," "Blossom Time" and "New Moon." Romberg was born in Nagykaniza, Hungary, and at an early age gave evidence of unusual musical talent. He came to New York in 1909, and following several years at various odd jobs, he found himself engaged by J. J. Schubert to compose for him in 1913. His first full-fledged musical show was "The Whirl of the World." His first operetta was "The Blue Paradise." He had been guest conductor of many major orchestras in summer concerts, including the Robin Hood Dell Orchestra in Philadelphia.

The Annual Symposium of American Orchestral Works of the Eastman School of Music was held November 5-7 with Dr. Howard Hanson conducting the Eastman Rochester Symphony Orchestra. Twelve new works were given their first performances, the composers represented being Marion Bauer, Paul Fetter, William Ward, Walter Hartley, Robert Wykes, Flo-

rence Anderson, Richard Morse, Carl Anton Wirth, Harold Brown, William Parks Grant, and Robert McBride.

Fred Patton, baritone, former member of the Philadelphia Civic Opera Company and the Metropolitan Opera Company, died in Detroit on October 25 at the age of 63. From 1932 to 1943 he was professor of music at Michigan State College. He appeared at many festivals and with major orchestras throughout the U. S.

The late Arnold Schoenberg's "Ewartung" ("Expectancy") was given its first American presentation on November 15 by the New York Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos. Called by some an opera, by others a cantata, it was given in a concert version. The composer himself called it a "Monodrama" because of the fact that it contains but one singing rôle. Schoenberg wrote the work in 1909.

The National Association for Music Therapy held a convention in Chicago on November 9, 10, 11. Under the direction of Ray Green, president of the association, a full program of discussions, demonstrations and lectures made up the activities of the three days.

The Cincinnati Symphony Orchestra, conducted by Thor Johnson, and with Eileen Farrell as soloist, gave a concert in New York City on November 11, marking the first appearance of the orchestra in that city since 1928. Included on the program was the first New York performance of Roy Harris' Cumberland Concerto, which had been commissioned by Mr. Johnson last April.

Mrs. Crosby Adams, widely-known composer and piano teacher, died in Montreat, N. C., on November 9, at the age of 93. She was the widow of Crosby Adams whose death occurred on February 27, 1951, also at the age of 93. Together they had made music their life work and they were affectionately known throughout a large segment of the South. Mrs. Adams was active with her husband in various localities. For many years she conducted a music school in Chicago and for forty years held annual summer sessions for music teachers. In 1913 Mr. and Mrs. (Continued on Page 64)

63

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Another tremendous aid is deliberate mental practicing away from your instrument. All players, even the best, must recognize sooner or later that the instrument often acts as a hindrance instead of a help to the realization of our mental and emotional intentions. Away from the instrument, unencumbered by the thousand and one details of technique, we can often think far more clearly about what we are trying to do and how we should do it. This is obviously true for phrasing, style and expression, but more surprisingly, it is also true where the solution of mechanical problems is concerned.

If you have never worked this way, you may find it difficult to start. At first your mind will be even more inclined to wander than when you play. But persist, and soon you will begin to reap the fruits of your new approach.

There are various ways in which you may begin to apply this new technique. I do my best work when I am completely relaxed; for this reason I like to lie down, in my study or in the garden, taking my score with me. If I am about to learn a composition I have not studied before, I first examine the construction. Let us assume that the

THE POWER OF CONCENTRATION

(Continued from Page 17)

work in hand is a violin and piano sonata. Some kind of analysis is essential to an initial understanding of the piece: first subject, second subject, development section, recapitulation, etc. I like to study the phrases, sing them to myself, already establish in my mind the length of a phrase, its character, its intensity, its climactic note, the manner in which I am going to interpret a crescendo or accent, and the technical approach I am going to use in bringing that interpretation to life.

In the course of time you will become so proficient at this manner of working without the instrument, that you will find yourself putting down not only phrasing marks and bowing marks, but also the fingerings!

In the case of a chamber music work like a sonata or a quartet, I also like to establish, in my preliminary analysis, when my part is predominant and when it is not. In the latter case, there are still a number of possibilities. Mine may be a modest accompaniment, a mere suggestion of harmonies; or a much more important counterpoint; or a counter theme, an obligato of almost equal importance with the theme. By clarifying all these matters in advance and marking them on the music in a shorthand of my own, a

tremendous amount of practice drudgery at the instrument is avoided. It enables one to arrive at the practical stage of one's work as well prepared as an able lawyer, who would not dream of going to court without having carefully briefed himself in advance.

If the composition in hand is one that I have already practiced quite a good deal, or performed in public, I am likely to ponder over it, pencil in hand. Whenever I discover a passage that is still causing me trouble, or has done so at the last performance, I swoop down on it with my pencil and mark it with a cross. When I have finished, I set my paper graveyard up on the stand, take my violin and practice exclusively the marked places.

These are only a few suggestions; you will find many more helpful devices as you proceed. As you begin to discover that you are no longer going stale in practicing, that you are effecting tremendous economies in time and drudgery with your new methods, you will also find that your powers of concentration are steadily increasing. For the study methods outlined above constitute first rate training in good mental habits. And good mental habits breed complete mental concentration, which, I believe, is the real secret of all accomplishment.

THE END

WORLD OF MUSIC

(Continued from Page 61)

Adams settled in Montreat and immediately established their home as a center of music instruction for children. Mrs. Adams was granted an honorary degree of Doctor of Music by Converse College. She was a life member of the National Federation of Music Clubs, and a member of the executive board of the Music Teacher's National Association. The Crosby Adams Fine Arts Building of Montreat College was erected by friends as a tribute to their work in the field of music.

ILLUSTRATION CREDITS

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ETUDE—JANUARY 1952

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