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### Volume 69, Number 05 (May 1951)

John Briggs

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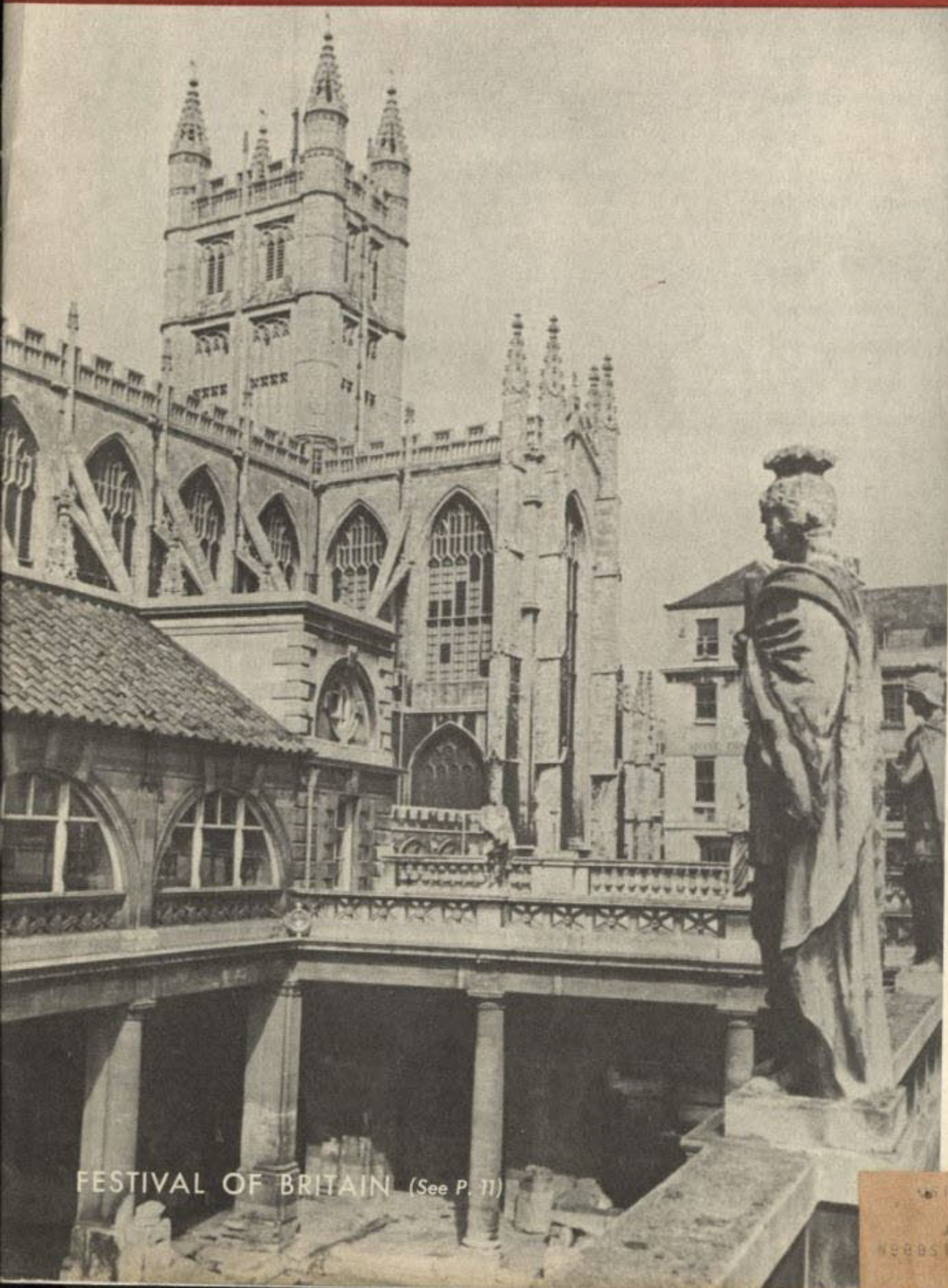
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# Etude

the music magazine

MAY 1951  
40 CENTS



FESTIVAL OF BRITAIN (See P. 11)

## *In this issue...*

The "Immortal Trifles"  
of Gilbert and Sullivan

**Ann M. Lingg**

\*

Singing Patrolmen

**Rose Heylbut**

\*

There's Music  
in Your Piano

**Rowland W. Dunham**

\*

How to Plan  
a Rehearsal

**John Finley Williamson**

\*

Teaching is Selling

**Frank Friedrich**

\*

Sinuses and the  
Singer's Voice

MR. D. BICKENBACH, DISBAN  
2013, RANGE VIEW, DRY  
GLENOLE, CALIF. R.  
JUL 52



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and equipment in the right  
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**THE WORLD OF**

*Music*

National Music Week will be held this year from May 6 to 13. Keynote of the nationwide observance of Music Week will be, "Enrich Your Living Through Music" . . . Luigi Dallapiccola, Italian composer, will teach composition this summer at the Berkshire Music Center . . . ETUDE contributors Guy Maier, Maurice Dumesnil and Harold Berkley all will teach master classes this summer.

Dimitri Mitropoulos, Paul Hindemith and Otto Kinkeldy were speakers at the Fifth Annual Symposium held at Yale University last month . . . The sixteenth season of concerts by the New Friends of Music in Town Hall next year will feature concert performances of operas by Purcell and Handel . . . R. Lloyd Adams of Chicago is 1951 winner of the Kimball Award offered by the Chicago Singing Teachers Guild.

Alexander Hilsberg, for 20 years concertmaster of the Philadelphia Orchestra, has resigned that post to devote all his time to conducting . . . Dusolina Giannini, famous for her singing of the title role in "Aida," made a surprise debut as Amneris when the opera was staged by the New York City Opera in March.

Sigmund Spaeth, lecturer, critic and radio commentator, will guide a group of 50 tourists to the six major European music festivals this summer. The tour is under auspices of the Institute for Intercontin-

ental Studies, 756 Seventh Avenue, New York City.

Leopold Stokowski will conduct the opening concert of the Lucerne International Music Festival in August. Other conductors for the Festival are Wilhelm Furtwaengler, Carl Schuricht and Herbert von Karajan . . . Rafael Kubelik, conductor of the Chicago Symphony Orchestra, will conduct the 53rd annual music festival at Cornell College this month. Soloists are Raya Garbousova, cellist, and Eileen Farrell, soprano.

Jennie Tourel, mezzo-soprano, is invited to sing in the world premiere of Stravinsky's "Rake's Progress" at the Venice Festival in September. Miss Tourel also will be heard at the second Casals Festival in Perpignan, France, in July.

This month's fourth annual "Music in May" Festival sponsored by Pacific University will be broadcast over the Mutual network . . . Impresario S. Hurok is visiting eight European countries to search for new talent for American tours . . . Gregor Piatigorsky has resigned as head of the cello department at the Curtis Institute of Music.

New York piano teachers this season have launched an unusual experiment—a series of "Composers' Concerts." The series serves the double purpose of presenting students in recital and bringing new works before the public. To date, 85 new works have been presented.

**COMPETITIONS** (For details, write to sponsors listed)

- Setting for solo voices of texts from the New Testament. Prizes, \$200. Contest closes June 1, 1951. Sponsor: Avenue of American Art, Box 174-C, Pasadena, California.
- Ballet score commemorating life, explorations of Columbus. Prize, \$1,000. Closing date, June 1, 1951. Sponsor: Columbian Centennial Committee, Genoa, Italy.
- Choir Photo Contest. Open to non-professional choral groups only. First prize, \$382.50; nine other prizes. Ends June 30, 1951. Sponsor: Choir Guide, 166 W. 48th St., N. Y. C.
- Four-part a cappella anthem. Prize and closing date not announced. Sponsor: Chapel Choir Conductors' Guild, c/o Ellis E. Snyder, Mees Conservatory, Capital University, Columbus 9, Ohio.
- Rome Prize Fellowships, \$3,000 for one year's study in Rome of classics and the fine arts. Closing date for 1952-53 scholarships, January 1, 1952. Sponsor: American Academy, 101 Park Ave., N. Y. C.

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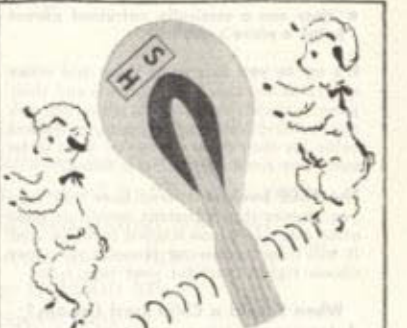
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the music magazine

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# LETTERS

## Music Section

Sir: I look forward to each ETUDE and enjoy reading and playing the music. Each month I find a number that merits working on.

*Mrs. T. E. Webb*  
Ada, Oklahoma

Sir: I feel so disappointed in the present ETUDE. I enjoy Grade 3 and 4 numbers, also piano duets, but 5th and 6th Grade numbers are too difficult to be of any interest to me...

*Mrs. L. R. Shuster*  
Seneca Falls, N. Y.

Sir: I want to tell you how much I enjoyed playing through the February ETUDE's music section. May I urge you to present more of this type of music, especially music like the Buxtehude "Canzonetta" and the Frescobaldi "Canzona." And please do not forget Beethoven, Chopin, Bach, Mozart and the other old masters. Let this contemporary noise called music go.

*Walter Baird*  
Double Springs, Ala.

Sir: I was very much interested to see works by student composers in your March issue. It is an unusual and praiseworthy idea...

*E. H. Bliss*  
Lake Placid, N. Y.

Sir: When I opened the March ETUDE to the music section, I could not imagine what had happened. I have no objection to your magazine conducting contests for your Juniors, but when you devote practically the entire issue to immature compositions, I as one of your subscribers cannot help but think that I have not received my money's worth.

*Irving D. Bartley*  
Durham, N. H.

Sir: In each issue you print a great many piano pieces, which is all very well, but too unilateral. Surely as many people sing as play the piano, so you should not lean over so far in favor of the piano and exclude singing entirely. Few things will warm one's heart as much as a fine song. Why deny it to your readers?

*Eric Araguari*  
Rio de Janeiro, Brazil

"Shall I Teach Popular Music?"

Sir: The article by Lloyd Allan

Swanson in the March issue is most interesting. Yes, I teach popular music to my students when that is what they ask for. Thank you, Mr. Swanson!

*Mrs. Olive Rendell*  
Cuba, Kansas

## "Notes of a Violin Maker"

Sir: Congratulations to Mr. Orr upon his fine contribution in ETUDE. (March, 1951.) It would be of great service to violin-making if more people would share their knowledge. I should very much like to see and try Mr. Orr's violins sometime.

*Larry Owen*  
Grand Rapids, Mich.

## "Music in Stamps"

Sir: Very interesting article this month (March)—"There's Music in Stamps." However, I am surprised that you omitted the stamp issued by the Venezuelan government in 1938 in honor of the great pianist Teresa Carreño...

*Vincent de Sola*  
Kew Gardens, L. I., N. Y.

• ETUDE's article omitted many others besides the Carreño stamp. It was announced as "by no means a complete list, but a representative cross-section." ED.

## "How to Perform Bach"

Sir: Mr. Erno Balogh's article in the January ETUDE is highly commendable and shows that there are still people whose musical feeling is not distorted by scientific research... As a violinist, I want to point out that similar considerations apply to Bach's works for stringed instruments. The reconstruction of the old bow is suicidal. While this bow enables us to play all the chords in perfect unbroken polyphony, the sound is too weak to be enjoyed by large audiences. Bach, whose genius was far ahead of his time, would have enjoyed the modern bow, not only because of its greater power, but because of its ability to play spiccato... It is a mystery to me why our violinists never hesitate to use springing-bow in Tartini and other composers of the pre-Tourte period, but become "historical" with a vengeance when they play Bach.

*Hans Basserman*  
Chicago, Ill.

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Dr. Leidzen studied at the Royal Music Academy in Stockholm Sweden. Since coming to America he has been very active as a teacher, conductor, composer and editor. In 1933 he became the arranger for the Goldman Band.

# Musical Oddities

By NICOLAS SLONIMSKY

GOUNOD COMPLAINED to Rossini that the only popular number in "Faust" was the Soldiers' Chorus, to the neglect of musically superior parts of the score. "It is just that your opera was born feet first," said Rossini, "the marching feet of your Soldiers' Chorus. But don't worry, the rest of the body will follow the feet. It always does."

A definition of chamber music from a college examination paper "Chamber music is music with an air of privacy about it."

ITALIAN OPERA audiences are the most fastidious on earth. They never forgive the slightest deviation from pitch or tempo in their favorite operas. In the second act of "Rigoletto," the Duke, eavesdropping on Rigoletto's conversation with a servant, finds out that Gilda is Rigoletto's daughter. A tenor who sang the part of the Duke in a provincial opera company in Italy, gave his cue, "La sua figlia!" ("His daughter") from behind the scenery, as per stage instructions. Because of nervousness or hoarseness, he muffed one of his notes, whereupon a loud voice was heard from the audience: "Resta la!" ("Stay there!")

When at a performance of "Aida" in Florence, Radames sang a little flat on the high F in "Celeste Aida," someone shouted at him from the balcony: "Su, su, Caro!" ("Higher, higher, dearie!"). The aria "Celeste Aida" comes in the first act, and a generation of tenors begged Verdi to shift it to a convenient spot in the third act to give them time to "warm up." But Verdi refused to compromise, and "Celeste Aida" still remains the high hurdle for tenors to surmount.

Hans von Bülow was asked how he managed to obtain such a fine crescendo in his orchestra. "Very simple," he said. "I bare my teeth. The players work harder, and I get my crescendo."

AN ITALIAN OPERA company toured France when the news arrived of Gounod's death. Wishing to pay homage to the famous composer's memory, the manager decided to stage one of Gounod's operas. But there was no time for rehearsals; and the only French opera in the repertoire was "Djamileh" by Bizet. The manager made a quick decision. He published the announcement: "Homage to Gounod, positively the first performance of the one act opera, Djamileh, words by Louis Gallet, music by Charles Gounod." At the end of the performance, the company posed around a plaster bust of Gounod. "I never knew that Gounod wrote 'Djamileh,'" observed one of the singers to the manager. "Well, he wrote 'Medje,'" replied the manager, "and aren't the titles very much alike?"

No musicians' union existed at the time of Louis XIII, but two of his court musicians, Moulinier and Justice, found an effective way of protesting against the intended 50% cut in their wages. They went to a masked ball at the court, Moulinier wearing a pair of oversized trousers without a coat, and Justice, a very long coat without trousers. Intrigued by this masquerade, the King asked the meaning of it. "Sir," said Moulinier, "with our salary reduced by one half, I can afford only the trousers, and Justice only the coat. Together we have one complete suit of

clothes." The King was amused and, with a royal gesture, ordered to have the musicians' full salaries restored.

Charles Lamb, great poet as he was, was as completely impervious to musical sensations, so totally indifferent to melody, that his state could be described as amusia, a pathological condition which kills off all appreciation of music. He flaunted his indifference both seriously and in jest at his musical friends. He also wrote a poem in which he proclaimed his anti-musicality in rhymed verse:

Some cry up Haydn, some Mozart,  
Just as the whim bites. For my part,  
I do not care a farthing candle  
For either of them: nor for Handel.  
Cannot a man live free and easy,  
Without admiring Pergolesi?  
I would not go four miles to visit  
Sebastian Bach—(or Batch—  
which is it?)  
The devil, with his foot so cloven,  
For aught I care may take Beethoven;  
And, if the bargain does not suit,  
I'll throw him Weber in, to boot.

THE MUSIC CRITIC was out of town, and the city editor sent out his baseball reporter to cover the opera. The result is reported by Louis C. Elson in the periodical "Music" of January 1912:

"I got there in plenty of time, before the first inning. A man was sounding a note to the other fellows. 'What's he doing?' I asked the man next to me. 'He's giving the pitch,' says he. At last a man in a white tie came out to bat. He had a bat (they called it a baton), but a very small one, and he swung it in a way that couldn't have bunted a push-ball. He fanned and fanned, but nobody seemed to call strikes on him. He had a big book in front of him. 'What's that?' I asked the next man. 'The score,' said he. 'I didn't see any of 'em score,' said I, but the man wouldn't say any more. A fat man waddled to the front about this time. 'Who's he?' I asked the man on the other side of me. 'The first base,' said he. 'He'll

make a hit all right.' 'I don't think so' said I. Just then a lady came out and shrieked at the man at the bat (who was still fanning away at nothing) until the crowd began to cheer. 'What splendid runs!' said the man at my right. 'Who made 'em?' I asked.—'Shhhh'—Just then a man with a high voice began to yell as if the ball had hit him. 'He's out!' exclaimed the man on the left. 'Who put him out?' I asked.—'Shhhh!'—Then I had enough of it. I hadn't seen a ball, a catcher, an umpire and I wasn't in the game at all; I got up and went out, and I don't write up any opera neither."

Handel was taking a walk in the countryside in England, and passed by a church, just as the chorus sang one of his sacred works, badly out of tune. Handel stopped, looked heavenwards, and whispered: "Almighty Lord! What you hear is not what I intended to compose for Thy glory!"

GOSSEC, the Belgian composer, contemporary of Haydn, and one of the early symphonists (he is regarded by some as the true "Father of the Symphony" having written symphonies five years before Haydn's first symphony), lived a very long life. He died in 1829 at the age of 95. To the end of his days he was active, and often went to concerts. But his memory began to fail him. At a choral concert, at which his own works were included in the program, he asked a friend: "What are they singing now?" "Don't you recognize it, Maitre? It is your own chorus to 'Athalie.'" "Indeed?" asked the aged musician, "I quite forgot I ever composed it." In the meantime, the chorus embarked on the next number, which was "Heaven and Earth," from Haydn's oratorio, "The Creation." Gossec listened attentively. "Is this mine too? What beautiful music I could compose when I was young!" he said with a sigh. His friends did not dare to disappoint him, and nodded sympathetically. Gossec left the concert convinced that he was the author of some of Haydn's best choral music.



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**Palestrina: Missa Brevis; Missa Ascendo ad Patrem**

Two masses by Palestrina are sung with great power and expressiveness on two LP discs by the Welch Chorale. (Allegro.) The group sings the 16th-century vocal music of the great church composer with understanding and obvious sympathy.

**Beethoven: Concerto No. 3.**

Claudio Arrau is soloist with Eugene Ormandy and the Philadelphia Orchestra in this performance of the Concerto No. 3, in C Major. (Columbia, one LP disc.) Mr. Arrau's playing of the Concerto is songful and poetic, and Mr. Ormandy and the orchestra offer sympathetic collaboration.

**Mozart: "Jupiter" Symphony**  
**Mozart: "Prague" Symphony**

Both these works are recorded by Sir Thomas Beecham and the Royal Philharmonic Orchestra. (Columbia, one LP disc.) Sir Thomas has long been outstanding as an interpreter of Mozart, and the new recordings of these two favorite Mozart works are among his best achievements. Loeliet: Three Sonatas.

These sonatas by Jean Baptiste Loeliet, who lived in the early part of the 18th century, are the work of a minor composer, but they are pleasant listening all the same. They are admirably performed by Philip Kaplan and Lois Schaefer, flutes, John Holmes, oboe, Samuel Mayes, cello, and Erwin Bodky, harpsichord. (Allegro, one LP disc.)

**Mozart: Vesperae Solennes**

This vesper service, which Mozart wrote while in the service of the Archbishop of Salzburg, contains some of his most beautiful liturgical music. It is now recorded in a striking

performance by the Bavarian Radio Orchestra and Chorus, under the direction of Josef Kugler. (Mercury, one LP disc.)

**Telemann: Tafelmusik**

Georg Philipp Telemann, Bach's contemporary, was at his best in works like the "Tafelmusik" ("Table Music," or music for dining). It is now available on a recording with the "Concerto in Theatre Style" of Couperin. Both works are cast in pleasant 18th-century mold, and make agreeable listening. (Capitol-Telefunken, one LP disc.)

**Schubert: "Trout" Quintet**

The string quintet which Schubert based on his song "Die Forelle" ("The Trout") has recently been recorded for two companies. The Budapest Quartet, assisted by Georges Moleux and Mieczyslaw Horszowsky, has recorded it for Columbia, and the Vienna Concert House Quintet has recorded it for Westminster. This listener's preference is for the Budapest Quartet version; both, however, are of high quality.

**Ravel: "Daphnis and Chloe"**

Both Ravel's "Daphnis and Chloe" Suites, the familiar No. 2 and the less frequently heard Suite No. 1, are heard on this new recording by Eugene Ormandy and the Philadelphia Orchestra. The performance has great vigor and expressiveness. The record is completed by a sensitive, thoughtful reading of Schoenberg's early work, "Verklarte Nacht." (Columbia, one LP disc.)

**Ravel: "La Valse"**

This hectic work is played with great energy and conviction on a new record by Charles Munch and the Boston Symphony Orchestra. Ensemble is

**NEW RECORDS continued**

precise and cleancut. (RCA-Victor, one 45 rpm disc.)

**Dvorak: Piano Quintet**

The Piano Quintet in A Major, Op. 81, is heard in a well-played and well-recorded performance by the Chigi Quintet, an Italian group. Their playing of the lush, romantic Dvorak work is quite effective. (London Records, one LP disc.)

**"The Heart of the Ballet"**

Leopold Stokowski, conducting the orchestra especially assembled by him for recordings, offers recorded excerpts from "Giselle," "Spectre de la Rose," "Les Sylphides," "Sylvia," "The Nutcracker" and "Swan Lake." Mr. Stokowski has a special affinity for exactly this type of music, and the recording is an effective one. (RCA-Victor, one LP disc.)

**Montemezzi: "Love of Three Kings"**

Montemezzi's best-known opera, which is never in the regular repertory but is always being revived somewhere, has just been released in a full-length recording made in Italy. Arturo Basile is the conductor, and the orchestra and chorus are those of the Italian radio. Clara Petrella sings the soprano role of Fiora with distinction. Sesto Bruscantini, bass, is a sonorous Archibaldo. Renato Capecchi, as Manfredo, and Amedeo Berdini, as Avito, sing with distinction. The whole performance is well-paced and spirited. (Cetra-Soria, two LP discs.)

**Donizetti: "Daughter of the Regiment"**

An imported recording of "The Daughter of the Regiment" has just arrived from Italy. Lina Pagliughi sings the coloratura title role with great stylistic elegance. Other principal roles are sung by Cesare Valletti and Sesto Bruscantini. Mario Rossi conducts the recorded performance with vigor and authority. (Cetra-Soria, two LP discs.)

**Mozart: "Bastien and Bastienne"**

"Bastien and Bastienne," the charming comedy with music which Mozart wrote in his

teens, is rarely heard in the operatic theatre nowadays, therefore a recorded performance of it is especially welcome. The recording, made in Stuttgart, Germany, is under the direction of Rolf Reinhardt. The principals are Kaethe Nentwig, Hetty Pluemacher and Gustav Neidinger. (Period Records, two LP discs.)

**Strauss: "Die Fledermaus"**

The new Howard Dietz-Garson Kanin version of "Die Fledermaus," which was the big success of last season at the Metropolitan Opera, is now released on records. The performance is conducted by Eugene Ormandy, who led the work at the Metropolitan. Principals are Lily Pons, Martha Lipton, Ljuba Welitch, Richard Tucker, Charles Kullman and John Brownlee. Though many of the singers are of European origin, they manage the English text of Mr. Dietz' libretto very capably. The performance as a whole has true Viennese sparkle. (Columbia, two LP discs.)

**Chabrier: "Three Romantic Waltzes"**

Chabrier's sparkling work for two pianos is admirably played in a new recording by Robert and Gaby Casadesus. It is hard to understand why these charming, effective pieces are not heard more often, especially in view of the limited repertoire available for two pianos. Mr. and Mrs. Casadesus perform the Waltzes with sympathetic understanding. (Columbia, one LP disc.)

**Beethoven: A-flat Sonata, Op. 26**

Walter Gieseking, playing at the height of his considerable powers, is heard in a new recording of the Beethoven A-flat Sonata. The performance is admirable for its power and clarity. Five of Grieg's "Lyric Pieces" round out the recording. (Columbia, one LP disc.)

**Beethoven: "Kreutzer" Sonata**

Zino Francescatti, most elegant of violinists, has recorded a well-turned-out performance of the Beethoven Sonata in A Major, Op. 47 ("Kreutzer"). His collaborator at the piano is Robert Casadesus. (Columbia, one LP disc.)



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# BOOKSHELF

By THOMAS FAULKNER

Puccini

By George Marek

George Marek, music editor of Good Housekeeping Magazine, went to Italy in 1946 to report on a concert given there by Toscanini. By pure chance he discovered that some five hundred letters from Giacomo Puccini, ignored or suppressed by the composer's biographers, had turned up since the war. The idea of doing a new book on Puccini occurred to Mr. Marek, and when Simon & Schuster expressed interest, he set to work.

To write the book, Mr. Marek first learned Italian. He then read and appraised the Puccini letters, two hundred more by Giulio Ricordi, Puccini's friend and publisher, and another hundred written by Puccini's friends and co-workers; sifted a mass of other documentary material, including the counterpoint exercises Puccini wrote at the Milan Conservatory and the newspaper reviews of Puccini premieres; and made five trips to Italy to talk to people who had known the composer personally.

After five years of such labors, Mr. Marek's book has appeared. It is a remarkable work. Mr. Marek is a conscientious researcher and a trained professional writer, neither of which is universally true of musical biographers. His new book corrects a number of factual errors perpetuated by earlier writers. (So basic a fact as the date of Puccini's birth is given incorrectly in Grove's Dictionary.)

Mr. Marek also presents the composer in a new light. Puccini's earlier biographers have represented him as a lovable, boyish character, open and sunny of disposition. The figure which emerges from Mr. Marek's pages is more complex, more human and more believable.

Another fascinating personality is that of Giulio Ricordi, of the music publishing house that brought out all Puccini's operas except "La Rondine." Ricordi, a brilliantly cultivated man who spoke half a dozen lan-

guages and himself dabbled in composition, was Puccini's discoverer and lifelong friend. He advanced money to the composer in his early days, gave him constant advice and encouragement, arranged for performances of his operas, and even lent a hand in writing the libretto of "Manon Lescaut." As the friend and publisher of Verdi, Puccini and a host of less-famed composers, Ricordi himself might well be worthy of biography.

Although Mr. Marek's new book avoids Puccini-worship, it does not go to the other extreme of debunking the composer. By and large Mr. Marek lets the facts speak for themselves. When he introduces a personal opinion he is careful to label it. (And his personal opinions, pithily and forcefully stated, are worth noting.)

The new Puccini book is good reading, and promises to be the definitive work in its field.

Simon & Schuster, \$5

The Maestro: The Life of  
Arturo Toscanini

By Howard Taubman

The Story of Arturo Toscanini  
By David Ewen

Two new biographies of Toscanini have just appeared. Review copies, in fact, arrived almost in the same mail.

Both are by well-known writers specializing in musical subjects. Mr. Taubman has written three books and a great number of magazine articles. Mr. Ewen's name appears as author or editor on more than 20 volumes.

The two new biographies therefore invite, even demand, comparison.

In this case the honors are Mr. Taubman's. Last spring he covered the tour by Toscanini and the NBC Symphony Orchestra. On the tour, Mr. Taubman had daily opportunity to discuss all sorts of matters, musical and personal, with the Maestro. Many doubtful points were clarified, and details of Tosca-

nini's life added that had never been printed before.

As a result, there appears for the first time the real story of why Toscanini left the Metropolitan Opera; why he turned his back on the NBC Symphony for a year; and many other episodes in the Maestro's career which earlier writers could only guess at.

Mr. Ewen's book suffers by comparison. It is the sort of biography which could have been written by almost anybody with a musical background who had access to a good file of newspaper clippings. The material is lively and well presented, but it is a story that has often been told before.

The Maestro:

Simon & Schuster, \$5

Toscanini:

Henry Holt & Co., \$2.50

The Taming of the Arts

By Juri Jelagin

Here is a first-hand account of musical life in Soviet Russia. Mr. Jelagin, now a violinist in the Houston Symphony, began his career in Moscow. His playing in theatre and symphony orchestras there brought him in contact with Prokofieff, Shostakovitch, Khatchaturian, Kabalevsky and other Soviet composers. His account of what happens when art conflicts with bureaucracy and Marxist ideology is amusing and thought-provoking. Mr. Jelagin tells his story in simple, straightforward terms. He is no propagandist, and manages to create the impression that he is reporting facts as dispassionately as is possible.

E. P. Dutton, \$3.50

Complete Story of the Flute

By Leonardo de Lorenzo

Mr. De Lorenzo, who has just retired after a long and distinguished career as flutist

with the New York Philharmonic-Symphony, the Minneapolis Symphony and other orchestras, has written an engaging volume on the flute. His book traces the origin of the instrument, the evolution of flute technique, and the literature of music for the flute. A biographical section gives pertinent data on outstanding performers. For anyone interested in the flute, the book will probably rank as indispensable reading.

Citadel Press, \$6

Opportunities in Music

By Sigmund Spaeth

This volume is one of Grosset & Dunlap's Vocational Guidance Series. It tells the young musician everything he needs to know in deciding whether to take up music as a profession. Dr. Spaeth itemizes the various ways in which musicians can make a living—as a recitalist, playing in orchestras, teaching, composing and arranging, etc.—lists their advantages and disadvantages and tells the approximate income to be derived from each.

Grosset & Dunlap, \$1

Schubert: A Musical Portrait

By Alfred Einstein

Many good biographies of Schubert are available, but none of them approach the composer and his work from quite the same point of view as Dr. Einstein's. In his new book, Dr. Einstein traces the story of Schubert's life in terms of his musical output and his spiritual growth. Dr. Einstein's massive scholarship and his complete grasp of the subject make the volume a valuable one for serious students of Schubert and his music.

Oxford University Press, \$5

## THIS MONTH'S COVER...

Besides London concerts, visitors to the Festival of Britain this summer will see historic shrines like the ancient abbey at Somerset (see cover). Abbey was built in Middle Ages around the 1,000-year-old ruins of baths left by Roman occupation.

ETUDE—MAY 1951

## MUSIC LOVER'S BOOKSHELF

(Continued from Page 7)

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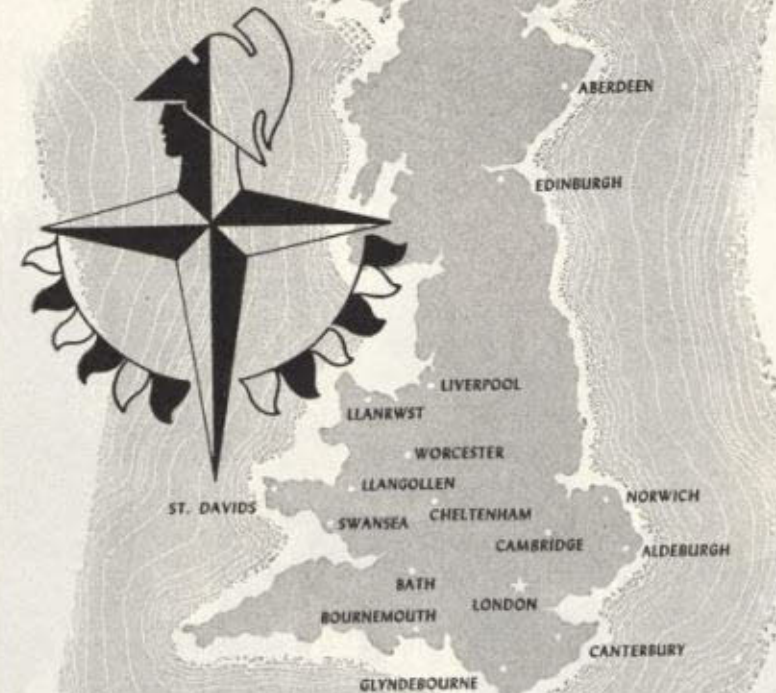
## MUSIC AT THE

# Festival of Britain

Performers and listeners

will gather in England this month

for a gala once-in-a-century celebration



Festival site is bombed-out former slum area on south bank of River Thames. The large building at lower left is new Royal Festival Hall, focus of music events.

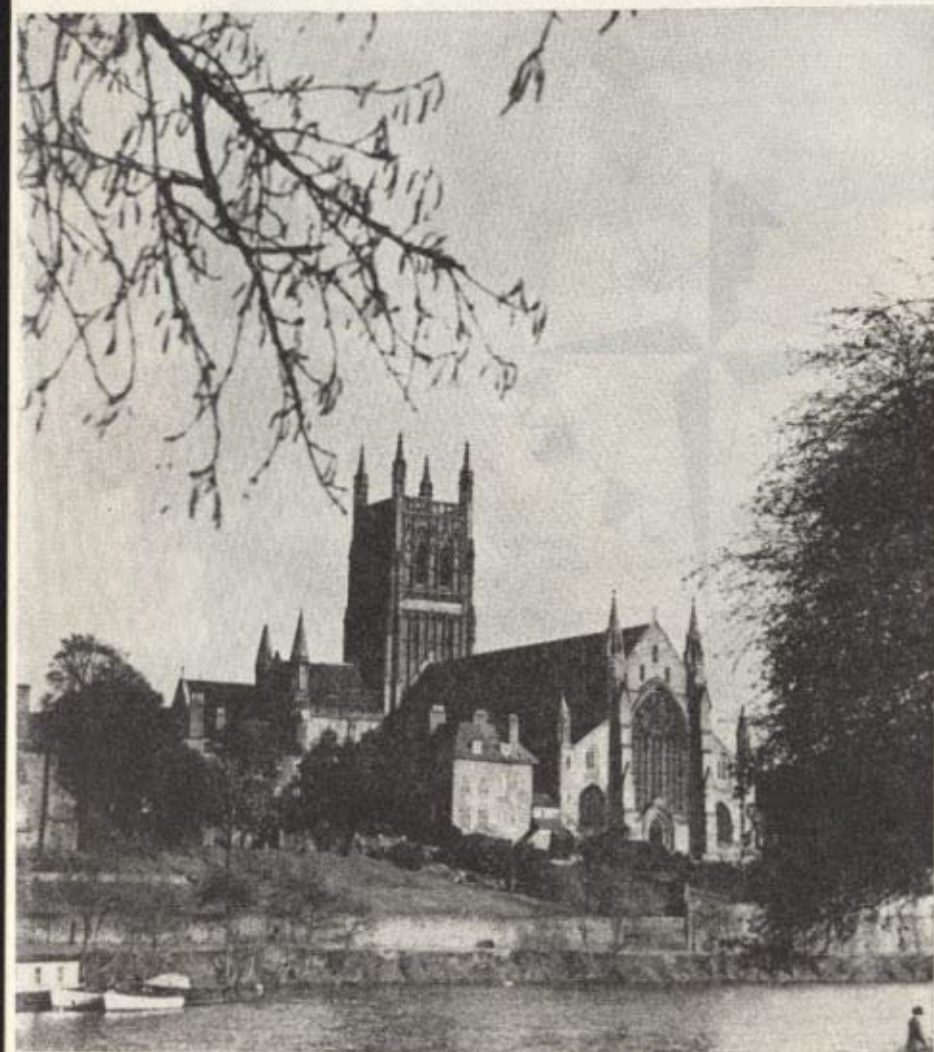
ONE HUNDRED YEARS AGO, in May, 1851, Queen Victoria and her Prince Consort drove to Hyde Park to open the "Great Exhibition." It offered scientific and industrial displays, and concerts in a great hall of glass, the "Crystal Palace" which, nervous experts predicted, would collapse at the first salvo of the Royal Salute. (As a matter of fact, the Crystal Palace stood until leveled by Nazi bombers in World War II.)

This month, King George VI and Queen Elizabeth will open another mammoth event, the "Festival of Britain," which is to continue throughout the summer. It will be a music festival of international importance, with celebrated artists from all over the world taking part. Music-lovers, too, will gather from America and Europe to attend Festival concerts. Except for England's music magazine, *The Strad*, which sourly described it as "an ill-timed festival which nobody wants," there appears to be general enthusiasm for the forthcoming Festival of Britain.

According to advance plans, the Festival will open on May 3 with a concert by the BBC Symphony Orchestra under the baton of Sir Malcolm Sargent. Other orchestras scheduled to perform during the London season are the London Philharmonic, Sir

CONTINUED ON NEXT PAGE





A potent lure for travelers to the Festival of Britain are England's historic churches, abbeys and castles, many dating back to the Middle Ages. This is a river-front view of celebrated Worcester Cathedral.



England's countryside is dotted with famous landmarks, like ancient Moot Hall at Aldeburgh.

Adrian Boult and Eduard van Beinum conducting; the London Symphony Orchestra, Sir Malcolm Sargent conducting; the Philharmonia Orchestra, Rafael Kubelik conducting; and the Royal Philharmonic Orchestra, Sir Thomas Beecham conducting.

Orchestras outside London are preparing special programs for the London season. They include the Bournemouth Municipal Orchestra, the City of Birmingham Symphony Orchestra, the Hallé Orchestra, the Liverpool Philharmonic Orchestra, and the Yorkshire Symphony Orchestra.

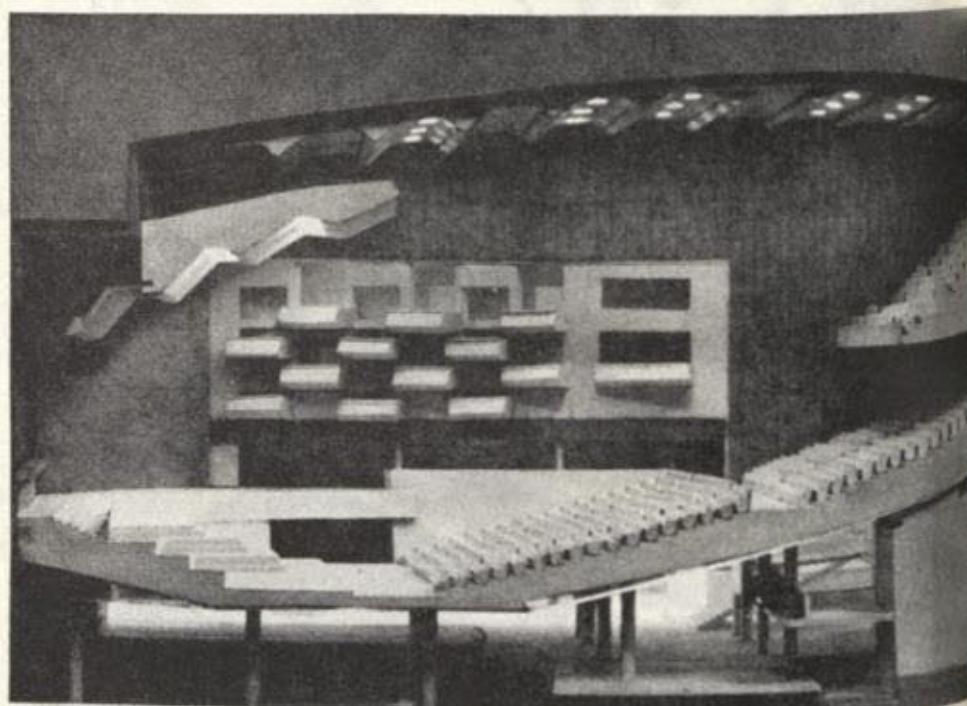
Chamber orchestras and string orchestras appearing at the Festival include the Boyd Neel Orchestra, the Jacques String Orchestra, the London Chamber Orchestra, the London Mozart Players, the New London Orchestra, and the Riddick String Orchestra.

Opera, too, will be represented at the Festival. Covent Garden will offer Wagner's "Parsifal" and his "Ring" cycle, with Kirsten Flagstad and Set Svanholm in leading roles; Gluck's "Alceste"; and the world premiere of Vaughan Williams' "Pilgrim's Progress."

The Sadler's Wells Theatre offers "Don Carlos" and "Simon Boccanegra," by Verdi; Vaughan Williams' "Hugh the Drover"; Wolf-Ferrari's "School for Fathers" and "Dido and Aeneas" by Purcell.

The Lyric Theatre of Hammersmith will present four operas by Benjamin Britten: "Albert Herring"; "The Rape of Lucretia"; "Let's Make an Opera"; and "The Beggar's Opera."

The Savoy Theatre will present its world-famous performances of Gilbert and Sullivan operas, and at nearby Glyndebourne, Mozart's "Don Giovanni," "Marriage of Figaro," "Cosi fan tutte" and "Idomeneo."



Cross-section of model shows construction of new Festival concert hall. To minimize noisy vibrations, hall is "suspended" in space like modern broadcasting studios in this country.

The British tradition of choral singing will be upheld by four performances a week throughout the Festival season. Choirs from London, Huddersfield, Glasgow, Wales and Yorkshire will participate. Choral works to be heard include Bach's "St. Matthew Passion," "St. John Passion" and B Minor Mass; Beethoven's "Missa Solemnis" in D Minor; the Brahms "Requiem"; "The Apostles," "The Kingdom" and "The Dream of Gerontius" by Elgar; Handel's "Messiah" and "Acis and Galatea"; Haydn's "Creation"; Mendelssohn's "Hymn of Praise"; Verdi's "Manzone Requiem"; "Belshazzar's Feast," by Walton; and "Sancta Civitas" and "A Sea Symphony," by Vaughan Williams.

**B**ALLET WILL BE STAGED by the Sadler's Wells Company, headed by Margot Fonteyn, Robert Helpmann and Moira Shearer.

During and after the London season, other Festival of Britain activities will be taking place in Aberdeen, Aldeburgh, Bath, Bournemouth, Cambridge, Canterbury, Cheltenham, Liverpool, Norwich, Swansea, Worcester and Edinburgh.

The Edinburgh Festival, one of Europe's leading summer music events, this year will present the leading English orchestras and a guest appearance by the New York Philharmonic-Symphony, conducted by Bruno Walter and Dimitri Mitropoulos, and with Robert Casadesus, Zino Francescatti, Dame Myra Hess, Rudolf Serkin and Solomon as soloists. Other artists to be heard at Edinburgh are Kathleen Ferrier, contralto (with Bruno Walter at the piano); Pierre Bernac, baritone with composer-pianist Francis Poulenc at the piano; and Mack Harrell, American baritone.

THE END

## World-famous performers will be heard at concerts during the Festival of Britain



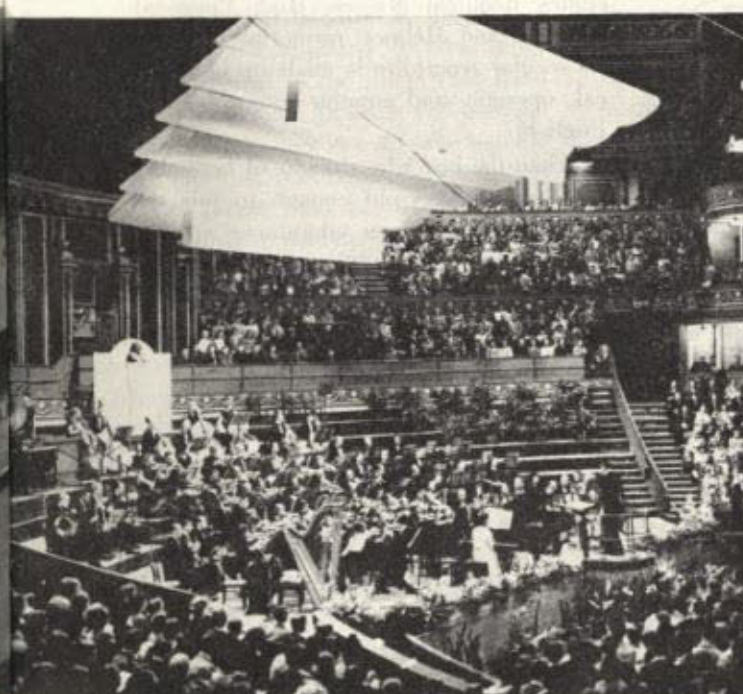
Festival conductors will be headed by Sir Thomas Beecham, left, Sir John Barbirolli, right, and untitled maestro Bruno Walter, below.



Composer Benjamin Britten will be honored in a special presentation of four of his operas by the Lyric Theatre Company of Hammersmith.



Violinist Zino Francescatti is one of many world-famous artists to be heard at Festival as recitalists or soloists with orchestras.



For over half a century, the Albert Hall has been London's finest concert hall. Top Festival events will be heard here.



# Singing Patrolmen

"New York's Finest" sing to  
prevent traffic accidents, to welcome  
visiting dignitaries, and  
just for the fun of singing

By ROSE HEYLBUT

**I**N COMBATING juvenile delinquency as well as traffic hazards, New York City's Police Department makes its strongest appeal through music.

He-man cops from "New York's finest" visit the public schools, entertaining with songs and driving home their safety message with special jingles. The children are rapturous, the results are impressive, and the school authorities send in urgent requests for more vocalizing.

The singing cops are chosen from among the thirty-nine members of The Glee Club of the Police Department of the City of New York. Their average length of service on the force is 15 years. The Glee Club itself is nearly 40 years old.

The Department is sometimes asked whether the blue-coated, brass-buttoned warblers are stand-ins, dressed up for the sake of an effect; or, if they have departmental status, whether they are reserved exclusively for musical work. The answer is a vehement negative.

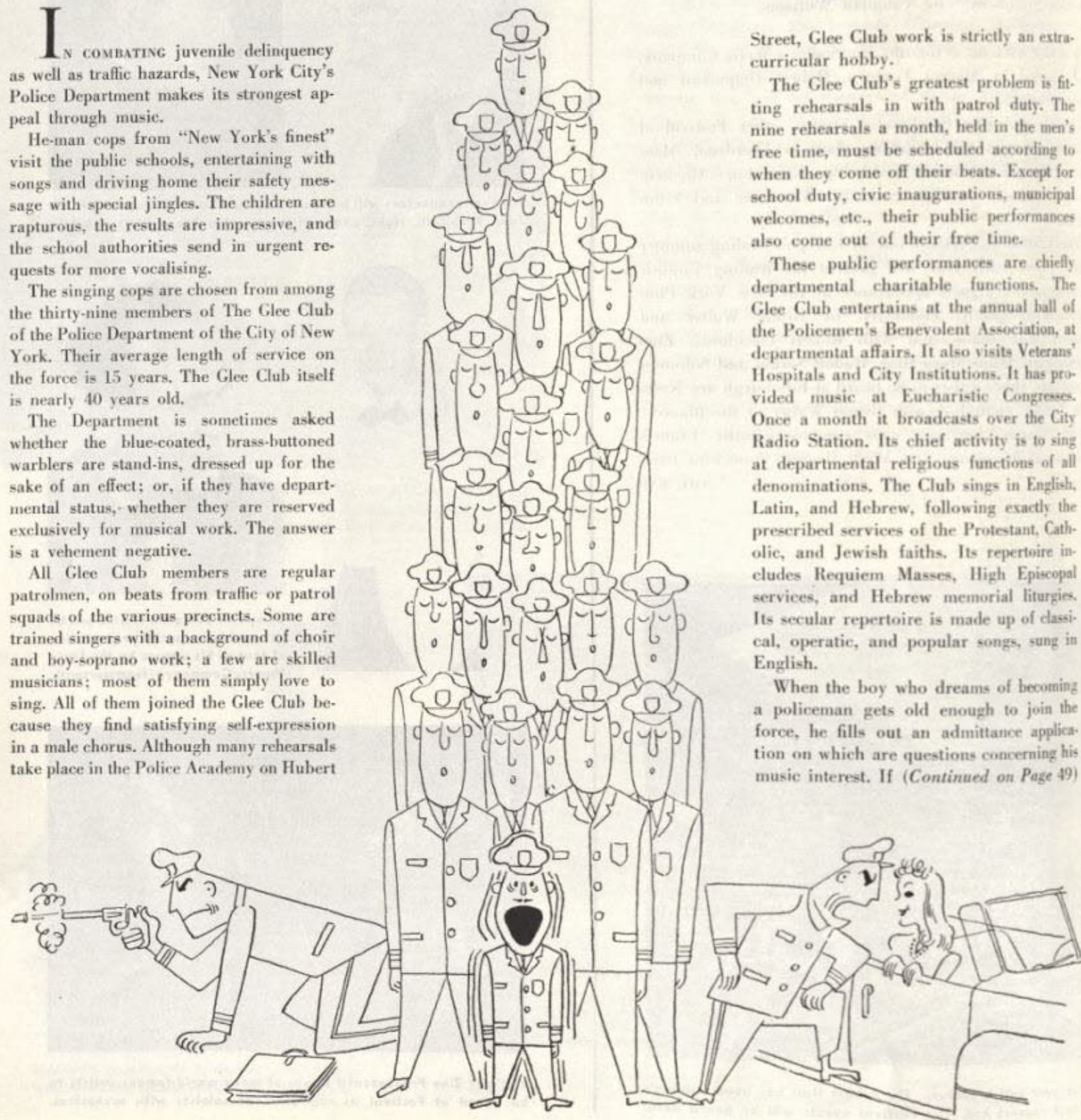
All Glee Club members are regular patrolmen, on beats from traffic or patrol squads of the various precincts. Some are trained singers with a background of choir and boy-soprano work; a few are skilled musicians; most of them simply love to sing. All of them joined the Glee Club because they find satisfying self-expression in a male chorus. Although many rehearsals take place in the Police Academy on Hubert

Street, Glee Club work is strictly an extra-curricular hobby.

The Glee Club's greatest problem is fitting rehearsals in with patrol duty. The nine rehearsals a month, held in the men's free time, must be scheduled according to when they come off their beats. Except for school duty, civic inaugurations, municipal welcomes, etc., their public performances also come out of their free time.

These public performances are chiefly departmental charitable functions. The Glee Club entertains at the annual ball of the Policemen's Benevolent Association, at departmental affairs. It also visits Veterans' Hospitals and City Institutions. It has provided music at Eucharistic Congresses. Once a month it broadcasts over the City Radio Station. Its chief activity is to sing at departmental religious functions of all denominations. The Club sings in English, Latin, and Hebrew, following exactly the prescribed services of the Protestant, Catholic, and Jewish faiths. Its repertoire includes Requiem Masses, High Episcopal services, and Hebrew memorial liturgies. Its secular repertoire is made up of classical, operatic, and popular songs, sung in English.

When the boy who dreams of becoming a policeman gets old enough to join the force, he fills out an admittance application on which are questions concerning his music interest. If (Continued on Page 49)



# There's MUSIC in your piano

*A good instrument is a lasting source of pleasure—*

*Why buy one and then allow it to gather dust?*

By ROWLAND W. DUNHAM

**I**N THOUSANDS of American living rooms there is an object designed and purchased for a particular purpose. It costs about as much as a good automobile. It is usually a beautiful piece of furniture, frequently in a "period" design, with every appearance of being important in the life of the family. Only, this is not generally true. Music is seldom heard emanating from its interior.

The piano has long been the household instrument. Many boys and most girls have more or less reluctantly undergone periods of lesson-taking for the purpose of learning to play. Later, as heads of families, when they install pianos in their own homes, the skills acquired so laboriously are rarely applied to the piano they have bought or inherited. As their children become old enough, they in turn take lessons, practice more or less regularly, and then proceed to forget what has been learned.

Why is it that so many people buy pianos and then proceed to ignore them? The answer may be that most of us are lazy. It is so much simpler to turn on the radio than it is to sit down at a keyboard to transform the characters of a printed page to a musical result. Coupled with this inertia is an understandable timidity in attempting the performance of piano music so much more effectively available through a mechanical medium.

But this negative attitude robs us of many hours of pleasure. Piano music is in many ways the most satisfactory in all literature. Almost every great composer has written great works for this responsive and effective instrument. Some of the love-

liest works are of such simplicity that shaky technical equipment can handle them adequately. Such varieties of moods and styles are available that a lifetime is too short to try them all.

There are curious reasons behind our hesitation to explore this treasure of sound. The first deterrent to the layman is the fear of playing wrong notes. Here is a nightmare that confronts even the greatest virtuoso. When combined with the problem of memorizing, the difficulty of avoiding such mistakes is almost insurmountable.

Such errors, however, need not be disturbing. Some of the most brilliant artists are prone to misplace fingers. Paderewski's wrong notes were notorious. Yet his ability to reflect the intention of the composer with authority established his indisputable supremacy as an artist.

When a wrong note is struck, there must be one of two reasons. Either the pianist does not know *what* the note is, or he does not know *where* it is. If these errors are detected in practice, it is necessary to determine the causes and correct them intelligently.

Secondly comes the matter of self-consciousness, or stage fright. This handicap may be present in playing for a small group, even one's family. When playing alone, the possibility may occur that somebody is listening somewhere.

Many timid pianists have the utterly erroneous notion that to play a piece on the piano is a sort of personal exhibition. Nothing could be farther from reality. To perform a beautiful piece of music is to reveal the feelings of the composer. This is

the one and only objective. You, as a player, are therefore the impersonal intermediary between the composer and the listener, even when the listener is only yourself.

Such a point of view will eliminate all foolish notions that your auditors are all agog to pounce upon your mistakes or belittle your interpretation. Those who have such an attitude in listening to you are either inconsequential musically, or unfriendly personally.

As a third obstacle, there is the belief that the ability you possess to recreate the pages of a great master is so slender that you are quite presumptuous to allow others to hear your modest efforts. After hearing concerts, radio programs, and recordings by famous concert artists, it is natural to have such a feeling of timidity.

Several considerations should be borne in mind here. At a concert, the large auditorium obscures many of the finer details of any pianist's art. Nearly any virtuoso will tell you that under such conditions, the style has to be on a large scale, with the nuances exaggerated in the hope that they will get across reasonably well. These artists would much prefer to play in an auditorium seating about 600, where a more intimate type of playing is possible.

In performance, a virtuoso is sure to be better than most amateur attempts. Remember he is, after all, a professional, keyed up to the very best effort he can give, and for a sizable fee. He is fully prepared, as the amateur should be also. When you play before an audience, be sure that your preparation has been adequate, and that the composition is within your ability. The fumbling essay by a layman to wade through some piano piece far too difficult for him is uncomfortable for all concerned. Keep within your capacity. Some of the finest music is simple and unpretentious.

A fourth item is the question of speed. In preparing for concert playing, the pianist develops a superabundance of dexterity which he is tempted to show off at every opportunity. In concert playing, there is a growing tendency to play at a breakneck speed proving the performer the equal, if not the superior, of any other virtuoso. For the amateur to try to approach these velocities is absurd and inappropriate.

There is music in your piano. Why not help it to escape? You will give yourself pleasure, and aid the cause of music. The hope of music in America lies in the amateur.

THE END



# The singer's voice and the sinuses of the nose

*Healthful sinus conditions are essential to a resonant, musical singing tone.*

By ALBERT P. SELTZER, M. D.

THERE ARE MANY INFLUENCES that determine the qualities of the human voice both in song and in speaking. All these factors are of special interest to the singer.

Sound is the effect of vibrations on the hearing apparatus of the ear, which is in turn closely connected with the brain.

Vibrations constituting voice are transmitted to hearers by air, but for the owner of the voice, if there is normal hearing, the effect on the auditory nerve is achieved both by air and by bone conduction. One may be entirely deaf for air vibrations and still hear his own voice naturally and distinctly through the vibrations transmitted by the bones of his skull.

*These vibrations* in vocalization arise in the larynx, where the vocal cords, under varying degrees of tension, respond to the passage of air from the lungs in breathing. The lungs act as bellows, forcing the air upward, with the aid of the diaphragm, through the larynx and vocal cords under varying degrees of pressure, all controlled by the singer.

The stream of air expelled in this way through the larynx passes upward into the pharynx, which is a continuous part of the respiratory tube, lying directly behind the mouth and the inner cavity of the nose. The stream of vibrating air, to pass outward through the mouth, must be turned at right angles to its direction as it enters the pharynx. This means that it must strike with added force upon the upper extremity, or vault, of the nasopharynx.

This part of voice production is of particular significance in singing, since

the area concerned is surrounded by a complete ring of separated, air-filled cavities. These cavities are the nasal sinuses.

By means of narrow passages, or ducts, the sinuses are directly in connection with the main cavity of the nose, which lies over the entire roof of the mouth.

Some writers, apparently, without adequate study, have expressed the opinion that these air pockets are too small to affect the voice. This attitude is not generally held, however, and the reason for this can be seen clearly by careful anatomical examination.

Averages of actual measurements of the sinuses demonstrate that these variously-shaped pockets surrounding the nasopharynx amount altogether to about four cubic inches of air-filled space. They actually form a resonating chamber about the pharynx, into which the vibrating air passes from the larynx and vocal cords under pressure. There is some variation of the size of the sinuses in different people, and the effect on the voice must differ accordingly.

This consideration of the sinuses is necessary to an understanding of the importance of their being in a healthy condition for successful tone-production.

*The sinuses* are subject to a number of different abnormal conditions. When one has a "cold", there is the familiar sensation of stuffiness, which means swelling of the lining of the cavity of the nose, so that the air does not pass through easily, or there may be complete obstruction. This state of swelling in the nose often extends also into the sinuses, since the lining of

all parts of the nasal cavity, including the sinuses, is a continuous layer of tissue.

Another very frequent cause of swelling of the lining of the sinuses and of the nose is the general condition known as allergy, of which hay fever is a familiar example. As a result of frequent repeated attacks of allergic reaction, the lining of the nasopharynx and often also of the sinuses undergoes an overgrowth in the form of tabs of tissue of various sizes, known as polyps. These polyps may multiply so that one or more of the sinuses is entirely filled by them, and is obliterated.

Infections of the nose and throat often extend within the sinuses, and the cavities so affected become filled with purulent secretions, or pus. If the draining passages are closed by swelling, there is a condition similar to abscess formation, as in other accumulations of pus.

Any infection in the nasopharynx and in the sinuses is always a threat to the welfare of the larynx, and particularly to the vocal cords. The infected secretions tend to stream downward and tissues within the larynx are affected in this way. This action takes place most easily during sleep, when there is less coughing to remove excess secretions from the throat, and they may fail to drain into the esophagus, as they normally do.

*Less often*, fortunately, the sinuses are invaded by malignant new growth, familiarly known as cancer. These growths may have the same effect of filling the sinuses as the more harmless polyps do.

When the sinuses are not normally air-filled, they lose their resonating power, and the singing voice becomes flat and colorless. When a vibrating tuning fork is placed over an airless sinus, the vibration is transmitted inward instead of being reflected outward as resonance. This change can be recognized by the singer. The writer's experience indicates that disorder involving frontal sinuses causes the greatest voice change; a normal condition of them all is of particular importance in voice production, to assure a resonant and musical quality.

A singer should always seek early and suitable treatment of any disorder arising in or about the nose and throat, since the sinuses may become involved. A speedy cure leaves behind little if any enduring effect, while delay in treatment may mean a degree of tissue change that can permanently alter the parts concerned with successful voice production. THE END

*Frank Friedrich is a salesman with more than 30 years of selling experience. In his spare time he teaches piano. Here he describes how the basic principles of selling can be applied successfully to teaching.*

## TEACHING IS SELLING

By FRANK FRIEDRICH

A STUDENT in one of my piano classes showed unusual promise after only a few lessons. I was happy she had come to me for instruction. We were discussing her progress one day when I learned why she had left her previous teacher.

She had been receiving adequate instruction, she told me, but with it there seemed to be little incentive to improve on her mistakes or to gain a background of musical knowledge. I recognized from what she told me that her former teacher had been what the selling profession calls an "order taker." This teacher had not been actively selling a music education. He was supplying information from his storehouse of knowledge only upon demand.

The profession of selling has been greatly maligned in song and story, but actually, salesmanship is a necessary adjunct to all human relationships. It makes us want to do the things that must be done, and it opens our eyes to new possibilities for more abundant living. It creates goals toward which we can work and adds pleasure to their accomplishment.

In everything we attempt to do we are salesmen, selling our personalities in terms that are pleasurable to our associates. As teachers we are selling our knowledge as well as our personalities for cash. When we can make our students want what we have to offer them as a means of achieving a goal they believe to be their own, we are salesmen just as much as the person who is ringing doorbells or canvassing industry looking for sales and profits.

Every man believes that his business is different from that of every other man, and hence his problems are a little different too. It is the salesman's job to discover each man's problem and then help to solve it, finding the way by which his product or service may be applied toward the solution. In doing this the salesman must make the buyer want the product or service more than he wants the money it costs. When he has done this, he has made a sale.

As the techniques of selling have evolved during the course of many centuries, certain principles of salesmanship have become recognized as basic. And these may easily be applied to teaching.

1. Take a genuine interest in your customer (student) and his problems.

2. Know your product (the subject you are teaching).

*Most teachers*, we may quite safely assume, are adequately informed concerning the subject they are teaching. This second principle need not worry them. But many teachers fail to understand the pupil's needs, or to look upon the subject they are teaching from the student's point of view.

A third principle is just as important. . . .

3. Keep control of the interview (lesson).

No matter how much the customer (pupil) may wander from discussion of his problem, the salesman (teacher) must remember that the purpose of the interview (lesson) is to make a sale. Casually and diplomatically he must direct the train of thought back to the subject at hand, making each point definite and making it in terms of the problem under discussion, no matter how far afield the conversation may have strayed.

And finally, when the customer has made up his mind. . . .

4. Know when to stop.

Many a sale has been lost because the salesman (teacher) kept on with his sales talk long after the buyer (student) had accepted the point.

*A good salesman* (teacher) always studies his failures. He learns more from them than from his successes. He should ask himself, "Where in our talk did I let the interview (lesson) get out of control? What indication of my customer's (student's) interest in my product (subject) did I fail to recognize? At what point had I made the importance of my product (subject) clear? Should I have stopped talking about it then? How can I explain my product more simply?" And so on . . . always in terms of the customer's (student's) needs, interests and goals.

The teacher has an advantage not all salesmen have. He can make his student aspire to newer and more interesting goals because he is working with a growing, questioning and changing personality. He can help establish the new goals and make the student believe they are his own.

That kind of teaching is SUPER-SALESMANSHIP.

THE END



# Planning a choral rehearsal

FOR BEST RESULTS, EACH STEP SHOULD  
BE CAREFULLY MAPPED OUT IN ADVANCE.

By John Finley Williamson

NO CONDUCTOR nor choir can get very far without a definite rehearsal plan, and since the functions of the drill master and choir director, though very different, usually rest upon the same person we shall consider a plan for rehearsals which will recognize that for one part of a rehearsal period the individual in charge is the drill master and for the other part he is the conductor.

I have always found that it is best for singers to have particular chairs which they occupy at every rehearsal. They should be seated according to the parts they sing, and because a choir is seen before it is heard they should be seated according to their height and the color of their hair. If the choir sings eight-part music it is wisest to have the octaves in the middle, the second basses in the rear, the first sopranos in front of the second basses and both to the right of center, the first tenors in the rear and the second altos in front of the first tenors and both to the left of the center, the baritones to the right of the second basses, the second sopranos to the right of the first sopranos, the second tenors to the left of the first tenors and the first altos to the left of the second altos. Within this seating each row should be arranged in a pleasing curve.

Each singer should find on his chair a folder marked with his name and containing the music for the next five weeks' rehearsals. We know psychologically that it is always wise to work from the known to the unknown. Therefore the first number to be sung should be that which is to be used at the next service. Naturally this is the fifth week this number has been rehearsed, so the leader will certainly be able to conduct it since the choir is by this time thoroughly conversant with music and text, and can follow his interpretation through

shading and rhythm. Because the singers are so familiar with this number they soon lose the weariness that comes at the end of the day and begin the rehearsal with enthusiasm and verve.

The next anthem to be considered is anthem No. 5, which the choir has never seen. Before the choir members take this number from the folders the leader (who has now turned drill master), asks them to relax and close their eyes while he reads the text of the anthem with the moods he expects them to use when they sing the anthem in service five weeks hence. After the leader has finished reading, choir members, with eyes still closed, listen to the organist play it with the same interpretation that will be used in performance. If the leader and organist are two separate people, the leader must see that his organist is never asked to sight-read a number but that he has ample time to prepare it. The choir is now prepared to take the music from the folder and sing through it softly following the organ.

Upon the completion of the choir's singing of anthem No. 5, it is returned to the folder and anthem No. 4 is taken out. The previous week this number became a subconscious part of the singers as they heard the text, and listened to the music. The approach to all music should be with the ears and not with the eyes. The drill master now allows the choir to sing with a little fuller tone than he did the week before. He is on the alert for mistakes in time and intervals. If there are mistakes in time the section that makes them, or the entire choir if all are at fault, claps the time values vigorously to the organ accompaniment. As soon as the corrections are made they should again tap the time-values without the organ in a forward-moving rhythm. If intervals are wrong they should be cor-

rected by the leader, who calls attention to the fact that they are the same simple intervals the choir has sung in other numbers.

Next anthem No. 4 is placed in the folder and anthem No. 3 is taken out. This is the third rehearsal for this number, and time values and intervals have all been corrected. Now the diction should be given particular attention. If the leader, on first reading the text, was careful as to diction, he will find that the greater part of what he desires in diction will have already been accomplished. All vowels should now be sung with the exact pronunciation that the dictionary gives. All consonants should be crisp. All articles, conjunctions and unaccented syllables should be subordinated. Too many times we hear "Christ The Lord is Risen Today," and "Holee, Holee, Holee, Lord God Almighty." If the music the choir is singing is good music the accents in the words and the accents in the music will be in accord and a new understanding of rhythmic flow will come to the choir.

Again anthem No. 3 is placed back in the folder and anthem No. 2 is taken out. The leader here is certainly a conductor. He should begin reading the text with the mood he will use when he conducts the number, and from then on the choir must watch his every movement and expression. Up to this time he has been more or less beating, or, if you wish, tapping time, but now he conducts. The choir must from his preparatory beat get the mood, breath and pace. He does not lead them, he conducts with them, and they sing with him. He is neither ahead nor behind the group. They are all moving together in the re-creation of the music as the composer intended it. The text suddenly takes on new meaning to choir members because now they sing not the dictionary's meaning of the words but the poet's meaning.

This pattern covering five numbers can just as well be expanded to ten or twelve, depending entirely upon how many numbers are in preparation. The wise leader should know how to secure a variation in the rehearsal period so as to create the greatest interest to the choir members. It has always seemed to me that a two-hour rehearsal period proves most effective. It is absolutely necessary that the rehearsal start and stop at exactly (Continued on Page 56)

DURING THE PAST twenty years the progress of school and community music programs has been a source of great pride and satisfaction to teachers, students and patrons of music everywhere. Nevertheless, while acting in the capacity of guest conductor, adjudicator and clinician for instrumental festivals and contests in most of the states of our nation, I have found myself constantly asking this question:

"What are the fundamental weaknesses in the performances of this country's thousands of community bands and orchestras, and in which elements are they most consistently deficient?"

A careful study and thorough diagnosis of the results shows that they have come far in their technical and interpretative achievements. Most of them are technically proficient, and such elements as notation, rhythm, articulation, dynamics and ensemble have been greatly improved; yet all evidence points to the fact that the vagaries of tone production have yet to be conquered.

The most valuable asset of a musician's equipment is *tone quality*. Since no musical sound which is lacking in quality, purity and clarity can be considered a true musical tone, it behooves us to give proper emphasis to this important element of our performance.

**Technical facility** is primarily a mechanical reaction which, through constant repetition and practice, can become a subconscious action. Yet, we must emphasize to our students and all musicians under our direction, that technical skill and routine knowledge is of no value if the tone is weak and of poor quality.

The problem of playing with good tone quality will best be solved if we will first realize that proper tone production can be achieved only through the development of correct mental and physical concepts. It is of further importance that the performer realize good tone quality can never be a part of his musical equipment until he has the ability to perceive and sense the color and image of the tone which he is about to produce. It is only through this conception and appreciation of tone that he will improve the quality of his tone.

It is for this very reason that all musicians who would improve the quality of their tone make every effort to hear the finest performers and the best of music as frequently as possible. It has been aptly stated that "a man is known by the company he keeps"; likewise, "a musician might well be known by the tone he keeps."

Another important point for emphasis

*Let's tone up!*



The big problem facing most community bands and orchestras is how to achieve good tone. Here's an improvement program worth trying.

By WILLIAM D. REVELLI

in our teaching and rehearsing is the fact that no number of repetitions of a given tone nor years of practice will improve its tone quality, unless there is evidence of concentrated listening and understanding of the factors concerned with proper tone production. In view of these facts, perhaps we might ask ourselves this question:

What are some of the physical factors to be considered in the development of a tone of good quality, and which will serve as an aid in assisting us to produce the tone which we see, hear and feel?

**Selection of the Instrument.** The first factor necessary to the accomplishment of good tone quality is the certainty that the student has chosen, or has had selected for him, the instrument to which he is best adapted both physically and mentally. This problem deserves serious consideration, for in many cases we find students attempting to perform upon instruments to which they are entirely unadapted. Granting that a student has selected that wind instrument for which he is best physically adapted, our second concern, then, is the development of breath control.

**Breath Control.** Good posture and position are absolutely essential to the securing of breath control. A slouchy, careless position is usually the first obstacle in the production of good tone. If the student

stands or sits erect, both feet on the floor, chest high, and head up, he is able to breathe freely and naturally.

Breath is the motive power of the wind instrument player, and good tone quality is largely dependent upon the player's ability to properly control his breath. Just as a violinist cannot adequately express himself without control of the violin bow, neither can the wind player produce and control a tone without accurate control of the breath stream.

An exercise in correct breathing follows: Stand erect. Place the end of your thumb on the pit of your stomach. Exhale, gradually pressing the thumb in against the stomach while doing so. Now inhale slowly and deeply, expanding the waistline—you will notice your thumb being pressed outward. Keep the chest high at all times, and pay particular attention that it does not droop when exhaling.

Many players breathe from the chest and fail to properly support the breath line; as a result, the playing becomes laborious and too much pressure is exerted upon the embouchure. It is most important that the performer be certain that the air pressure is not resting on the muscles of the chest, but on those of the ribs and diaphragm.

This manner of breathing will in a short time enable the student to breathe automatically from the diaphragm. The student must be taught to (Continued on Page 48)



## THE IMMORTAL "TRIFLES" OF

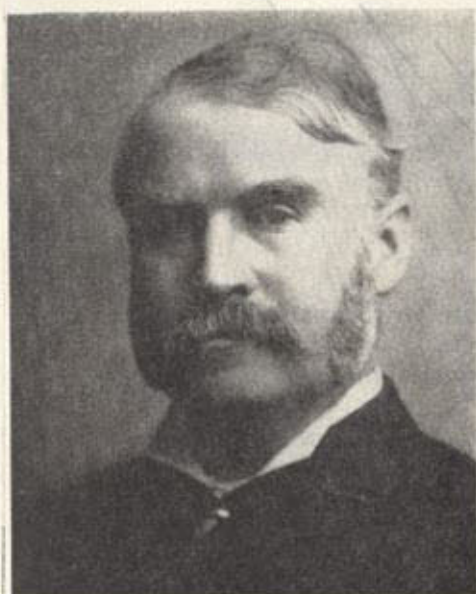
# GILBERT & SULLIVAN

Neither time, tide nor the Luftwaffe could halt  
the rollicking progress of the Savoy operas.

BY ANN M. LINGG



Sir Arthur Sullivan



William S. Gilbert

FOR EIGHT SUCCESSIVE NIGHTS in May 1941, Nazi bombers set Liverpool's waterfront ablaze and powdered its business district. Life in the city came to a virtual standstill as death rained down from the sky. Yet through those terrifying nights one bit of business went on like clockwork. London's D'Oyly Carte Opera Company was in town to do the comic operas of William Schwenk Gilbert and Arthur Seymour Sullivan, and neither the unafraid actors nor the fun-starved audiences would be denied.

In the antic performances of Gilbert's witty lines and Sullivan's sprightly tunes, reminders of Queen Victoria's days of glory, the inhabitants of this battered city found comfort and hope. There would always be an England.

It looks as though there will always be Gilbert and Sullivan, too. For 76 years parents have been taking their children, and children their parents to hear *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, *Patience* and the rest. Since *Trial by Jury*, a breezy little item prepared as a curtain-raiser for another production, stole the show in London's Royalty Theater on March 25, 1875, the rollicking operas of this partnership have become the greatest box-office success in stage history. Forgotten are the 70-odd plays which Gilbert wrote by himself; forgotten are most of Sullivan's tremendous output of serious music, while the operettas which they both considered "trifles" have become classics, a tradition, a cult.

Part of the operas' appeal lies in what has been called "The Gilbertian situation, an absurd state of affairs arrived at by logical argument." It has defied successful imitation. Equally characteristic is the exposure of foibles and follies, in settings as remote from real life as fairy tales, that have been peculiar to man since time immemorial.

Bobby-soxers are sure to sympathize with the Rapturous Maidens in *Patience* who swoon over "esthetic" poets (a

caricature of Oscar Wilde). Ladies who appear in advertisements will probably always feel as unembarrassed about being paid for their endorsements as does the Duchess of Plaza Toro in *The Gondoliers*. And lines like "I always voted at my party's call, and I never thought of thinking for myself at all," from *H.M.S. Pinafore*, seem likely to bring an ironic guffaw forever.

The Gilbert and Sullivan partnership had its start when Gilbert, disgusted at having had a brief opera text turned down by an impresario, encountered another impresario, Richard D'Oyly Carte, on a London street. Carte was having his troubles, too. His next production, a French operetta, had turned out to run short. He needed a light curtain-raiser, no longer than an hour's running time. Could Gilbert produce something quickly? If so, perhaps Arthur Sullivan, composer of "Onward Christian Soldiers" and "The Lost Chord," could be persuaded to write music for it. Gilbert was skeptical. He and Sullivan already had done a comic opera together and it had been a flop.

A few days later, however, Gilbert read his previously rejected opus to Sullivan. Sullivan was delighted with it and took just two weeks to put it to music. When the collaboration, *Trial by Jury*, proved immediately successful, Carte felt he had hit upon a team proposition of unique promise.

Now Carte persuaded Gilbert and Sullivan to try a full-length feature. *The Sorcerer*, the collaborators' next attempt, ran a resounding six months. *H.M.S. Pinafore* followed, and it had a phenomenal run of 700 performances. At this point, oddly enough, the people of the United States took over, and really got the Gilbert and Sullivan avalanche rolling.

In defiance of British experts who predicted that G&S

would never go over with Americans, Producer Montgomery Field staged *Pinafore* in Boston on November 25, 1878, and touched off a fantastic mass craze. "At present there are 42 companies playing *Pinafore* about the country," an American newspaper reported a few months later, adding, "Companies formed after 6 p.m. yesterday are not included." Barrel organs were built to play nothing but *Pinafore* music. Scenes from the operas adorned china, women's apparel, advertisements. People spoke in *Pinafore* quotations, the phrase "What never?" "Well, hardly ever!" becoming an obsession. One U.S. newspaper editor, finding "hardly ever" no less than 20 times in one evening edition, announced that any writer using it in the future would be fired on the spot.

But all wasn't beer and skittles in the world of Gilbert and Sullivan. Author and composer were not exactly congenial.

Although most people imagine Gilbert and Sullivan as jolly Siamese twins, having the time of their lives setting witty words to clever music, in reality their temperaments clashed from the start. Gilbert, a cynic, mocked everything in sight. It amused him especially to aim his waspish wit at the sensitive Sullivan, preferably in the presence of others. Once, when Sullivan asked Gilbert's opinion of a new song then in rehearsal, Gilbert replied, "I know nothing about music. I merely know that there is composition and decomposition, in other words, rot, and that's what your song is."

Sullivan, a recognized member of society's upper

CONTINUED ON NEXT PAGE

Standard Theatre Edition



Program souvenir from the Eighties showing principal characters of "Patience"



Two early Gilbert & Sullivan performances: left, at the Bijou Theatre in Boston; right, the quintet from "The Gondoliers" at the Savoy Theatre in London.



# Stop, Open and Reed

With this title, Dr. McCurdy joins the Pun  
of the Month Club . . . and describes the 20 organ  
stops most frequently asked about by ETUDE readers

By ALEXANDER McCURDY

The proper voice of the stop is a combination of pure organ-tone with a bright string-tone in due subordination; the later imparting that richness to the foundation tone which has won the stop universal approval among German and English-speaking organ builders and lovers. This compound voice, in which certain concordant upper partials are present, is extremely valuable in knitting together an ensemble.

**HOHL FLUTE**—This name, which means hollow-toned flute, is used to designate an open stop of 8 ft., 4 ft., and sometimes, 2 ft. pitch, the pipes of which are of large scale, made, in the most characteristic examples, of wood, and voiced to yield a full, somewhat dull, and hollow tone, which has suggested its name.

**HORN DIAPASON**—The name that has been used to designate a metal stop, of 8 ft. pitch, the pipes of which resemble in formation and scaling those of the true Diapason, but which are modified in tone by being boldly slotted and slightly increased in length. The effect of the slotting is to introduce certain harmonic upper partials into the pure organ-tone belonging to the normal Diapason, changing it into a somewhat stringy quality.

**LARIGOT**—A mutation, harmonic-corroborating stop, of 1 1/3 ft. pitch on the manuals and 2 2/3 ft. pitch on the pedals. Lynnwood Farnam was so fond of this particular harmonic that he often moved the pipes of a 2 ft. piccolo along the chest to speak the fifth.

**QUINTATEN**—The name is derived from the Latin words *quintam tenentes* (holding the fifth), and properly is applied to covered stops which yield compound tones, in which the second upper partial tone is almost as pronounced as the prime or ground tone. An artistically voiced Quintaten is one of the most valuable ensemble stops I know.

**RANKET**—An old lingual stop, of 16 ft. and 8 ft. pitch, the resonators of which are short, and closed with the exception of a few small perforations near their lower ends, necessary for the egress of sound.

**RAUSCHFEIFE**—A dual stop commonly formed of two ranks of open metal pipes of 2 ft. and 1 1/3 ft. pitch, respectively.

**SCHALMEI**—The name given to a soft toned lingual stop, commonly of 8 ft. pitch, the voice of which imitates that of the obsolete instrument (Continued on Page 57)

has pipes of plain cylindrical form. This stop is usually made of tin or alloy, and when artistically voiced yields a string-tone of great delicacy and charm, strongly resembling that of the old orchestral Viola da Gamba.

**ECHO SALICIONAL**—The name found on many organs built in America, designating a stop of the Salicional class yielding a soft and clear string tone, useful in soft ensemble combinations.

**ERZÄHLER**—This stop was invented by Ernest M. Skinner the great American organ builder of Boston. It is an open metal stop of 8 ft. pitch. He invented the stop in 1904. The Erzähler is similar to that of the Gemshorn in being conical in shape; but differs from it in having the diameter of its top opening only one-fourth of the diameter at its mouth line, in being slotted near the top, and having a mouth width equal only to one-fifth of the larger circumference of the body. The tone of the stop is compound and singularly bright.

**FLUTE OUVERTE**—The general name given by French organ-builders to large open stops, formed of wood or metal, and yielding an indeterminate flute tone. The Flute Ouverte is of 32 ft., 16 ft., 8 ft., and 4 ft. pitch. In English nomenclature, these four Pedal Organ stops would be labeled Double Diapason, 32 ft., Diapason, 16 ft., Octave, 8 ft., Super-octave 4 ft.

**GEIGEN PRINCIPAL**—A metal stop of 8 ft. pitch, that pipes of which are cylindrical, and of medium scale. Its tone is, as the name implies, a combination of organ-tone and string-tone, the former predominating.

EVERYBODY KNOWS that the title of this article covers the three main categories of organ pipes—stopped pipes, open pipes and reed pipes. Nobody has the slightest difficulty in identifying a Diapason or Vox Humana.

There are other stops, however, which, to judge from the mail received in this department, are confusing to many organists. All sorts of queries come in regarding the terms used by builders these days. Many people are confused by the German names for stops. Others inquire about the sound of certain stops, the formation of the pipes and the pitch of harmonics such as the Larigot.

With the classical organ coming into its own again, we should see more rather than fewer of these names coming into general use. Organists who wish to keep up with what is going on may therefore find the following information useful. I am listing the 20 stops most frequently asked about by readers. All are common enough to be in general use, but uncommon enough to be perplexing, apparently, to many organists.

**BLOCKFLÖTE**—The name given to an open metal stop of the ordinary cylindrical form, of very large scale and usually of 4 ft. pitch. The tone of this stop is of normal flute character. It varies in power in different examples.

**BELL GAMBA**—A metal stop of 8 ft. pitch, the pipes are in conical form, and of medium scale, surmounted by a slender bell. The name was used to distinguish the stop from the ordinary German Gamba, which

stage until he had decided where every actor should stand at a given moment, and how many steps he needed to reach each new position. Casts were rehearsed to exhaustion, rebels curtly censored (if not fired), no gagging was permitted.

Gilbert was fairly polite as long as his actors knuckled under. Otherwise he could be bitterly sarcastic. "Never mind, my dear," he once said to a self-satisfied young actress who didn't follow instructions properly. "Obviously it takes a lady to get it as I want it."

He was equally demanding about what his young actresses did in their off-hours. During a performance of *Iolanthe* four young men sent a note to the soubrette Jessie Bond, asking her to join them for supper. "What is it, Jessie?" Gilbert asked when he saw a messenger deliver the note backstage. "Read it yourself," sighed Jessie.

Before the unbelieving eyes of a packed audience, Gilbert stormed into the young men's box. "There are three ways for you to get out of here!" he roared at the bewildered Don Juans. "Either you go of your own accord, or I shall call the police, or Miss Bond will appear before the curtain to announce that the show will not continue while you are around!"

The gentlemen left, but "The Savoy Boarding School" became juicy conversation fodder for London's young bucks.

Meanwhile, the gentle Sullivan was something of a man of mystery. Always ready for a holiday, working only under pressure of a commission or his expensive tastes, he was seen rarely around the theater. He made and lost fortunes at the gaming tables and the tracks, was prouder of picking a winning horse than of *The Mikado*. Gilbert, who often had to trace his composer to a swank Riviera resort, sneered at such "snobbishness" with a mixture of jealousy and disdain.

THAT THE TEAM didn't break up sooner than it did was remarkable, for even Queen Victoria took sides. Looking on Sullivan as the potential creator of national English opera, she dubbed him a knight in 1883. At the same time she made it clear that she was not amused by Gilbert's nasty lines about middle-aged ladies and his obvious disrespect for British institutions. After all, he had mocked the law in *Trial by Jury*, the clergy in *The Sorcerer*, the army in *The Pirates of Penzance*, the House of Peers in *Iolanthe*, women's colleges in *Princess Ida*. And in *Pinafore* he had even ridiculed the Royal Navy. Staid London was thunderstruck at Gilbert's thinly-veiled satire in this production, for the object of his most stinging barbs was none other than Disraeli's newly appointed First Lord of the Admiralty, W. H. Smith. Imagine having the First Lord sing lines like "Stick to your desks and never go to sea, and you may all be rulers of the Queen's Navvies!" Small wonder that at a royal command performance Gilbert's name was omitted from the program.

Carte's trouble became even more acute after Sullivan rose to knighthood and decided that two afflictions were too much for him, an incurable kidney ailment, and Gilbert. "I have come to the end of my tether," Sullivan wrote to Carte. Henceforth, he said, he would devote himself to serious music, "unspoiled" by Gilbert's dialogue.

A frantic Carte dined him expensively, but Sullivan remained adamant. His music was too good for those ridiculous fairytale-and-witchcraft (Continued on Page 61)



Left: Program for "Iolanthe," as performed by the D'Oyly Carte Opera Company at the Savoy Theatre in 1882; right, contemporary drawing of the trio, "Three Little Maids from School Are We," as seen in "The Mikado."

## GILBERT & SULLIVAN CONTINUED

crust, which Gilbert was not, flinched under such crudeness. Monocle gleaming in his olive-skinned, chubby face, he would run to Carte to complain. Carte would try to soothe the composer and admonish the playwright, while racking his brain for some scheme to keep his team in harness. At last, he made them sign a partnership contract which required them to supply a new opera to him, on six months' notice, whenever he called for one.

The collaborators developed an ingenious system of working together with a minimum of personal contact. First, Gilbert would write the plot like a story, sometimes rewriting it a dozen times until it could be broken up into acts and scenes. Then he wrote the song texts and mailed them to Sullivan, who would reduce the verses into dots and dashes, memorizing the rhythm until the melody came. And while Gilbert labored at his dialogue, sometimes sketching costumes in the margin, Sullivan would finish the score with flying pen. The only time the two really worked together was during rehearsal before premieres, and even then the strange partners spoke only when forced to do so by the business at hand.

With the profits from the first four operas, D'Oyly Carte built London's Savoy Theater in 1881. It became the nucleus of the Gilbert and Sullivan tradition, for from here he dispatched touring groups of "Savoyards" to the English provinces, to the Continent, overseas.

Absolute ruler of the Savoyards was tall, handsome, walrus-mustached Gilbert. He would stand for no nonsense from his actors, fined them half a crown for each misquotation or departure from stage business. His performances were high-precision jobs; to figure out every detail in advance, he moved small blocks of wood, three inches high for the men, 2 1/2 inches for the women, over a miniature



# Do students benefit from class instruction?

"... May I ask you how you look upon class instruction of violin? As one experienced in school music work, and as having done a small amount of private teaching, I am conscious of the negative attitude many professional teachers have towards class lessons and towards music education in schools. I have been in agreement many times with the professional, I hasten to add! However, I believe the work in class instruction and music education is improving and is showing increasingly good results. . . . Would you or I, or any other teacher, be mercenary if we took, say four youngsters in a class who might not otherwise be studying because of finances? . . . I know you give master classes in violin, but this would be different; it would be with beginners, and only for the first two years of instruction. . . . I grant you the progress would be slower than with private instruction, but it would be under an expert. What is your stand, may I ask?"

—A. W. W., Penna.

Let me say at once that I am wholeheartedly in favor of class instruction for the elementary violin student. Many young players are now doing well with private teachers who would never have started at all had not class instruction been available. There are many parents who, realizing that their child is interested in playing the violin, still hesitate to send him to a private teacher until they are sure that his interest will justify the expense.

To me, this is not logical reasoning, but it is very human reasoning, conditions being what they are. My contention has always been that if a child really wants to study the violin he should be sent to the best available teacher, and that the parents should be willing and glad to make the necessary sacrifice until or unless they realize the child is not trying to make the most of his opportunities.

Class instruction, however, offers an inducement to the pupil that has nothing to do with finances—COMPETITION. Each youngster feels that he just must "keep up with the Joneses." And if Johnny Jones tries unusually hard, he sets an example for the whole class.

Of course, the competitive factor will not of itself produce the desired results; it must be directed and encouraged by a wise teacher.

But, if the results are to be good, the classes must not be too large. Some pupils of mine who teach classes have a continual headache because they have to teach ten or a dozen youngsters in a 45-minute period. It is impossible for a teacher to do justice to his pupils or to himself under such conditions.

I fully agree with you that class instruction should last for only two years. That is, for the talented and interested student. By the end of two years the teacher will certainly know what pupils need and deserve private instruction, and he should urge the parents to provide it. If there are financial objections, then he can with a free mind suggest lessons at which there are two or three—at most four—in a class.

There is a school of thought which holds that class teaching may be successfully carried on for eight years. I cannot go along with this. If a student is gifted he needs the undivided attention of the teacher long before eight years have elapsed.

The class teacher is doing fine work in stimulating musical interest and directing it along constructive lines.

## A remedy for hand cramps

I have been bothered lately with hand cramps. They usually develop after about five minutes and they are painful. I think they are caused by some mistake in the way I hold my bow. That this cramp often develops in both hands has puzzled me, though: The trouble seems to come when I am playing sixteenth-note passages.

—W. J. J., Wisconsin

You have my sympathy, for such a distressing condition takes away all the joy of violin playing. Without hearing you, and seeing what you are actually doing, it is difficult for me to give you any detailed advice.

Obviously you are not relaxed when you play. My first suggestion is that you consult a good physician—preferably one who plays the violin—and explain your trouble to him, for there is evidence in your handwriting of great physical and mental tension. While this condition exists you cannot easily relax when the violin is in your hand.

As regards your actual practice, it would be good to check first on the flexibility

of your right hand. If you are not using the Wrist—and Finger Motion (see ETUDE, November 1945 and April 1946), you should acquire it, for it will ensure relaxation. If those issues of ETUDE are not available to you, try to get my book, "The Modern Technique of Violin Bowing," in which the Motion is described in detail. ETUDE for June 1949 had a discussion of the problems of relaxation which also might help you.

As for your left hand, remember that fast practicing breeds tension. I would recommend that for a month or two you practice really slowly, not allowing yourself to play fast more than once a week, and with, at first, quite a light finger grip. Later the strength of the grip can be increased. The essence of relaxation in the left hand consists in using only those muscles needed for making any particular note, allowing all others to be relaxed. That is, if your second finger is stopping a note, then the first, third and fourth fingers should be quite loose. If you feel that you are making a fist when you play, you will certainly be tense.

With patience and care your difficulty can surely be overcome, though it may require a couple of months of thoughtful practice. Above all—practice slowly.

## On filing your music

Can you advise me as to the best way of filing my music so that what I need is ready at hand? At present I have it filed alphabetically under composers, but I don't feel this is satisfactory. I play quite a lot of concertos in and around this town, and I should like to have a system that is convenient and quick.—E. R. L., Michigan

Every musician has his favorite method of filing music; I file by categories. My music is arranged on shelves in piles of varying height. The first pile is current repertoire—everything from concerti to short pieces; the second is concerti from Mozart to Prokofieff; the third consists of classic sonatas and concerti—Bach, Vivaldi, Handel, Tartini, and so on; the fourth and fifth are duet sonatas from Mozart to the Moderns. Then there are piles for virtuoso "program-enders," for short pieces in the classic style, for romantic and modern short pieces, and for books of studies.

For many years I have found this system eminently satisfactory. The works most in demand will be near the top of each pile; others that are less used will naturally sift to the bottom. Try the system out for a while and see how it works.

## PIANIST'S PAGE

"I had rather speak five words with my understanding, than I might teach others also, than 10,000 words in an unknown tongue."  
—1 Corinthians 14:19

# Adventures of a piano teacher

**PART FOUR** Do you have trouble with a pupil whose playing is accurate but doesn't "click"? Or a child who forgets to use both hands? Or a student who persists in emphasizing only one theme, ignoring new ones?

By GUY MAIER

WHAT DO YOU DO when you have a student who plays a rapid piece or one of moderate pace accurately, up to tempo, by memory, with good time, tone and touch, yet the piece does not "click"? There's no lift, allure or swing. To accent strong beats, to use less pedal, or to play more softly sometimes helps, but not always.

The trouble is, of course, that the player isn't feeling the long, rhythmic curves. I have found it a good remedy to ask such a student to think and play in swings of two measures. The result is usually magical; the piece comes instantly to life.

Waltzes, for example, will only "lilt" if every other measure is slightly accented. (The even measures are the ones more often stressed.)

Play the first half page of Mozart's "little" C Major Sonata, and try accenting slightly the first beats of the even measures only (2, 4, 6, etc.). Then play it again, now stressing the odd ones (1, 3, 5, etc.). Which way brings the rhythm and melody to life? Don't you feel the rhythmic and musical circle moving toward measures 2, 4, 6, etc.?

Examples of such two-measure curves can be piled sky high—almost all first and last movements of Mozart's sonatas, almost all Beethoven's Scherzos (see especially the second movement, Allegretto, of the "Moonlight Sonata"). Even slow pieces often respond to the same treatment. See the second movement of Beethoven's "Appassionata" Sonata, Brahms' Intermezzo in E-Flat Ma-

jor, Op. 117, Chopin's Preludes in A Major and B-Flat Major.

## CAN YOU DO THIS?

HOW OFTEN we see a student painfully practicing a passage with one hand while the other is locked in a kind of *rigor mortis*! Indeed, the entire unused side of his body is in a vise-like grip of contraction. I have found that one of the best ways to release this serious tenseness and also to insinuate relaxed control is occasionally to play passages lightly with one hand while the other "conducts." The conducting hand, with fingers, wrist and arm in smooth co-ordination moves through the loops of a lying-down figure eight.

Have you ever tried it? Rest your back against the back of your piano chair, pull the chair closer to the piano and repeat a simple exercise (see cut) several times with your left hand, slowly at first, then in moderately fast speed, while your right hand conducts in quarter note loops. Then reverse it, playing the exercise with the right hand (two octaves higher) while the left loops. Not easy at first, is it?



Test yourself with many other excerpts. Always play first with the left hand while the right conducts. Try Mozart's "little"

C Major Sonata (first movement). Conduct first in quarter note loops, then in half notes. Experiment with Chopin's Waltz in A-flat, Opus 69, No. 2, or any other waltz. Conduct in whole measure (♩) loops. And try Chopin's Fantaisie Impromptu, first few measures, using quarter note loops. Be sure both conducting and playing are free, flexible and easy.

## IMITATIVE VOICES

PIANO MUSIC often contains "mirrors" in which a theme, proceeding on its way, is reflected or imitated in another voice. Why do players—even artist-performers who ought to know better—insist on poking out or emphasizing such subsidiary voices? Have they forgotten that imitation is not the real thing? Don't they realize that if they call attention to the imitation the continuity of the melodic line of the original (and important) voice is disturbed or lost?

An imitation is just a reminder or remembrance of the original. Regard it as such, and try to "soft pedal" it. It is often enough if you know it's there without lambasting the hearer's ears with it.

Take, for example, the following passage beginning at measure 6 of the first movement of Mozart's Sonata in F Major (K. 332):



Practically every player bangs out that bass imitation, instead of letting the lovely right hand phrase be heard as it curves on its way toward the cadence. Play it softly and unobtrusively and don't care a hang whether anyone hears it or not.

This exhortation goes also for all contrapuntal music. It is an insult to our intelligence to hear the fugal subject or some pet contrapuntal device continually thumped out after we have listened to it once or twice. Besides, the structural balance and over-all color of the contrapuntal texture are destroyed by such harsh treatment. If you will try to give each contrapuntal voice its own color—warm, cool or cold—without too much dynamic assertiveness, you will be surprised by the clear and beautiful result.



# BEETHOVEN

## "Sonata Pathétique"

(SLOW MOVEMENT)

A MASTER LESSON BY HAROLD BAUER

A CONSIDERATION OF Beethoven's "Sonata Pathétique," published in 1799 by the now-forgotten firm of Eder in Vienna, leads us into several controversial paths of musical thought.

First, there is the question of interpretation of the title. Unlike the "Appassionata" and the "Moonlight" Sonatas, which acquired their descriptive designations apocryphally, this work carries the adjective "pathétique" as part of its original title. This means that Beethoven himself introduced an emotional concept into it, and may hence be thought to have desired emotional colorings in its rendition.

This brings us into conflict with the theory that music consists exclusively of tonal architecture and has nothing to do with emotion. One may or may not agree with this view, yet there it is. Stravinski stands high among those composers who reject emotion in music; Ravel, too, disliked having his compositions played "with sentiment," as he frequently said.

Let us therefore decide on the purpose and scope of music, so that our interpretations may result from rational principles. To my mind, music is a combination and succession of sounds, varied as to pitch, duration, and intensity arranged in a preconceived form with the object of enabling the composer to project his emotional reactions to his environment. Without some sort of animating feeling you may very well have tonal architecture, but not complete music. Hence, the designation "Pathétique" is important. Beethoven gave this work an emotional stamp; he wished it to reflect pathos, and its slow movement may be taken as the type of pathos he intended to represent. So far, we are in complete agreement with Beethoven.

Shortly before his recent death, Mr. Bauer completed two Master Lessons for ETUDE. The second will appear in a forthcoming issue.

In the actual phrasing of this movement, however, we enter upon more highly controversial territory. The question arises: how far are we to go in blind obedience to the composer's indications? Are we ever justified in injecting into interpretation ideas of our own which may run counter to the composer's expressed wishes?

At the present time, opinion favors doing only what the composer wished—nothing more, nothing less, nothing else. To a large extent, this view is based upon the brilliant musicianship of Toscanini, who subscribes to it—and yet we sometimes find Toscanini himself taking certain tempi faster than indicated (notably in his rendition of Ravel's *Bolero*).

*My feeling* is that we must follow the composer's indications only so far as they adhere to elementary musical principles. In learning to speak the language of music, we begin with universally accepted meanings. We learn what pitch means and we do not write D when we mean A. We learn the fixed meanings of rhythms. We conform to accepted definitions—among which we understand that the slur encloses a phrase and that the end of the slur indicates the ever-so-slight gap at the end of a phrase. Like the words in other languages, these basic meanings possess definite and living values which must be accepted without question. And it happens that this occasionally brings us into conflict with the composer's explicit directions!

The slow movement of the *Pathétique* is a case in point. Throughout, this movement may be considered as a melody of melancholy (or pathetic) nature, sung above an accompaniment. Now, the phrasing of a melody is the key to its meaning. Beethoven's text places the slurs so that the first phrase ends with the second measure while the third measure has a slur all to itself. This, quite obviously, defeats the vocal quality of the melody. I have extended this first phrase through the third measure, ending it on the E-flat at (Continued on Page 50)

THE SLOW MOVEMENT OF THE "SONATA PATHÉTIQUE" APPEARS ON PAGE 30.

No. 931

## Album Leaf

Albumblatt

A useful study in melody playing, both for right and left hands. Note that the composer, in order to achieve contrast in the middle section, shifts the melody to the left hand and to the key of the relative major, G. This contrast of timbre and tonality should be emphasized in playing the work. The E minor section gives the left hand valuable practice in playing wide leaps in the bass. Grade 4.

EDVARD GRIEG, Op. 12, No. 7

Allegretto (♩=108)

ETUDE • MAY 1951



## Allegro Di Molto

Here is an excellent technical study which affords good practice in the crossing-over of hands, both left over right and right over left. The sixteenth-note figuration which appears first in the treble, then in the bass, should be executed clearly and evenly, but should remain subordinated. Grade 3.

CARL PHILIPP EMANUEL BACH



# Adagio Cantabile

from  
Sonata in C Minor, Op.13, ("Pathétique")

A Master Lesson by Harold Bauer on the Adagio Cantabile appears in this issue.

Adagio cantabile (♩ = 40)

LUDWIG van BEETHOVEN

First page of musical score for 'Adagio Cantabile' by Ludwig van Beethoven. The score is in C minor, 2/4 time, and consists of six systems of piano and bass staves. It features various musical notations including dynamics (p, mf, f, cresc., dim.), articulation (accents), and fingerings. The tempo is marked 'Adagio cantabile' with a quarter note equal to 40 beats per minute.

Second page of musical score for 'Adagio Cantabile' by Ludwig van Beethoven. The score continues from the first page and consists of six systems of piano and bass staves. It includes dynamics (pp, sf, f, fpp, decresc., mf, p, a tempo), articulation (accents), and fingerings. The tempo is marked 'Adagio cantabile'.



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# Dutch Dolls' Dance

SECONDO

HELEN L. CRAMM, Op. 37, No. 4

Allegretto moderato (♩:108)

The musical score for the second part of 'Dutch Dolls' Dance' is written for piano. It consists of five systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegretto moderato (♩:108)' and the dynamics are 'mf'. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line, with dynamics 'f mp' and 'mf'. The third system features a change in dynamics to 'p' and 'f'. The fourth system includes a 'poco rall.' marking. The fifth system concludes with a 'D. C. al Fine' instruction.

# Dutch Dolls' Dance

PRIMO

HELEN L. CRAMM, Op. 37, No. 4

Allegretto moderato (♩:108)

The musical score for the first part of 'Dutch Dolls' Dance' is written for piano. It consists of five systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegretto moderato (♩:108)' and the dynamics are 'mf'. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line, with dynamics 'f mp' and 'mf'. The third system features a change in dynamics to 'p'. The fourth system includes a 'poco rall.' marking. The fifth system concludes with a 'D. C. al Fine' instruction.



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**MANUALS**

**PEDAL**

**Andante**

Chimes [B]

*p*

*p* Sw. [E]

Sw. to Ped.

Ped. 42

*a tempo*

*rit.* *mf*

*a tempo*

*pp* Celesta [A<sup>2</sup>]

*rit.*

*a tempo*

*rit.*

*a tempo*

Sw. [A<sup>2</sup>]  
Oboe

Ch. [E]

*a tempo*

*rit.* *pp* Celesta [A<sup>2</sup>]

*a tempo*

Sw. [A<sup>2</sup>]  
Oboe

*rit.*

Ch. [E]

Chimes [B]

*p*

*pp* Sw. [E]

*rit.*



## The Lamb

William Blake (1757-1827)  
From "Songs of Innocence" (1789)

CLIFFORD SHAW

**Moderato** With tender devotion and simplicity *mp a tempo*

Lit - tle lamb, who made thee?

*mp* *sempre legato* *poco rit.* *mp*

Dost thou know who made thee? Gave thee life, and bade thee feed By the stream and o'er the mead;

*mf* *8.*

Gave thee cloth-ing of de-light, Soft-est cloth-ing, wool-ly, bright; Gave thee such a ten-der voice,

*p* *pp*

Mak-ing all the vales re-joice? Lit - tle lamb, who made thee? Dost thou know who made thee?

*mf* *f* *p* *L.H.*

*mf* Slightly faster

Lit - tle lamb, I'll tell thee;

*mp* *mf* *poco rit.* *mf*

Lit - tle lamb, I'll tell thee; He is call-ed by thy name For He calls Him - self a lamb.

*poco rit.*

*mp a tempo*

He is meek, and He is mild, He be-came a lit-tle child. I a child and thou a lamb,

*mp*

*mf* *f molto rit. to end* *p*

We are call - ed by His name Lit - tle lamb, God bless - thee! Lit - tle lamb, God

*mf* *f molto rit. to end* *p*

bless thee!

*pp* like a whisper *pp*



## Dream of Quito

Sueño de Quito

H. MURRAY-JACOBY

Moderato

VIOLIN

PIANO

*Cantabile (capriccioso)*

*rubato*

*poco rit.*

*f*

*mf*

*mp*

*mf*

*Sul A*

*con sonore*

*mp*

*mf*

*f*

*mf*

*Sul G*

*mp*

*p*

*Sul D*

*p*

*8va ad lib.*

*Sul E*

*p*

*mf*

*f*

*p*

*dim.*

*pp*



from  
Two Pieces for Brass Quartet  
(In American Folk Style)

GEORGE FREDERICK Mc KAY

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*Fine*

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## EVELYN LOUISE MASSA

No. 110-40143  
Grade 1 1/2.  
Stems up *R. H.*  
Stems down *L.*

**Moderato** (♩. = 76)

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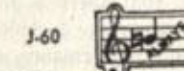
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## LET'S TONE UP!

(Continued from Page 19)

"breathe from the toes", as it were, instead of from the chest.

The next important factor in securing the desired end is the practice of long tones. Five minutes devoted every day to this sort of practice is extremely beneficial. Of course, this should not be overdone, for it tires the muscles and causes tension and stiffness. The procedure is this:

Select a tone which you can produce easily and without strain upon the embouchure. Inhale deeply from the diaphragm. Attack each tone gently but firmly, making a gradual crescendo and then diminuendo, holding the tone only to the point where you can produce it with ease and perfect control. Make the loudest point at the middle. In making the crescendo or diminuendo you must avoid deviation from the true pitch of the tone, for usually the crescendo brings about a tendency to sharpness, the note being thin and strained, whereas the diminuendo causes a flat and "tubby" tone.

When making the crescendo, listen intently to the tone quality. You will find that in a certain spot in the crescendo the note reaches its very best quality. When you recognize that point, try to play with this quality at all times, and with varying degrees of volume. The fault of inability to maintain consistent tone quality is vividly demonstrated when we hear the average school band play a selection which calls for varied combinations of tonal volumes and color. In most cases the tone becomes increasingly sharp in pitch whenever there is a crescendo, and the band's tone becomes flat in the diminuendo. Naturally, this change in pitch adversely affects tone quality.

A fourth factor of prime importance to development of good tone quality is embouchure. Too often the

student is hurried and forced to play tones beyond his natural and normal range. This is injurious to his embouchure; it becomes taut, strained, and eventually weak. Embouchure, whether it be that of the brass or woodwind player, should never be forced out of its normal range, and extension of range should be made only with gain in strength of the embouchure to a point where the student can produce a tone as easily as he would hum or whistle it.

Tone quality and intonation, being closely related, should be developed together, with their relationship being understood. Faulty intonation reflects upon tone quality and vice versa. Let us take an example: A young cornet student of limited experience is required to play beyond his normal range. In his anxiety to produce the tone, he develops, without realizing it, an incorrect method of producing that tone. Due to lack of breath support and resistance, the tone fails to respond. The student invariably hardens the muscles of the chin, tightens throat and larynx muscles or reduces the opening of the aperture, strains and squeezes, and eventually produces a tone which is thin, harsh, dull, and sharp in pitch.

On the other hand, the same tone, as produced by a player whose methods of tone production have been carefully guided and correctly established, will sound quite different. Depending chiefly upon adequate and properly controlled breath support of the rib and diaphragm muscles, plus a properly developed embouchure, the tone is produced in a free and easy manner. The throat is relaxed, aperture is open, and a correct embouchure observed. The resulting tone is open, resonant, fine in quality and accurate in pitch.

This difference in the quality of tone is due chiefly to method of tone

production. Insufficient breath, without support or intensity, causes a flat, nonresonant tone, whereas sufficient breath under proper control is a definite aid to production of a good tone.

Thus, these factors which lead to true color and pitch can be achieved, but only through the ear, mind and feeling of the student.

**Mouthpieces.** The type of mouthpiece used is significant in the problem of tone production. I do not believe it is possible for any instructor to prescribe definitely the type of mouthpiece that a student should use, whether the instrument be reed or brass. It is my recommendation that the student, under the supervision of his instructor, select from a number of mouthpieces the one best suited to him. In the case of brass, it may be that a shallow cup is best, or, again, it may be necessary to recommend a deep cup. This depends upon the individual embouchure, and can be discovered only with experimentation.

In the case of clarinets and saxophones, the lay and facing of mouthpieces have much to do with the quality of tone. The medium-closed, short lay is usually good for the small refined tone, while a more open lay aids in the production of a large and more resonant tone. Each of these types of mouthpieces will require reeds of various strengths. Again, the determination of proper mouthpiece for the individual becomes a matter of experiment and study of one's individual problems.

**Aids to Development of Good Tone Quality.** A good tone on any instrument is one that is pure, clear, bell-like, and without snarl or roughness. It matters not whether the tone be short or long—its quality must be without distortion. Most young players seem to lose the quality in proportion to the length of the tone; the reason for this is that long notes

are made with one system of attack, release, and breath control, while the shorter tones are played with another system, or in some instances without method or forethought at all.

The real fault lies in the fact that as the tone becomes shorter, the player emphasizes the force of the attack and plays with less breathline. Consequently, a short, sharp, snarly tone is produced. One can easily see that too many marches or fast-moving selections played at the rapid tempo will have a bad influence on the quality of tone of the young player. This is especially true at the initial stages, when the student is just beginning to acquire the proper methods of tone production.

I realized that we are called upon to play for events requiring numerous marches; yet it was just this sort of situation which leads me to rehearse my band in "slow motion". For example, a march in 6/8 meter is first rehearsed in a moderate 6 beats to the measure. Tempo is increased as the improvement in performances warrants; it being borne in mind, however, that tone quality in the more rapid tempo must be just as pure as when playing in the slow tempo. We are thus using the march as a means to developing good tone.

It is truly amazing what a few readings at this tempo will do in the way of improving the band's general ensemble as well as its tone quality. Attacks and releases are less likely to be raspy or rough, and our attitude toward the manner of executing a march is rapidly changed. We begin to see that there is something other than the mere technical problem in good performance, and that our tone quality must be just as pure and clear in the march as it is in any other selection.

If we master and understand the elements which develop excellent tone quality, we have discovered the formula by which we may secure finer and worthier performances for our bands and orchestras. THE END

## SINGING PATROLMEN

(Continued from Page 14)

he expresses a liking for music, he is given an audition. Glee Club candidates are numerous. Not all are accepted.

Admission depends solely on voice—the elements of sight-reading, voice production, and general musicianship are taught as part of the Glee Club's program—and only the best voices are taken in.

**Sergeant Edward T. Dillen**, a professional pianist turned policeman after experience in accompanying and playing in theatre pits, and the only organist on the New York police force is Supervisor of the Glee Club, in charge of admissions and general training. He also serves as accompanist, sings baritone, and doubles as bass when need requires. Instructor Charles J. Lauria teaches and coaches classical music; Instructor Dave Ringle works out the popular numbers, many of which he also arranges.

"Our regular rehearsals usually last about three hours," Sergeant Dillen tells you, "each one covering straight vocal drill, the reviewing of familiar music both classical and popular, the learning of new songs, and some general musicianship."

"Our singing problems are typical of the amateur group. The men must learn to follow direction. It's a mistake to suppose that the best solo voices make the best chorus. Choral work needs choral material—men who will submit to discipline and direction."

"Policemen are a disciplined lot, but musical discipline is something different. We spend half an hour of each rehearsal on scales and vocal exercises. We work on attacks and releases. With amateurs, the problem is not so much the learning of music (which the men take to easily), as the mastery of complete obedience to the director's wishes. No two directors work in exactly the same way, and the men must get used to following us all."

"The surprise attack is helpful. The director starts the singing, unexpectedly stops it, starts again, stops again, makes quick changes of tempo, etc. The men have to be right on their toes to catch all the different surprise signals."

"We work on diction, on the forming of pure vowels, on phrasing. Also, we work for poise. The men are told to stand straight; to keep their hands out of their pockets; not to fiddle with their clothing; not to shift or twitch. This is as important at rehearsal as at a public performance."

"Another great problem of the amateur chorus is the balanced blending of the voices. A professional chorus engages just the voices it

needs; we have to work with the material we get, in the proportion in which we get it—lyric and dramatic tenors, high and bass baritones, etc. In training them to blend, we try to develop the essential quality of the voice. The tenor is trained as a tenor, regardless of lyric or dramatic flavor; the baritone, as a baritone, neither high nor low. Thus, our men learn how to reach both extremities of range, naturally and without forcing."

"Because a policeman's duty includes service whenever it is needed, regardless of whether he's in uniform on his beat, we never know exactly how many will show up at rehearsal until the rehearsal actually

starts. Once, one of our best men didn't appear. We checked with his home and learned that he had started for rehearsal. Later, he rang us up from a precinct not his own—on his way to the subway, he'd spotted something peculiar down a side street, and ended by grabbing a couple of burglars. Another man missed rehearsal shooting it out with a trio of hold-up men. Again, we were a man shy when one of our baritones jumped into the East River to rescue a drowning man. A dozen or more of our singers have been decorated for outstanding feats of duty."

In May 1950, the Glee Club gave its first Town Hall recital, at a Benefit Concert commemorating the hundredth anniversary of the St. Vincent's Hospital, with Eileen Farrell as soloist. Cardinal Spellman was

present, and the program included religious music, and works by Bizet, Gounod, Homer, Scott, Hadley, Molloy, and Rodgers.

Sergeant Dillen believes it would be a good thing if policemen in other communities, large and small, investigated the merits of choral singing, both as a hobby and as a means of living up civic welfare programs—like the traffic safety work and the wiping out of juvenile delinquency. There seems to be special value in a program which vigorous policemen publicize through song.

"There's only one difficulty," says Sergeant Dillen. "When you pick up a driver hitting fifty miles an hour and get ready to hand him a ticket, and he looks at you warmly and tells you how much he enjoyed your singing last week—well, it can be an awkward moment." THE END

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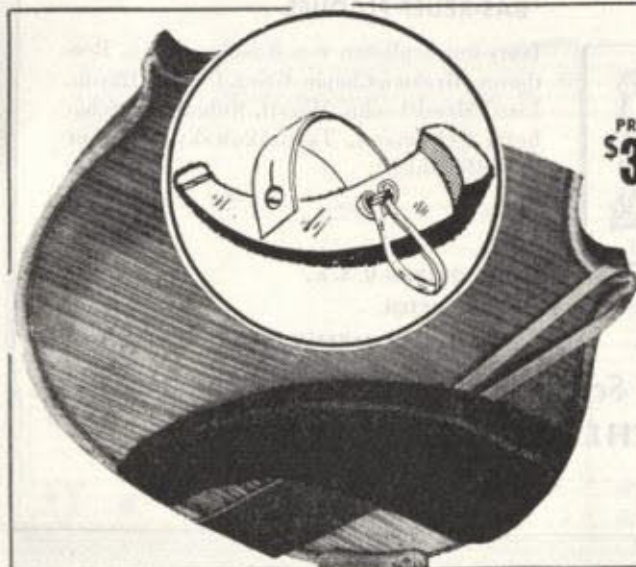
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## BEETHOVEN MASTER LESSON

(Continued from Page 26)

the beginning of the fourth. Other slurs throughout the piece have been similarly modified in conformity with normal vocal phrasing. It is only fair to add that no experienced musician is likely to follow Beethoven's slur markings strictly as indicated.

The tempo should be slow—no faster than it would take to sing the first phrase on one breath. And this brings us to the very important consideration of rhythm. The time-signature is 2/4, which means two-part rhythm, with one stressed downbeat and one unstressed upbeat in each measure. This is exactly how it should be played. Too often the movement is performed as if it were in four-part rhythm, with two stresses to the bar; and what results is a series of clearly felt rhythmic thumpings which destroys the melodic line.

It should be remembered that stresses affect not only the rhythm but the interpretation of music. Take, for example, the slow movement of the "Eroica" Symphony. Here again we have two-part rhythm which, when properly maintained, emphasizes the pictorial nature of the stately march represented on Greek and Egyptian friezes, the single stress in each measure creating the illusion of that dignified pace which allows both feet to remain on the ground for a moment before the next step is begun. However, nearly everyone plays it as if it were four-part rhythm with two stresses to the bar, which turns the slow march into a relatively rapid tramping. Thus rhythm can radically alter the pictorial and emotional qualities which we generally associate solely with "interpretation."

In the slow movement of the "Pathétique," I feel that the maintaining of two-part rhythm is vitally important to the desired lyric quality. To bring out this essential lyricism, sing the long phrase on one breath at the metronome tempo of 40 for a quarter-note (which is the slowest at which the metronome can be set) and allow two melody notes and one stress to each measure.

Once phrasing and rhythm have been established, it remains to simplify the movement's three parts—(1) melody; (2) that portion of the accompaniment which is played by the right hand; and (3) the smaller portion of the accompaniment which is taken by the left hand. The values of these three parts become immediately clear when we remember that the movement is simply a song, over its accompaniment. There is no need for piling on dynamic marks to indicate

that the right-hand accompaniment is subordinate to the melody, and that the left-hand accompaniment is subordinate to both. Simply sing the melody, and the accompaniment will then fall naturally into place.

Again, there is no need for changing the tempo for the entrance of the two sub-themes. It is customary to accelerate the tempo as the sub-themes appear (particularly the more mobile second one). I disagree with this. It is not necessary to change speed at any time, provided only that the original tempo be taken so that the first phrase can be sung on one breath. The dramatic elements of the sub-themes can be perfectly well expressed without recourse to tempo changes.

In teaching this movement, I consider it sufficient to make the student aware of its rhythm, of its phrasing, and of the lyric-pathetic quality of the phrases. After that, it is safest to leave the actual interpretation—the degree of lyricism and the degree of pathos—to the student himself. If he is sufficiently advanced, musically, to play this movement at all, he undoubtedly has an idea of what a melancholy song should be. I question the value of telling a student to "put in" this amount of feeling here, and that amount there. It is enough to indicate the character of the piece.

Ways and means of obtaining this result must come from the powers and resources of the performer, whether he be artist or student. I believe that the mind of a child is far clearer than the average adult supposes. Hence, I base my own teaching on digging into my pupils' minds and finding out what they think, musically, rather than on imposing fixed expressive values upon them from the outside. This, I believe, is the best way to bring out what is in a pupil, of any age. If he has sensitive musical feeling, it will seek its outlet naturally. If he lacks it, or if his instincts should lead him completely astray, one can discuss the music with him, guiding him gently, not to do fixed things at fixed points, but to understand and so to give back the meaning of the music.

In the slow movement of the "Pathétique," the chief points to stress are the phrasing, the rhythm, and the singing of a melancholy melody above its accompaniment.

THE END

• The soul of the performer must speak, through his fingers, to the hearts of his listeners.

—Ignaz Moscheles (1794-1870)

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## We Make a Game of Practicing

Tactful Guidance by Parents Can Take

The Drudgery Out of Piano Practice.

By LOVELL SHERROD

MANY PARENTS select a good piano teacher, provide their children with a first-rate instrument, and feel they have done all that is necessary about music study. They leave to chance the most difficult part of the problem—persuading the youngsters to put in the hours of practice needed to acquire facility at the piano.

I often wonder why parents let Johnny or Mary decide about music, planning practice times, when almost everything else is planned for them.

Practice time can be a difficult time, and can be dull and uninteresting. It can interfere with everything a child wants to do, if thought and time aren't given to making it interesting, important and even fun.

I feel I can speak with authority since I have managed to bring two active, healthy, normal, American boys through 12 years of piano practice.

It was a problem at first, I must admit. It seemed that every time Bill wanted to play football, or guns, or Indians, I'd have to say, "But Son, what about your practice?"

He had reached the point of hating the piano, and I was honestly wondering if it were worth the struggle. So we went into a huddle and decided to do something about it.

We had the piano, we all loved music, we all wanted him to learn to play. He wasn't a child prodigy, but he did seem to have a bit more than average talent. Surely we could work out something. We did.

"Let's try practicing in the morning before school," I suggested. Of course that meant getting up earlier, it meant no dawdling over breakfast, paper or dressing, but it did seem to be worth a try. It worked, and it was fun.

We decided 45 minutes a day was all the time Bill had to give. Our teacher, being a person of keen insight and understanding, agreed to assign les-

sons that could be worked up in that time. Bill set 7:30 as a deadline for getting to the piano. There was no more urging and clock-watching for me. Bill took care of that. Usually he was through by 8:15, and out the door shouting for the gang, shortly after.

Of course it didn't always work. There were times when he had only time for 20 or 30 minutes before school. But the practice period could be completed just before or after dinner, and Bill didn't feel that he was being cheated.

We haven't given up in despair when technique and hand position aren't letter perfect. We know these things come in good time.

We've worked in little games too. We nearly always have one request program each week, usually on Saturdays. We forget the music assignment entirely. I select the first number, Bill the next, and so on, until we find with amazement that the practice period is gone, and sometimes more besides.

I think it is natural to love music in some form. Some of us have ability, some of us can't even carry a tune, but we feel that a well-rounded education calls for music education. This may be no more than recognition and appreciation of the best in music. You don't have to be famous, you don't have to be professional, you don't have to be great, to be able to have pleasure and enjoyment from music.

We'd never choose a teacher who tries to make a concert pianist of every pupil. Poor little fellows! No wonder they get discouraged! We feel that if we have a genius we'll know it and can act accordingly.

So Bill and Tommy learned to play. They not only play, but they love it. They play classical music, they play popular music, they play church hymns and Boogie Woogie. If I had a dozen boys I believe we'd have fun practicing the piano.

THE END

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## Organ Questions

Answered by FREDERICK PHILLIPS

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SWELL—Bourdon 16', Stopped Diapason 8', Viola 8', Dulciana 8', Flute 4', Violina 4', Twelfth 2 2/3', Oboe 8'.

GREAT—Bourdon 16', Open Diapason 8', Flute 8', Viola 8', Dulciana 8', Flute 4', Violina 4', Fifteenth 2'.

Please suggest combinations for hymn playing with congregational singing; also to accompany a choir of 12 members, play preludes, offertories, etc.

—Mrs. H. C. K. Alabama

Your first step will be to test each stop individually for volume, pitch and tone quality. You will find that the Dulciana is the softest stop of normal (piano) pitch; those of medium soft volume will be the Stopped Diapason and 8' Flute; a little louder will be the Viola and then the Open Diapason. In the pedals the Dolce Gedeckt should be used only with very soft stops, and for the others use the Major Bass. The 4' stops sound an octave higher than the note played, and the 2' stop two octaves higher. These stops add brilliancy as well as a certain amount of volume. The Twelfth sounds one of the "harmonic" tones, and is used generally only for special effects or with the full organ. It is unwise to suggest precise registration for the several classifications you mention, as effective organ playing depends to a great extent on your own ingenuity in blending tone colors, and your ability to use the stops best suited to the individual composition being played, whether it be hymns, anthems or organ solos. Generally speaking, the accompanying of the congregation in hymn singing calls for a pretty full organ, announcing the hymn, for instance, on the full Swell, and playing for the congregation on full Great with Major Bass in the Pedal. This of course must be qualified by the time of service and the particular hymn being used. (Some call for much softer effects.) For accompanying the choir the organ should be medium volume or less, as the organ is really secondary to the choir, but enough volume should be given to support the choir without drowning it out. In preludes and offertories, generally speaking, the softer combinations should prevail, but full volume is sometimes suggested by the composition itself, and sometimes the type of service (festive occasions, etc.) calls for numbers that are jubilant in character, requiring fuller organ. Spend a lot of time experimenting with the different stops and combinations of stops for best results.

gested by the composition itself, and sometimes the type of service (festive occasions, etc.) calls for numbers that are jubilant in character, requiring fuller organ. Spend a lot of time experimenting with the different stops and combinations of stops for best results.

• (1) What would be a good specification for an organ to be installed in a medium large home—something like a small theatre organ? (2) Would a three manual organ be too large for a home? (3) Is it possible to buy Barnes' "Contemporary American Organ" and Skinner's "Modern Organ," and what are the prices? (4) Can an old tracker action pipe organ have stops added?

—J. V. Z., Washington

The following specifications have been suggested in a very excellent book on organ registration, by Truette, and while intended for church purposes, we feel it would meet your requirements quite satisfactorily.

GREAT—Diapason 16', Diapason 8' Melodia 8', Dulciana 8', Flute d' Amour 4', Octave 4', Trumpet 8'.

SWELL—Bourdon 16', Diapason 8', Salicional 8', Voix Celeste 8', Gedeckt 8', Aeoline 8', Flauto Traverso 4', Violina 4', Flautina 2', Oboe 8', Vox Humana 8'.

PEDAL—Diapason 16', Bourdon 16', Flute 8', Gedeckt 8'. The usual couplers and pistons.

(2) For a moderately large home we believe a two manual instrument would be sufficient. Both books are available at music stores. Prices are being sent to you. If space is available stops may be added to a tracker action organ, but whether or not it would be wise is quite problematical. We would suggest that you consult an organ builder.

• What kind of shoes are recommended for organ playing?

—Miss H. W., Ohio

In his book "Systematic Organ Pedal Technique," Reginald Gore Custard says: "Shoes with fairly stout soles, with the toes not too pointed, are best, and some people prefer to keep a pair of shoes for organ playing only. The inconvenience of carrying special footwear about seems unnecessary, however, and ordinary walking shoes are all that are needed; but, of course, rubber heels are fatal." We might add that ladies should be sure to wear fairly low heels.

## Violin Questions

By HAROLD BERKLEY

### PLAY AS YOU WANT TO PLAY

Miss V. McL., Louisiana. I can well understand that the responsibilities of your present position may lead you to think you will lose the playing ability you once had. But this need not be the case. Even if you feel worn out, you can do some practice every day—if you approach it with a scientific detachment. The first ten minutes may be hard, but after that things will go more easily. The first essential is to keep your technique in good shape. You can do this if you practice, carefully, an etude of Rode or De Bériot (op. 123) or Paganini every day. When you have the time to do so, play over a movement of a concerto you know well, and in this give your imagination a free rein. Play as you want to play. You have had good schooling; the results of it you have, and you can keep them if you do not allow yourself to become discouraged.

### TRIO WITHIN THE LAW

In the August 1949 issue of Etude I confessed to being stumped by a question from B. McC., Pennsylvania. The question was, "Where was a law passed that no one could play music except the trumpet, the drum, and the jewsharp? In what year did this occur?" I appealed for information from anyone who possessed this out-of-the-way historical knowledge. Recently I received a card from Mrs. Ellen D. Odom of Alabama saying that such a law was passed by one of the New England states in 1675. Mrs. Odom quotes as her authority John Tasker Howard's book, "Our American Music," second edition, page 11. It would seem that appreciation of music has progressed even more rapidly in New England than it has in the rest of the country! My cordial thanks go to Mrs. Odom.

### ONLY A COPY

Mrs. M. B., Indiana. I am sorry to have to tell you that your violin is not a genuine Stainer. The label indicates that it is a copy of a Stainer made by Friedrich August Glass. The word "Nach" means "after," or, in this context, "a copy of." Violins made by the Glass family are not much liked nowadays because of their poor varnish, inferior workmanship, and hard quality of tone. At the very most, your violin could be worth \$150.00.

### A SOCIAL ASSET

Miss J. S., Ohio. (1) You have no reason at all to be discouraged. For the short time you have studied you have made excellent advancement. But I don't think I can advise you to make music your life work. To make a success as a violinist in these days of strong competition, one has to have an advanced technique by the time one is 16. You should have started to study when you were six or eight years old, for I am sure you are talented. It is always difficult, if not impossible, to advise a person one has never met, but I do think you should get a rounded education and a degree, giving as much time to your violin as you can. A well-trained amateur violinist is always a social asset in any community. And you could pass on your musical enthusiasm by teaching. (2) I have not been able to obtain any information about Paolo Ruggi, who was making violins in Naples in 1948. The only way to evaluate a contemporary violin is to compare it for tone and workmanship with several violins of known value. Or to take it to an experienced dealer.

### THE MEINEL FAMILY

Mrs. N. N., Ohio. The name Meinel is that of a large family of makers who have been working in Germany since the 18th century. The firm is still in existence. It has always produced violins of no great worth. The wood used is mediocre, and the varnish generally hard. The values run from around \$50 to perhaps \$125. You would probably do better if you sold the violin privately; few dealers would be likely to handle it for you, as they have so many of this type of violin already.

### START CORRECTLY

Mrs. K. B., Washington. About the best book for your purpose would be "Practical Violin Study" by Frederick Hahn. However, the violin is much more difficult than the piano to study by oneself, and I strongly advise you to take at least a few lessons so that you may get started along correct lines. It does not matter that you have little time for practice.

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# Junior Etude

Edited by Elizabeth A. Gest

## A Unique Prize for Unique Skill

By WILLIAM J. MURDOCH

NOT EVERY YOUNGSTER is so fortunate as to want to study music and to have a parent who insists that he study music. But so it was with this young French-Belgian.

Born with a very real talent, he progressed swiftly in his studies. At age 15 he entered the famed Conservatoire in Paris for intense work in composition and piano-forte technique. Everything went

The Director of the Conservatoire, a man of the strictest character, was somewhat shocked. This was not according to rules! An amazing exhibition, yes—but he could not give the youth first prize. No, indeed. Still it was an amazing exhibition. Good! The youth must have a special award—a Grand Prix d'Honneur.

So far as is known, this was the first and perhaps the only time that such a prize has been given to anyone competing for instrumental awards at the Paris Conservatoire. It was only one of many honors that were to be bestowed upon the beloved Cesar Franck.



Cesar Franck (1822-1890)

### HIDDEN INSTRUMENTS

By Marion Benson Matthews

splendidly. At the end of the first year he won honors for fugue. Truly, a student!

And then, in the pianoforte competition, his skill very nearly proved his undoing—his skill plus a dash of the unconventionality that distinguished some of his compositions in later life. In the competition he played Hummel's A Minor Concerto very creditably. So far, so good.

But then the officials placed strange music before the youth for the sight reading test! He glanced at it. Suddenly, for no particular reason, he decided to play it in a different key. So he transposed it one-third below, playing it off without the least difficulty or the slightest mistake.

THERE IS A musical instrument hidden in each of the following sentences. Can you find them? Send answers to Junior Etude.

1. After cooking, be sure to wash all utensils. 2. Curtis wrote some stories called "The Potiphar Papers." 3. Solos were beautifully rendered by the soprano. 4. Translating it into English, we would call *Utopia* "No-where." 5. The boys went to Bird Rock to look for gannets. 6. The wagons rolled and rumbled across the bridge. 7. I will write the notes on the black-board-staff if every pupil will watch. 8. Let's hold our picnic under this pine-tree. 9. His field of corn netted about fifty dollars. 10. His grandfather's name was Alban Jones.

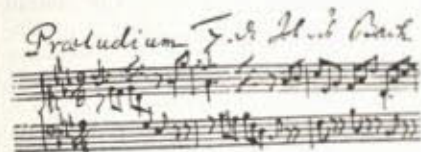
## WRITING MUSIC NOTES

By JANET B. BECKER

NEARLY ALL MUSIC students have some music writing to do, therefore a few suggestions on how to write clearly and quickly will be helpful.

In the first place, use a sharpened pencil with a good black lead, or a pen that gives a slightly broader stroke when held in one position and a thin stroke (for note-stems and bar-lines) when held another way.

The heads of notes are usually made rather short and slanted upward a little, though a good, round note is also used. Whole notes and half-notes may be made with two strokes, the upper part being made first. Many people use two strokes for black notes also.



A sample of Bach's rapid penmanship

Note-stems should be straight and perpendicular, and are usually made with a thin, down stroke, placed on left side of note when pointing down, on right side of note when pointing up.

The flags on eighth-notes, sixteenths, etc., should be neat and short when standing alone; when joined together the beam should reach from the first to the last note-stem in the group. Double beams, as in sixteenth-notes, should parallel each other. The slant of the beam follows the slant of the

notes of the group on the staff. Sharps, flats and naturals should be clear. When used as accidentals they are placed in front of the notes and on the same line or space as the notes. Remember that bar-lines cancel accidentals.

Dotted notes, when in a space, have the dots placed in the same space as the notes; when on a line the dots are placed in the space above the line. Staccato dots are placed on the opposite side of the notes from the stems. The two dots used in the bass clef sign are placed on each side of the F line. The two dots in the repeat sign are placed on each side of the central line of the staff (which is B in treble and D in bass). Ties are made with thin strokes on the opposite side of the notes from the stems.

When two notes are to be written on a consecutive line and space, or space and line, as F-G, or G-A, the lower of the two notes is always written to the left of the stem, the higher to the right, on the same stem (unless they are to be played by separate hands or intended for different voices).

Treble clef signs are usually made with two strokes, one down for the center, then beginning at the top again for the curve. Give extra practice to making these and to quarter-note rests, which are not easy to write.

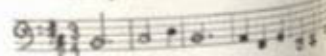
If you follow these suggestions you will be surprised to find how soon your music writing will improve and it will be more fun than ever to write music.

## Who Knows the Answers?

(Keep score. One hundred is perfect)

1. What is meant by *senza ritardando*? (5 points)
2. Was the Unfinished Symphony written by Haydn, Mozart, Schubert or Beethoven? (5 points)
3. Is the clarinet a woodwind or brass instrument? (5 points)
4. In a measure of six-eighths time, how many sixteenth-notes must be added to one dotted-quarter-note and one eighth-note to fill the measure? (5 points)
5. What is the nationality of the singer Ezio Pinza? (15 points)
6. What is the leading tone in the

- key of G-sharp minor? (10 points)
7. Who invented the saxophone? (20 points)



8. Which of the following composers died before 1850: Beethoven, Tchaikovsky, Schumann, Schubert? (15 points)
9. If your teacher used the word *staccato*, to what instrument would she refer? (10 points)
10. From what is the theme given in this quiz taken? (10 points)

Answers on next page

## Junior Etude Contest

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

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

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

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

No essay this month. Puzzle appears on previous page. Contest closes the first of June.

## ★ LETTERS ★

Send replies to Letters on this page in care of Junior Etude, and they will be forwarded to the writers.

### Dear Junior Etude:

• I play the piano and have been taking lessons four years. At school we have a music club to which I belong and there we have records and speakers and sometimes concerts. I would like very much to hear from other music lovers.

Tedder Cashmore (Age 13) Tasmania

• I find ETUDE very interesting, as one of my hobbies is playing the piano. I am five feet, three inches tall and weigh six stone, three pounds. My other hobbies are soft-ball, surfing and tunnel-ball.

Our schools compete for a cup in tunnel-ball. There are ten players on a team, who stand about three feet apart in a straight line in front of each other, with their legs as far apart as possible. The captain throws the medicine ball between the players' legs, each one hitting it as it goes through, the last player picking it up and running up the right side of the team and throwing it through again. Every player does this until the ball gets back to the captain who must run to a rope twelve yards away. The first captain reaching the rope wins for his team. This is a very interesting game.

Gem Forrer (Age 11), Australia  
N.B. (How much does Gem weigh? A stone weight, not used in America, is fourteen pounds.)

### Dear Junior Etude:

• I think music is like language—you express your thoughts your feelings with it, but instead of using words you use tones, melody harmony and rhythm. It is like art—you compose a picture in paints; it is like composing a piece of music, but using invisible colors.

Nina Farber (Age 7) Pennsylvania

• I have been studying music for some time and enjoy it very much. I specialize in playing hymns.

Laura E. McTune (Age 14), Alabama

• I play the piano and like everything about music and would like to hear from others who are as interested in music as I am.

Joy Meredith (Age 13), Kentucky

• I am a lonesome reader of Junior Etude and would like to hear from others who study piano.

John Lawson (Age 12), Missouri

★

### Results of Essay Contest in January

#### Prize winners:

Class A, James Walker (Age 16), Ohio  
Class B, Mary K. Huser (Age 13), Kansas  
Class C, Agnes Johnson (Age 10), North Carolina

### Honorable Mention for Essays

(in alphabetical order):

Nellie Andrews, Denny Boggs, Audine Buckle, Carol Cain, Earl Carr, Mary Sue Clere, Joyce Conway, Rose Marie Dischler, Shirley Hagopian, Faye Henderson, Rose Mary Ippoliti, Peggy Kirkman, Morris Manning, Evelyn Mayberry, Georgia Nelsen, Ethelyn Proctor, Marcia Renner, Diane Olson, Reba Joyce Salyers, Frances Sheridan, Clyde Smith, Ellen Sotter, Marjie Summers, Carole Swenson, Jerry Whited, Louis Whitman, Jacqueline Williams, Helen Hope Wilson, Giles Windrum, Ellabelle Zeise.

### Answers to Quiz

1. Without any retard; 2. Schubert; 3. woodwind; 4. four; 5. Italian; 6. f-double-sharp; 7. Adolph Sax, a nineteenth century instrument maker in France; 8. Beethoven and Schubert; 9. organ; 10. The opening theme of Schubert's Unfinished Symphony.



Theresa and Irene Kope (age 7 and 10) Connecticut

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## PLANNING A CHORAL REHEARSAL

(Continued from Page 18)

the appointed time. It is a poor conductor who contributes to the carelessness of his choir members by allowing them to be late. I have sometimes overcome this tendency by charging the late-comers 5 cents a minute for each minute late, the money to be paid at the time the tardiness occurs. People hate paying for so simple a thing as being late.

At the end of 50 minutes of rehearsal, a 15-minute break is desirable. Perhaps during this 15-minute interval the choir would enjoy opening the windows and taking a few well-chosen physical exercises so as to supply the blood stream with more oxygen. During this break all announcements should be made both by leader and choir members. The second period should start exactly at the end of the 15-minute break. Two 50 minute rehearsals can accomplish more than 3 one hour rehearsals if every member in the choir is kept interested and alert.

Between the various anthems new responses should be studied. The hymns for the Sunday service should be rehearsed. However, new responses and hymns should follow the same pattern and be in preparation for at least three weeks. Responsive readings should be studied and rehearsed. If the choir is not a church

choir, I should advise that the leader take up at least one selection in choric speech with his groups. Ten or twelve minutes of the rehearsal given to choric speech will greatly sharpen clarity of diction.

I believe it is wise to rehearse all solos after the choir rehearsal is over. Just before the end of the rehearsal take up anthem No. 1 again. This is the 5th week for this number. It should open and close the rehearsal. The conductor should give everything he has to make this last singing of the number an inspiring, uplifting and exhilarating experience for the choir. If this number is conducted properly, the choir members will feel that the rehearsal has been all too short because of the creative experience which has been theirs.

If the rehearsal has been that of a church choir it should close with a word of prayer. If it is a choir other than a church choir I still believe it should close with prayer, but if that is not desirable there should be no announcement or loud talking to destroy the uplifting experience that has come to the choir. Under such circumstances the choir members are certain to have something to remember and something to which to look forward at the next rehearsal.

THE END



JOE GENOVESE

## STOP, OPEN AND REED

(Continued from Page 23)

called the Shawm, the precursor of the Clarinet. When properly voiced this is a charming solo reed.

SCHWIEGEL—The term that has been employed by old German organ-builders to designate a metal labial stop. It is a Flute and made at pitches of 8 ft., 4 ft., 2 ft., and 1 ft.

SPITZFLÖTE—A metal labial stop, of 8 ft., 4 ft., and 2 ft. pitch; which derives its name from the form of its pipes, which is that of a slender truncated cone, open at the top. The voice of the true Spitzflöte is compound, partaking of both flute and string tone; inclining to either one or the other according to the manner in which the pipes are voiced.

VIOLE CELESTE—The name given to a stop of the Viol class, of 8 ft. pitch, the pipes of which are tuned sharp so as to produce a bright undulatory effect in combination with another unison stop (preferably of string tone) correctly tuned. As a dual stop, it is properly formed of two softly voiced Viols, of 8 ft. pitch, one of which is tuned a few beats sharp, sufficient to create an agreeable tremolo, but not sufficient to produce an objectionable out-of-tune effect.

VIOLE DE GAMBE—The name of the stop is derived from the old Viola da Gamba, a large string instrument, and the precursor of the Violoncello. Properly formed and artistically voiced, the stop should yield a tone imitating that of the old Viola da Gamba, a lighter quality than that of the Violoncello.

VIOLE D'ORCHESTRE—The name given by William Thynne, organ builder of London, to a stop constructed by him, the tone of which is an imitation of that of the orchestral Violin.

ZARTBASS—The stop is formed of small-scaled open pipes, usually of wood, voiced to yield an extremely tender flute-tone; hence its name.

ZAUBERFLÖTE (Magic Flute)—A covered harmonic stop, invented by William Thynne of London. The tone is very refined in character. In artistic registration it is of great value; it lends itself to the production of a series of effective tonal colorings in combination with the softer string-toned labial and reed-toned lingual stops; imparting a distinctive harmonic structure to all dual combinations in which it is introduced and to which it gives a special brilliancy.

THE END

PROGRAM NOTE for Aaron Copland's

## "APPALACHIAN SPRING"

By DAVID MORTON

In the tall notes of horns,  
They are here.  
One after one, tentative and slow,  
But faithful and strong,  
They take their stand in the green clearing.  
Under the wide sky.  
The future is in their eyes, the labor, the love,  
And—something . . . that may well be Heaven's core.  
Or faith in Heaven's care.  
They stand, single, and strong; together, and strong.  
In the tall notes of horns.

In the burst of strings,  
They are there, in agitation,  
Mates in the strings' brightness,  
The speech, the laughter, the dancing.  
The talk of crops, on thin lips,  
The goodness of God, love:  
It is there, in the living strings . . .  
And the strings softer, then,  
For the slow dance of two: stately,  
Enspelled, lost to the green clearing,  
to the wide sky, to the eyes looking—

Aware of love-forever, of years—  
coming,  
Of labor-with-you, of—something . . .  
Heaven affending,  
It may be . . . And the dance again,  
for all.

There is a singularity, a rite for one,  
Bride of that future,  
Whirled in the strings' ecstasy,  
All but consumed, selfless,  
in dedication:  
And a spelled silence, then . . .

In the slow mass of strings,  
In the full sound, the strong sound,  
The shape of living moves; the shape is men  
Turning the rich loom, and women baking,  
And Sunday, and children coming . . .  
the future coming:  
In the horns, slow and strong,  
In the strings' sweetness, like love,  
like  
Something unending.

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## Questions and Answers

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

### ABOUT JUDGING MUSIC CONTESTS

• Could you give me a chart for  
grading contestants in a music con-  
test? At the risk of sounding like  
a prejudiced mother, here is my  
problem.

My nine-year-old daughter took  
part in an instrumental contest last  
spring. She played Caprice of the  
Gnomes by Eckstein from memory.  
Her grace notes were clean and  
snappy and her rhythm was ex-  
cellent without being automatic or  
rigid. Before playing she announced  
the title of the composition and  
then played it with so much ex-  
pression that it was a pleasure to  
hear her. I had expected her to get  
a red ribbon (second place), but  
that night she played better than  
ever, and I was sure she had won  
a blue ribbon. However, the ad-  
judicator gave her a red one, and  
that would have been all right with  
us except that most of the others  
also got red ribbons even though  
many of them played badly and one  
boy played wretchedly. And the  
only blue ribbon awarded went to  
a girl who has much stage appeal  
but who used her notes while play-  
ing, had a bad hand position, and  
played with no expression at all.  
But she is pretty, has long black  
curls, and wore a red dress. I want  
to be fair about all this, and I shall  
appreciate some suggestions from  
you as to grading music contests.

—Mrs. L. V. M., Minnesota

I don't believe there is any uni-  
versally accepted "chart," but usu-  
ally the adjudicator has some sort  
of a scheme on the basis of which  
he judges the contestants—so many  
points for correctness, so many for  
interpretation, so many for poise  
and appearance, etc. How-  
ever, these "schemes" vary greatly.  
Music contests have had and  
are still having great value in stim-  
ulating perfection in musical per-  
formance, but they have also  
brought in their train a very large  
amount of bad feeling, consider-  
able heartbreak, and an over-em-  
phasis on the contest numbers, thus  
depriving the student of the contact

with a greater number of compo-  
sitions which he would normally  
have. It was because I myself en-  
countered so much bad feeling,  
poor sportsmanship, and unpsycho-  
logical teaching that I gave up ad-  
judicating many years ago—I  
found that it was too hard on the  
judge!

From the above you will prob-  
ably have gathered that I cannot  
"take sides" in the case of your  
daughter. Probably she played  
very well indeed—which is, after  
all, the important thing; and per-  
haps she should have received the  
blue ribbon—I do not know. What  
I do know is that one must learn  
to take the bitter with the sweet,  
both in music contests and in  
human life in general. One must  
learn also that there will always  
be some wrong and some injustice,  
for this is, after all earth and not  
heaven.

—K. G.

### NAMING INTERVALS

• In Presser's "Player's Book" III  
on page 37 the names are given  
for the intervals of a full tone,  
two full tones, etc., but now I am  
asked what a half-tone is called,  
and also what names are given to  
three, four, and five full tones. I  
can't seem to find these names in  
any book I have so I shall appre-  
ciate your help.

—Mrs. W. Lynn, Florida

A half-tone (or half-step) is  
called "minor second"; three full  
tones (or whole steps) would be  
an augmented fourth; four full  
tones (or whole steps) would be  
an augmented fifth; and five full  
tones (or whole steps) would be  
an augmented sixth. Any book  
dealing with the subject of har-  
mony will give you further infor-  
mation along this line. You will  
also find a full explanation of all  
such matters in my little book  
"Music Notation and Terminol-  
ogy."

—K. G.

To avoid delay, all queries are answered  
individually. Therefore, please include your  
name and address in your letter.

## Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., outlines  
the values of solfeggio and discusses an odd  
sign now widely accepted in music orthography.

### HAIL SOLFEGGIO

In a past issue of ETUDE you  
wrote a paragraph entitled "Hail  
Solfeggio." Whenever the word  
"solfège" appears in print, I im-  
mediately wish to follow suit, for  
my whole life has been intimately  
bound with its study, formerly  
called Sight Singing.

While teaching piano I realized  
the need of solfège learning for  
my students, so I began sneaking  
a bit of it into each lesson. When  
I learned that in Europe no stu-  
dent is accepted in the big music  
schools until he has become pro-  
ficient in solfège, I became bolder  
in my teaching of it to my class.

The music teaching in the pub-  
lic schools of today tends more  
and more to the singing of songs  
rather than the learning of note  
values and syllables. Formerly one  
could lean upon the child's knowl-  
edge of time and syllables, but  
now they have but little under-  
standing of these musical terms.  
So, what are we to do about this  
very necessary and fundamentally  
useful subject? At present, only  
pre-harmony students, or those  
taking teacher's credentials in our  
colleges, are taught solfège. This  
amounts to putting the cart before  
the horse, for it is in childhood  
that this subject should be taught  
if it is to fulfill its greatest need.

I would wish for a revival of  
its popularity, and some sugges-  
tions as to how it may be brought  
earlier into the lives of our young  
musicians.

—(Mrs.) F. L. M., California.


You are correct when you  
state that in the large conserva-  
tories of Europe, solfège must be  
studied previous to entering the  
instrumental classes, unless the as-  
pirant demonstrates through his  
playing at the examination that  
he is adequately equipped in that  
respect.

Suggestions? Hum . . . it is  
difficult to formulate any, in our  
epoch of feverish rush, cut it short,  
get there quick! Besides, has sol-  
fège ever been popular? I hardly

think so, and sometimes I have  
been shocked when hearing even  
musicians or teachers, who ought  
to know better, call it "a Franco-  
Italian invention which means  
nothing but a loss of time." Per-  
haps you could use some suitable  
first and second grade pieces as  
a disguised solfeggio exercise, the  
pupils singing and beating time  
while you play accompaniment.



Indeed, solfeggio should be  
taught in childhood, for it is the  
foundation of sound musicianship,  
whereas its absence results in lack  
of the latter, plus instability and  
bungling.

### A PUZZLING SIGN

Would you please tell me  
what the sign  really means?  
I know it is a stop, but how long?  
Could you also give me some in-  
formation regarding its origin?  
Thank you very much.

—(Mrs.) C. D. E., Canada.

The French contemporary  
composer, Florent Schmitt, in his  
piano quintet published in 1910,  
used it with the following foot-  
note: "This sign, invented by M.  
Pierre de Bréville, indicates a hold  
of short duration."

The statement is questionable,  
however, for this other footnote  
can be found in Vincent d'Indy's  
piano suite, "Poème des Montag-  
nes" (Poem of the Mountains),  
written and published in 1881:  
"The sign  indicates a slight  
stop, much less important than  
that of the .

Vincent d'Indy was then thirty  
years old. Pierre de Bréville was  
only twenty, and a pupil of Théodore  
Dubois at the Paris Conserva-  
tory. Later on he studied with  
César Franck, and when d'Indy  
founded the Schola Cantorum, he  
appointed him as professor of  
counterpoint. Therefore, I believe  
that the authorship of the sign  
can be safely ascribed to Vincent  
d'Indy. It has now become an  
accepted part of musical orthog-  
raphy, and is widely used by  
composers everywhere.

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## THE IMMORTAL "TRIFLES"

(Continued from Page 22)

plots, he said. He resented subordinating melodic inspiration to Gilbert's patter, in which every word was so important that the music had to fit the lines with precision. He resented Gilbert working the actors so hard that they grew tired and sang out of tune. "I am a cipher in the theater!" he shouted.

It looked as if Carte's best attempts at reconciliation would be useless. In desperation he reminded the wrathful musician of his contract, then called on Gilbert to look for a fresh idea, words and music to be completed in six months.

At this edict Gilbert was mad, too. He paced his studio in such fury that a curio on the wall, a Japanese sword, crashed to the floor. He looked at it thoughtfully. His mood brightened. Five days later he announced cheerfully that he had started a new story, a Japanese story, *The Mikado*.

Had they written nothing else but *The Mikado*, Gilbert and Sullivan would still be famous. Opening on March 14, 1885, with genuine Japanese costumes, and two Japanese natives to advise on makeup and staging, it created a furor that has not yet abated. *The Mikado* has had more performances than any other musical show in theater history. By 1896 it had been performed 1000 times in London; by 1900, 5000 times in America. Attempts to continue the count have long since been abandoned. As late as 1939 a noisy "Battle of the Mikados" raged on Broadway when a *Hot Mikado* and a *Swing Mikado* were put on by two Negro companies but a few blocks apart, only to be outshone by the "real" *Mikado* of the D'Oyly Cartes at the Martin Beck Theater.

Ironically, it was Carte, the partner who had managed to pour oil over the stormiest waters, who finally struck the fatal blow to the Gilbert-and-Sullivan collaboration. He charged a new carpet for the Savoy Theater against the partnership's production expenses. Sullivan wouldn't have bothered with a trifling £140, but Gilbert exploded. The man whom he had made the richest producer in England, he shouted, should at least pay for his own rugs. "I want a new contract! You're all making too much money out of my brain!" he roared, and banged the door behind him.

Carte didn't call him back. He, too, had grown tired of the quarrelsome, still-not-knighted Gilbert. The partnership was dissolved and Gilbert and Sullivan went their separate ways. But just as success was their trademark together, failure was their stamp alone. Gilbert and Alfred Cellier, conductor of the Savoy's orchestra, collaborated on

a new opera and failed, the music lacked Sullivan's gifted touch. Carte produced *Ivanhoe*, Sullivan's attempt at romantic opera. This, too, flopped. Meekly Gilbert and Sullivan agreed to "try again."

The result was *Utopia, Ltd.* After its première the two shook hands in front of the curtain, and the house stood and cheered. But their heyday was over. That opera and *The Grand Duke*, which followed, were dispirited rehashes of old hits. Gilbert and Sullivan no longer had anything in common but the past. At a revival of *The Sorcerer* in 1896 they took their bows from opposite sides of the stage, and never met again.

Four years later Sullivan and Carte died in quick succession. Gilbert, already living in semi-retirement, was still awaiting knighthood. It was awarded him in 1907. Then, in 1911, came his end. It had a decidedly Gilbertian twist. A young lady who was swimming in his private lake shouted for help. The 74-year-old gentleman swam to her rescue. As he reached her, she put her hand on his shoulder, and he breathed his last.

Having survived violent discord, the Savoy operas now proved invulnerable to death. The popularity of their "innocent merriment" has proved so constant over the years that the D'Oyly Carte Opera Company, sole inheritor of the Gilbert and Sullivan copyrights, has been performing G&S in various parts of the world 48 weeks a year with only one interruption, 17 weeks at the beginning of World War II. In the United States the Savoy Opera Com-

Opera is a mistake, since the means of expression (music) becomes an end in itself, while the end (drama) becomes merely a means of expression. —Wagner

pany, an amateur group in Philadelphia which does a Gilbert and Sullivan series each year, is about to celebrate its Golden Jubilee, and there are Savoyard groups in Pittsburgh and Chicago.

Meanwhile, some early critics of G&S have seen fit to reverse their stand. Outstanding, perhaps, is the conservative *New York Times*. Not given to indiscriminate praise, the *Times* devoted space on its editorial page one day last November to apologize for the bad review of *Trial by Jury* it had printed 75 years before. And then came a rare accolade: "Gilbert and Sullivan," it said, "have joined the immortals." THE END



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## BEWARE THE EDITOR

Arbitrary and capricious alterations of

a musical text often distort the composer's meaning.

By DANIEL STERNBERG

MOST OF THE musical masterworks we believe we know thoroughly actually have come down to us in a form distorted or overlaid with willful additions, "corrections," and "improvements." The conscientious reader or player of most available editions of Beethoven, Mozart, or Schubert must be constantly plagued by a nagging doubt as to the authenticity, not only of the phrasing and expression marks, but even of the very notes in his text.

Obviously, many masterworks admit (and even require) commentary and clarification; but what responsible editor would dare to willfully change the text of, say, a play by Shakespeare or a poem by Goethe, or venture to lay his brush upon a canvas of Rembrandt? Yet, equivalents of this are often done by music editors who not only feel called upon to "improve" on the originals, but who do not hesitate to pass off the result as the texts of the original composers.

In the case of Bach, his predecessors, and his contemporaries, this practice is usually less dangerous because the original scores contain practically no indications as to the manner of performance. Marks of tempo, phrasing or dynamics may generally be assumed to be the editor's.

As we enter the periods of Haydn, Mozart and their successors, however, we find in creasingly elaborate indications on the part of the composers. It is therefore the editor's obligation to present the original text inviolate, and to account for any deviation he may consider necessary and justified.

Editorial manipulations of the original text generally fall into the following categories:

(1) Corrections of apparent errors on the part of composer, copyist, or engraver; (2) Additional indications of phrasing and dynamics where the composer seems to have left too much to the imagination of the interpreter; (3) Additions of notes (usually octave doublings or added chord tones) to enhance the effect presumably intended by the author; (4) Actual changes of the text to correct distortions believed to have been forced upon the composer by the limitations of his instrument; (5) Changes in fingering or notation, particularly concerning the distribution of passages, chords, and polyphonic settings between right and left hands on the keyboard supposed to clarify the composer's intentions or to facilitate execution.

Countless instances can be adduced where such procedures seem justified, even necessary; but as many or more can be quoted which reveal misunderstanding and arbitrariness on the part of the editor.

1. Some errors inevitably occur. However, there have been enough instances of unexpected and strange progressions in the literature which were blandly denounced as errors and "corrected."

Even the remotest possibility of such a misunderstanding should stay the editor's hand and should, at any rate, compel him to state the original version along with the suggested improvement.

2. Many masters, notably the early classics, were indeed sparing in the indication of phrasing and dynamics. The sensitive performer, when faced with a long phrase marked simply "p" or "f", will indeed frequently feel the need for

more detailed annotation. However, two important considerations must be kept in mind: First, any sensitive performance requires a constant, though very subtle fluctuation of dynamics, although our notation is not adequate to symbolize every expressive inflection. Thus, even the most profusely annotated phrase will, for its full realization, depend on finely balanced dynamic shading too elusive for notation.

Consequently, additional expression marks are often of doubtful value even when they seem to carry out the composer's intention. However, they frequently distort the composer's design and do actual harm. Many a "subito f" or "subito p" has been ruined by an ill-considered crescendo or diminuendo. In Beethoven's "Sonata Pathétique," Opus 13, the downbeat of measure nine in the Allegro di molto enters with a breath-taking "piano" following four violent measures of "crescendo." One edition of the work destroys this effect by inserting an unwarranted "diminuendo," thereby turning a dramatic, exciting passage into a commonplace progression. The editor who feels called upon to add such directions should at least identify them as his own.

3. Many editors and performers feel that occasional additions of octave doublings and chord tones are called for in the interest of increased sonority or emphasis. Such additions, however, should be set down in different print. In each case there will still remain the question whether the enlargement of sound may not tend to thicken the texture to the detriment of clarity and transparency. Of equal importance must be considerations of style: the application of Lisztian principles of pianism to classical compositions cannot be defended on the basis of "fuller" or "richer" sound.

4. Most composers at times have had to contend with mechanical limitations in their instruments and to adapt their writing to these limitations. Often a statement or its transposition is altered so as to remain within the range of the

instrument. By comparison with previous or subsequent statements of the same material, we can infer with reasonable assurance what the composer would have done had his instrument had the range of our modern instruments. In such cases, we may feel tempted to restore the original line. But at this point extreme caution is indicated. True, the composer would probably not have changed the music without the pressure of limited range. But when faced with the problem, he dealt with it by selecting one of several possible adjustments, thereby exercising his creative imagination. In a sense, all composition involves a struggle between the composer's ideal and the fetters imposed by physical limitations. The inventive genius overcomes these obstacles not by ignoring them, but by accepting them as physical realities and by striving to frame his ideas within their bounds. The result of such adjustment is as much a manifestation of the creative imagination as the original thought itself.

5. A very important problem is that of original fingering, pedaling and distribution of hands, especially in cases where the composer was a performer himself. It is a well-known fact that a specific fingering may serve one of two distinct purposes, and not necessarily both at the same time: to suggest a "safe" and fluent execution of a given passage, or to insure a particular mode of performance as to accent, phrasing, etc. Sometimes an "awkward" fingering may be indicated for expressive purposes which might not be realized through a fingering more "natural" and convenient.

Fortunately, "Urtext" editions of the works of the masters are becoming available in increasing measure. They present the original text, free from editorial manipulations. The ideal procedure in preparing a work for performance or instruction would be to begin by studying the "Urtext". This should be followed by comparative study of as many "editions" of the work as are available.

THE END

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## Get Tough With Your Pupils!

By MAY WOOD KIXMILLER

EVER since the first prehistoric music teacher taught pupils to blow tunes on a reed flute (presumably), teachers and pupils have been seeking ways to circumvent the drudgery of technical practice.

I have come to the conclusion that there aren't any. Singers must vocalize, violinists must practice Kreutzer etudes, pianists must strengthen their fingers with scales and technical exercises.

This is the price one must pay for musical enjoyment. Modern technology has not yet discovered how to get something for nothing. And the price seems little enough when we consider the rich rewards of participating in music.

I believe teachers are doing pupils a disservice in the long run if they do not insist on regular technical practice. I once took a young pupil who had had several terms of lessons. Her previous training had been of the "sweet-

ness and light" variety. The pupil couldn't play; she had no skill or technical discipline. Therefore she had no confidence, since she had nothing on which to base it.

AS A RESULT of being over-considerate, the earlier teacher had given her pupil no foundation on which to build. A tougher attitude on the matter of Czerny and C. L. Hanon would have made the pupil happier in the end.

Hands and fingers must be developed from the very beginning of piano study. Bad habits must be kept from developing. Exercises to build finger strength must be a part of every lesson. In the case of a young child, the teacher may as well realize that this work must be done, for the most part, at the lesson period.

Making a good start is important. So is continued vigilance. All this means hard work, but as a

result the pupil can play the instrument. It affords pleasure and satisfaction, to him, and to others.

I ONCE HEARD a group of art teachers discussing self-expression and technique. Several of them had experimented with the method of self-expression without previous technical training. The result in every case was frustration. The child was dissatisfied and disappointed with his effort. Yet no matter how perfect his mental conception, he couldn't do any better. He hadn't acquired sufficient technical skill.

It is pointless in the same way to assign page after page of music to students without first giving them adequate technical foundation. The child cannot play his assignments, since he has nothing with which to play but ten weak, untrained fingers, and a stiff arm trying vainly to compensate for his fingers' inadequacies.

Your pupils may be unhappy at being kept on the grind of scales and exercises while Mary Smith and Susie Jones have graduated to playing "pieces." They may consider you, secretly or openly, a slave-driver. But in the end they will be grateful to you. THE END

## How "Sweet Adeline" Got its Name

America's favorite barber-shop quartet began as a salute to a touring prima donna.

By K. F. JEROME

FIFTY YEARS AGO, the celebrated soprano Adelina Patti was giving a recital in New York. Advertising posters heralded the event in bold black letters. Just because of these posters, we have the most famous of all barber shop quartets, "Sweet Adeline."

The tune had been written several years earlier by a young man from Massachusetts named Harry Armstrong. Armstrong had called it "My Old New England Home," and had come to New York to try to sell it. But he soon found that no song publisher was interested in his old home in New England.

Young Armstrong still believed that the melody was a good one, and decided to find a collaborator to write new words. Meanwhile, he played the piano in a New York café to pay the rent.

The first man to try his hand at

new lyrics for "My Old New England Home" was Charles Lawlor, who had written the big success, "The Sidewalks of New York." But Lawlor's inspiration failed him with Armstrong's song. He advised the young man from Massachusetts to forget it. But Armstrong had faith in the tune that haunted him. He appealed to Jimmy Walker, a Tin Pan Alley song writer who was later to be New York's mayor. Walker obliged by trying, but that was as far as he got. It looked as if "My Old New England Home" was destined never to go beyond the manuscript stage.

Then Harry Armstrong made the acquaintance of a man named Richard Gerard. Gerard had written some song lyrics, but was not so well known as Armstrong's two previous collaborators. He fooled around with "New England Home" for a time and came up with something called "Sweet Rosalie." The two young men

thought they had something now, and tried to sell "Sweet Rosalie." But still no publisher wanted it.

Then, one day, Armstrong and Gerard were walking down a street in New York. It was a day or two before that concert by Adelina Patti. They saw the posters advertising her appearance. Suddenly an inspiration came to them. Perhaps it would help if they changed "Sweet Rosalie" to "Sweet Adeline."

They changed the name and the song sold. It was the day of vaudeville and male quartets. A number of these groups tried "Sweet Adeline." They took to it like ducks to water. And so did the public.

"Sweet Adeline" was the only hit that Harry Armstrong ever wrote. But it soon sold more than a million copies, and so great has been its popularity that the income enabled Armstrong to live in comfort until his death a few months ago.

Thus Adelina Patti unknowingly launched our most popular barber-shop quartet. THE END

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