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Volume 68, Number 11 (November 1950)

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ETUDE

the music magazine

NOVEMBER 1950 • 30 CENTS



In defense of
KIRSTEN FLAGSTAD

By Marks Levine (Page 11)

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THE WORLD OF

Music

Last month **Zino Francescatti** was invited by the city of Genoa to play at a gala concert using the violin formerly played by Niccolò Paganini. The instrument, a Guarnerius del Gesù, is preserved in the city museum in the same room with Columbus' ashes. Francescatti himself carries on the Paganini



Zino Francescatti

tradition; he learned to play from his father, who studied with Camillo Sivori, Paganini's only pupil.

Clarence Cameron White's Haitian opera, "Ouanga," was premiered by the Dra-Mu Opera Company in Philadelphia Oct. 27 . . . Works of Schubert, Bach and

Haydn will be featured in the 15th season of the **New Friends of Music**, which begins this month in Town Hall, New York . . . Advance sale of tickets for **Sadler's Wells** ballet is so heavy the management waggishly suggests putting out a NESRO sign—"Not Even Standing Room Only."

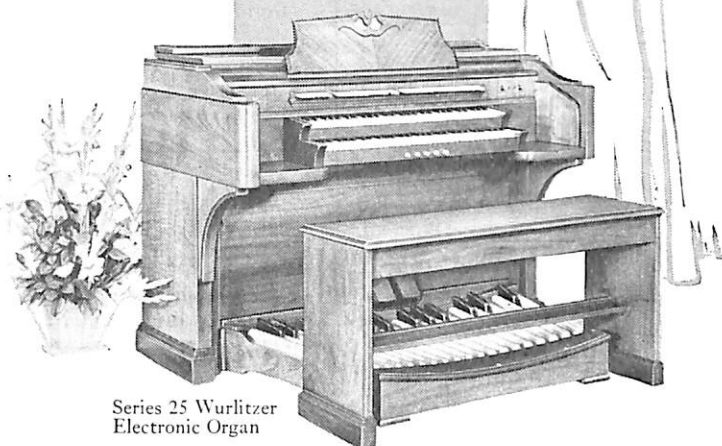
Paul Hindemith, since 1941 a faculty member at Yale, has received a special appointment to the University of Zurich and hereafter will divide his year between New Haven and Switzerland . . . During his 1950-51 season as conductor of the Cincinnati Symphony, **Thor Johnson** will perform new works by Vaughan Williams, Milhaud and Ernesto Halffter . . . **Carlos Chavez'** newest work, a violin concerto in F Major, was commissioned by the American violinist **Viviane Bertolami**, who will introduce it during the 1951-52 season . . . **Otto A. Harbach**, president of ASCAP, announces that the Society has granted a free license for performance of members' music on Pacific Fleet Navy radio shows.

Richard Bonelli, following the death of **Giuseppe de Lucas**, has been appointed to the vocal faculty of the Curtis Institute of Music . . . An **Ernest Bloch Festival**, honoring the composer's 70th birthday, will be held in Chicago Nov. 28-Dec. 3.

COMPETITIONS

- The H. W. Gray Co. will publish prize-winning anthems in two contests, sponsored by the American Guild of Organists and the Church of the Ascension in New York. The A. G. O. contest, limited to residents of the U. S. and Canada, is for a setting of an English text of the composer's choice. Closing date, Jan. 1, 1951; prize, \$100. Full details from the A.G.O., 630 Fifth Ave., N. Y. C. The Church of the Ascension offers a \$100 prize for a setting of the Te Deum. Contest closes Feb. 1, 1951. Details from Secretary, Church of the Ascension, 12 W. 11th St., New York City.
- The 19th biennial Young Artists Auditions of the National Federation of Music Clubs will be held in March and April, 1951. Prizes of \$1,000 each will be awarded in piano, violin, organ, voice. Information from National Federation of Music Clubs, Business Office, 455 W. 23rd St., New York 11, N. Y.
- Sigma Alpha Iota offers prizes of \$300 for a vocal solo and \$300 for a choral composition. Contest closes March 1, 1953. Details from Carl Fischer, Inc., 165 W. 57th St., New York, N. Y., who will publish the winning compositions.
- Monmouth College, Monmouth, Ill., offers a \$100 prize for a setting of Psalm 148. Contest closes Feb. 28, 1951. Details from Thomas H. Hamilton, Monmouth College.

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Vol. 68 No. 11

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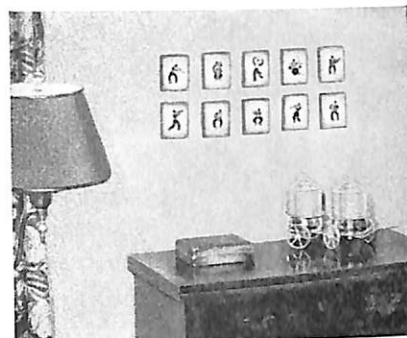
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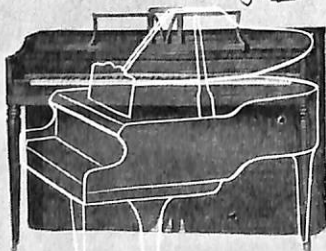
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Authors in this issue . . .

MARKS LEVINE ("In Defense of Kirsten Flagstad," p. 11) as head of the National Concerts and Artists Corporation has established himself as one of America's shrewdest concert managers. He is also uniquely able to discuss the Flagstad case because of his long association with the artist. *ETUDE* takes pleasure in presenting his statement on a matter of wide interest to all music lovers.

MAX KLEIN ("How Jean de Reszke Taught Singing," p. 21) was for 14 years head of the voice department of the Vienna Conservatory of Music. Later he went to Ankara and for 11 years taught singing at the State Conservatory in Ankara and at the National Opera of Turkey. He now makes his home in New York City.

REGINALD E. KAVANAUGH ("Pipers of the Highlands," p. 14) is a senior at Rutgers University, majoring in journalism. A native of East Orange, N. J., he served with the Air Force during World War II. "Pipers of the Highlands" is his first article to appear in a national magazine.

QUAINTANCE LEITH ("Horse and Buggy Teacher," p. 18) is the pseudonym of a well-known piano teacher in Denver. Her articles have appeared in *ETUDE* for more than 30 years. Her last was "Don't Worry About the Next Depression!" (September, 1949).

CHARLES O'CONNELL ("The Truth About Conducting," p. 16) has been recording director for both RCA-Victor and Columbia Records. In addition he has conducted virtually all the major symphony orchestras in this country and has written many books, including "The Victor Book of the Opera" and "The Other Side of the Record."

GERALD M. FRANK ("What's Wrong with Our Contest Judges?" p. 24) is a well-known Ohio music educator. A past president of the Ohio Music Education Association, he is currently executive secretary and competition chairman, and is also assistant superintendent of Lorain County Schools.

This Month's Cover

The Metropolitan Opera Company will open its 67th season of grand opera on November 6th. To commemorate the event, artist **RAYMOND GUSS** has chosen a scene familiar to all operagoers—the tense moment in Act I of "Tristan and Isolde" when Isolde's maid, Brangaene, hands the lovers the fatal cup in which she has substituted a love-potion for poison. The Metropolitan will perform Wagner's great music-drama this season, at a date to be announced later, and possibly will broadcast it on the Saturday afternoon opera series.

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MUSICAL

Miscellany

By NICOLAS SLONIMSKY

BEETHOVEN had continuous squabbles with his housekeeper, whom he facetiously called Frau Schnapps. The story is told that Beethoven once found his newly completed manuscript in the kitchen with a pound of butter on it. During one of her recurrent dismissals, Beethoven decided to fix a supper for himself and a couple of friends. He put on a white cap and apron and proceeded to boil and cook the provisions. The results were appalling. Beethoven forgot to skim the soup, let it boil too long, and kept pouring in fresh water. He did not wash the vegetables, and the dirt swam in large circles of fat. The roast was burnt so badly that it was sooty in appearance. Beethoven pretended to like his cooking, and consumed the meal with gusto, but the guests cast one look at Beethoven's culinary handiwork and decided to limit themselves to bread, butter and cheese with wine.

A music critic who had to suffer through a recital of a rookie tenor decided to express his opinion in poetic couplets:

*He drew in his breath with a
gasping sob,
With quavering voice he
sang;
But his voice leaked out
and could not drown
The accompanist's clamorous
bang.*

*He lost his pitch on the middle A,
He faltered on lower D,
And foundered, at length,
like a battered wreck
Adrift on the wild high C.*

VERDI was uncertain of the reception of "Ernani" at its first performance at La Scala in Milan, and decided to stay away from the theatre on that night. To kill time, he went to a barber shop.

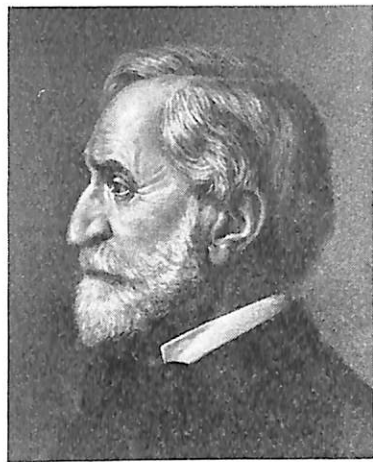
The barber had shaved one side of his face, when Verdi's curiosity as to the fate of his opera became irresistible. He told the barber to stop shaving, and said: "A new opera is being performed at La Scala. I want you to listen to a few arias and then come back and tell me how it went. Here is the money for the ticket." The barber complied in the best tradition of an officious Figaro. After a while, he returned, and reported that the opera was a great success, and the audience applauded after every number. "Well, in that case," said Verdi, "you can shave the other side; but be quick, the composer might be called." Verdi got back to the theatre just in time for a final curtain call.

Brahms dined at a banker's house in Vienna. The host produced a bottle of his finest wine and announced: "Here is the Brahms of my wines." Brahms tasted the wine and said: "Now let's try your Beethoven."

A MUSICAL humorist has described Bach in these terms: "Bach owes his fame to the good fortune which allowed him to write an accompaniment to a celebrated melody by Gounod. Actuated by an inexplicable vanity, he published this accompaniment without the melody, under the title of a 'Prelude' in a collection of various pieces called 'The Well-Tempered Clavichord'; but on account of this strange title, the work found few lovers among the admirers of the 'Ave Maria.'" The French critic Bellaigue, writing in the influential "Revue des Deux Mondes" of September 15, 1887, quite seriously gave Gounod preference over Bach. "Bach's Prelude is nothing more than a succession of arpeggios," he wrote. "The great charm of the piece depends on the even note values and their regularity of rhythm, but there is



Charles Gounod
The song was an afterthought.



Giuseppe Verdi
"... now shave the other side."

hardly any thought behind it, and of emotion there is even less. Something is missing in it, and every ear feels it. Gounod put in what was missing. Upon the barrenness of these arpeggios, he projected a vibrant song full of élan and warmth."

As a matter of fact, the vocal version of Gounod's most popular melody was an afterthought. The idea of using Bach's Prelude as an accompaniment was suggested to Gounod by the organist Lefébure Wély, for whom Gounod wrote the original version scored for violin, piano and organ. Later he added a voice part for the singer Marie Carvalho. The first performance of "Ave Maria" had one of the most distinguished casts of the century. It was presented in Baden-Baden, with Vieuxtemps playing the violin, Thalberg playing the piano, Wély at the organ, Marie Carvalho as vocalist and Berlioz conducting the ensemble.

HAYDN'S first opera was "The Lame Devil," to the libretto of a Viennese actor, Felix Kurz. The story has it that Haydn serenaded Mrs. Kurz, who was young and beautiful. Kurz, who placed art above jealousy, was impressed by the quality of Haydn's serenading, and invited him to come to his house. He gave him the manuscript of his play, "The Lame Devil," and asked him to improvise the storm music required by the action. Haydn sat down at the piano, and began to play the tremolos and arpeggios in the best manner of dramatic music of the time. "More storm, more thunder!" cried Kurz. In his eagerness to please, Haydn struck the keys with both fists, and ended by a sweeping glissando played in both hands, on white and

black keys. "Bravo! that's it; that's my tempest!" cried Kurz. Haydn completed the score in the next few days, and Kurz paid him a rather high fee of 130 florins. "The Lame Devil" was produced in Vienna in the spring of 1752, shortly after Haydn's twentieth birthday. Unfortunately, the music of the opera has been lost, and we do not know whether Haydn's tempestuous glissandos were actually included in the storm music of "The Lame Devil."

In the heyday of the Paris salons, music was regarded as an accompaniment for conversation, even when famous performers were invited. The French tenor, Gustave Roger, charged a fee of 1,500 francs for a private concert, and this fee was paid to him by a wealthy Paris merchant for an evening of song. But neither Roger's fame nor the high cost of his services deterred the guests from indulging in their habit of murmured conversation. Roger stood the trial stoically, but on the next day, he sent the host a check for 2000 francs with the following note: "I have the honor, Monsieur, to return the 1,500 francs you paid me, and I add 500 francs as a fine for attempting to interrupt the conversation of your guests."

Berlioz told a story about a member of the Spanish royal family who liked to play string quartets, but was not very good at keeping time. His co-quartettists usually had to wait three or four bars for him so as to end the piece together. This caused embarrassment to the royal violinist. "Go on," he shouted, "don't wait for me! I will catch up with you later."



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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

WHERE SHALL I STUDY?

• *I am a boy of nineteen and have never studied music. But I have listened to a great deal of it, and now I feel that I should like to have a career in the field of music. I should like to learn to play the piano, and eventually to be a composer, but I don't know any musicians or music teachers, so I am wondering what to do first. Shall I go to a conservatory, or would you advise me to study privately? I haven't much money, and I realize this complicates the situation, but I feel I would like to take up the study of music and I don't want to let this slip away without at least trying it. I have no one to talk to about this, so I was advised to write to you, and I hope you may be able to tell me what to do.*

—J. T., New York

You are not too old to begin music, but whether you can make a career of it at this late day I cannot tell you. But I agree with you that you ought to give it a try, and I suggest that you ask your school music teacher or your church choir director to tell you the names of several of the best music teachers in your city. Then talk to each of several teachers about your situation, telling them frankly what your difficulties are; and after you have had a talk with each one, choose the teacher who seems to understand you and your needs best—and begin lessons in both piano and harmony. There exists a considerable amount of piano material for "adult beginners" and probably your teacher will start you with some music of that sort. If he doesn't say anything about it you might ask whether he knows of any such material. If you can take two lessons a week and practice several hours a day your progress should be very rapid, and by the end of the winter you will know much more about your musical self than you do now. But I warn you that starting in at nineteen will not be easy, and there will be many times when you will have to tell yourself

sternly to get to work. However, if you really love music as much as you think you do this obstacle will not be insurmountable, for even as you work at the elementary music with which you will have to begin, you will have your eye on a distant star, namely, the time when you will be really able to play the sort of music that you like so much to listen to. Good luck!

—K. G.

HOW TO PLAY A ROLLED CHORD

• *When a note occurs in the right hand with a rolled chord in the left hand, as in the following example, should the right hand note*



be played with the first or with the last of the rolled notes of the left hand? Will you please explain fully why one way is correct and the other wrong? Or if both methods are correct, which one is used more frequently?

—M. S., Pennsylvania

It all depends upon the style of the composition in which the example is found. If it is in music written in the Baroque or Classical periods (that is, about 1600-1825 A. D.), the melody note in the right hand should be played with the first note of the rolled chord, and both should come exactly on the beat, for in music of those periods all ornaments of any sort are started on the beat. In music written after about 1825, however, ornaments (including rolled chords) are usually played slightly before the beat, and the left-hand chord should be started before the beat, with the highest note of the left hand and the melody note of the right hand coming on the beat.

Of course if the wavy line continues up through the right-hand note so that it is included in the rolled chord, the right-hand note is then played immediately after the last note of the left hand.

—R. A. M.

Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., advises readers how to buy a used piano, how to decide about a concert career, and how to study.

CAUTIOUS BUYER

Can you give me any pointers regarding what to look for when buying a used piano? Is there any difference in tone, touch and action between an upright piano and a fairly small baby grand?

—D. C. M., British Columbia

When buying a used piano, look for the quality of the tone and the condition of the action. Should the tone be harsh, metallic, brittle, and the action loose and flabby, it shows that the piano has had considerable use. The hammers are chewed off, the springs and joints are worn out. In short, it is a "wreck."

Usually, a grand piano has a better action than an upright or a spinet, though I must say that this is relative. As to tone, an upright cannot have as much volume as a grand of corresponding size. But since much depends upon the length of the strings, a large upright will have better basses than a small grand, particularly of the "baby" type.

There is, however, an important factor to be considered: here, as in everything else, quality speaks. A piano made by one of the well-known, highly respected houses will remain in good condition much longer than an instrument built cheaply by some obscure concern with purely mercenary purposes.

In conclusion, be wise and shop around before you buy. Compare values and use sound judgment.

WANTS TO BE A CONCERT PIANIST

I am now 15 years old and have been playing the piano since I was eight. I can play some fourth grade pieces. I wish to become a concert pianist. Will you give me some advice on what course to take to achieve my goal?

—C. J., Kentucky

Well, my friend, as much as I would like to help you, it is utterly impossible for me to do so by correspondence and without

actually hearing you play. One point can be answered precisely, however: in order to become a concert pianist one has to practice long hours every day—at least three, sometimes five or six.

My best advice to you is to suggest that you go to a serious, reliable teacher in your vicinity and ask for an audition. He, or she, will then tell you if you have the basic foundation required, and what your possibilities are. For you must not forget that if will and determination are commendable assets, they form but a small part of all those which are needed for a virtuoso career. In all cases it is a long uphill road requiring much stamina and patience. So in order to make sure, and to avoid wasting much valuable time, seek the musical diagnosis of one who knows. Thus you will find out if you have what it takes, or, in one word, if you have IT.

TAKE TIME TO TAKE TIME!

I had a very talented pupil recently who gave me trouble because she went from piece to piece without getting any of them thoroughly learned or memorized. She seemed incapable of concentrating long enough on any number, so her performance was always insecure and unsatisfactory. What is the best way for pupils to be sure of their pieces?

—Mrs. R. H., California

You are not the only teacher with such a problem on your hands. Many are the students who constantly want new pieces. A little bit of psychology is needed here. The main issue is for you to find the suitable approach to convince this pupil of the necessity of having patience, of understanding the importance of polishing up a number by remaining several weeks on it, then dropping it, then coming back to do it again and again. It is this continued "perfectioning" which makes for progress. The sooner a teacher can make a student realize this, the quicker and the better he or she will forge ahead.

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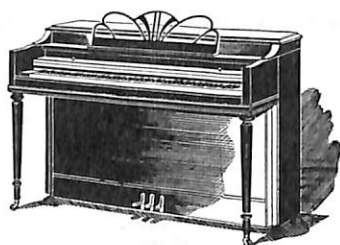
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NEW



By **GEORGE GASCOYNE**

Bloch: "Schelomo"

A musical performance with the composer conducting is always an important event—even though one agrees with Harold Bauer that "the composer's instructions in the score are sometimes, but not always, right; his verbal directions supplementing the score are almost invariably wrong." Right or wrong, the performance with the composer conducting is his idea of how the piece should go, and is interesting and significant for that reason. This is the case with Ernest Bloch's Hebrew Rhapsody, "Schelomo," for Cello and Orchestra, on a London LP disc as played by Zara Nelsova, cellist, and the London Philharmonic, with the composer conducting. The recorded performance has immense sweep and gusto, and the solo cello passages are expertly performed.

Toscanini Recordings

With RCA-Victor's switch to 33 $\frac{1}{3}$ r. p. m., long-playing records, the feud among the record makers is seemingly at an end. For its serious music offerings, at least, RCA-Victor apparently plans to stick to long-playing records rather than its small-sized 45's. The first group of LP's from Victor include six new recordings by Arturo Toscanini and the NBC Symphony Orchestra—Beethoven's "Eroica" Symphony, the Prelude and Good Friday Spell from "Parsifal," Haydn's Symphony No. 101 in D ("The Clock"), Tchaikovsky's "Manfred" Symphony, Mozart's Divertimento No. 15, in B-flat (K. 287), and Ravel's "Daphnis and Chloe" Suite No. 2. All these are familiar from countless broadcasts and earlier recordings by Mr. Toscanini and the NBC Symphony, but well worth a rehearing.

Bach: "Art of Fugue"

Bach's monumental "Art of Fugue," on which the composer was at work when he died, is

available on London Records in a performance by Hermann Scherchen and the Radio Orchestra of Beromunster. The orchestration is the work of Roger Vuataz. Bach himself did not orchestrate the "Art of Fugue"; his manuscript is written for a keyboard instrument, presumably the clavichord. There is no evidence that he contemplated turning it into a work for orchestra later on.

This has not stopped conductors and arrangers from adapting the "Art of Fugue" for modern orchestra. A decade ago, Fritz Stiedry played such an adaptation with the New Friends of Music Orchestra. Other conductors from time to time have served up the work in orchestral form. Its contrapuntal magnificence is not impaired thereby, and Bach would no doubt have viewed such a proceeding with favor, having himself been a prolific transcriber of other composers' works.

The vast work is given a deft and sympathetic reading in its latest recording under Mr. Scherchen's direction. Technically the recording is excellent.

Chopin: Nine Mazurkas

The pianist Maryla Jonas has recorded for Columbia nine Chopin Mazurkas on an LP disc. Her playing of the Chopin works is marked by sensitiveness, imagination and technical fluency.

Bach: Sonata No. 1;

Beethoven: Sonata in G Major

Tossy Spivakovsky, whose violin playing for sheer sensuous beauty of tone is rivaled by few violinists of our time, uses his lush tone to good advantage in Bach's unaccompanied Sonata No. 1, in G Minor, which marks his debut on Columbia Records.

On the other side of the LP record, he is heard in Beethoven's charming G Major Sonata, Op. 30, No. 3, with Robert Cornman as the pianist.

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BOOKSHELF

By THOMAS FAULKNER

HARPSICHORD MUSIC: THE INSTRUMENTS, THE COMPOSERS, THE PLAYERS

By Max Kenyon

THE exploits of Wanda Landowska, Yella Pessl, Ralph Kirkpatrick and other harpsichord virtuosi have in recent years brought about a revival of interest in early instruments. Concurrently there has been an upsurge of interest in hearing the music of J. S. Bach, Scarlatti, Handel, Zipoli, Telemann, Graupner, Marpurg, Quantz and other giants of the Baroque period played on the instrument for which it was originally written—or a fair approximation thereof.

Now Mr. Kenyon offers a survey of the instruments which preceded the piano, especially the virginals, harpsichord and spinet. He has set himself a difficult assignment, since instrument making in the period under discussion was a chaotic affair. Construction was not yet standardized. Builders were frankly experimenting. Terminology was loose and confusing. What went by the name of "spinet" in one country might be called "virginal" in another.

With patient scholarship, Mr. Kenyon has unscrambled the early history of keyboard instruments in a volume that will doubtless become a standard work in its field.

Cassell and Company, \$4.25

ON STUDYING SINGING

By Sergius Kagen

THIS book, Volume IV of the series "The Field of Music" which is currently being prepared by the Juilliard School, is an important contribution to voice literature. A wide circulation for Mr. Kagen's sensible, hard-headed observations would eliminate much heartache for aspiring young vocalists.

In the first place, Mr. Kagen scoffs at the notion that voices are made; that there is such a thing as a "voice builder." He outlines quite explicitly the minimum requirements for a singing career—

lacking which the student is merely throwing time and money away.

What are the minimum requirements? Mr. Kagen lists them as "a specific variety of a very keen musical ear" since, obviously, the singer must be able to hear mentally the tone he wants before he is able to sing it, and must be able to sing in tune; a natural singing voice of pleasant quality and better than average power, with a range in its untrained state of at least one and a half octaves; excellent health and good appearance. Without all these one can scarcely hope to succeed in the crowded, fiercely competitive field of singing.

"It may safely be said," Mr. Kagen asserts, "that in no branch of human endeavor is the lack of natural endowment more painfully apparent than it is in the arts. It may further be said that in no branch of the arts is a trained but ungifted person as pitifully inadequate as he is in music. One could add that in no branch of music is the possession of superior natural endowment more indispensable than it is in singing."

A word of warning from Mr. Kagen which ought not to be dismissed lightly is this: "I happened to notice an advertisement once which ran as follows: 'WHY ENVY A BEAUTIFUL VOICE, HAVE ONE.' This advertisement is, perhaps, the most perfect expression of the attitude of those who believe, or pretend to believe, in the possibility of turning an average voice into a superior one by directed exercise. In practically no other field could such an attitude take as firm a root as it has in singing. In no other field of study does it reap such rich rewards. No college has yet advertised, 'Why envy a scientist's brain, have one.' No physical culture school has dangled in front of its students the slogan, 'Why envy a heavyweight, be one.' Not even beauty shops and 'success schools' dare to go that far in the description of wonders they will perform for those who are willing to pay the required fee."

Mr. Kagen's book is studded with (Continued on next page)

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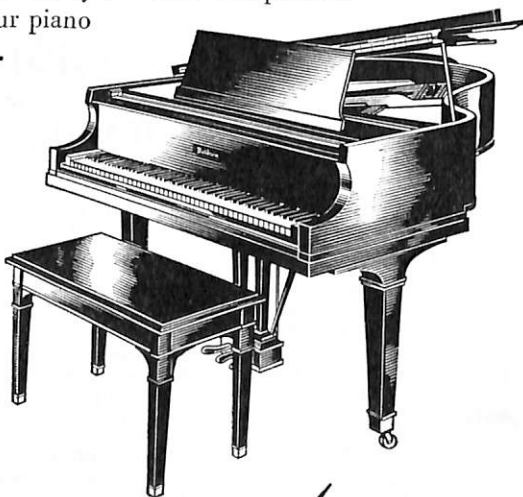
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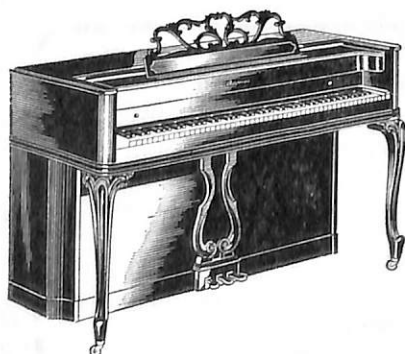
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MUSIC LOVER'S BOOKSHELF

(Continued from Page 9)

many similar passages that bespeak long and varied experience in the singing field. For anyone contemplating a vocal career, "On Studying Singing" should be required reading.

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SCORING FOR THE BAND By Philip J. Lang

BANDLEADERS and students will welcome this handy volume, which tells in clear, precise language how to go about scoring a composition for band, and warns against pitfalls commonly encountered. The author, a bandmaster and arranger of long experience, has written numerous articles for ETUDE's band and orchestra department.

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PENGUIN BOOKS, LTD., have long since affirmed a policy of tapping the lucrative U. S. book market with volumes of high cultural tone. In its engaging brochure, "Penguins Progress," the firm reports: "It is significant that the titles most in demand by Americans are from our Pelican, King Penguin and Penguin Classics lists, for, despite the colossal output of inexpensive paper-covered books in the U. S. A., there is little in that class of any cultural quality. Crime, Westerns, and semi-salacious novels lead the field—and the rest are nowhere."

It must be added that in its Pelican Mentor series the firm has been as good as its word. It has brought out a low-priced reprint of Sullivan's "Beethoven: His spiritual Development," a landmark of Beethoveniana, and other volumes of solid merit.

The latest Penguin offering is exciting news for music lovers. It is the most sensible presentation of miniature orchestral scores this writer has yet seen.

Small enough to fit into a pocket, the new Penguin scores are about twice as wide as they are high. Thus it is possible to engrave on each page about double the amount of music generally to be found in

a full score. This means less frequent page-turning—a consideration when the music is pulsating 116 times per minute in a quick movement from a Beethoven symphony. In the usual format of "Eulenburg's Kleine Partitur-Ausgabe," or other standard pocket scores, one is often so busy turning pages as to have little time for following the music.

Messrs. Longmans, Green some years ago tried to solve the page-turning problem by printing four pages of miniature score on each page of a volume of orchestral music. This layout was confusing, and the volume proved too bulky for easy handling at concerts. The new Penguin edition is in every way a happier solution.

In the two Mendelssohn scores, Mr. Jacobs has further added to the reader's enjoyment by simplifying the transposing instruments. The notes that appear on the printed page are the actual sounds produced by the instruments. For anyone who has feared his reason would be permanently unseated by grappling with the question of why a clarinet in A must be scored in B-flat to sound in the key of G, this innovation is welcome.

In Mendelssohn's overtures, the D and E trumpets of the original score have been replaced by the standard B-flat trumpet of modern orchestras. This means that still another transposition is necessary. It is beyond the scope of this department to hypothesize why composers still write for natural-scale brass when chromatic valve instruments have been in general use for a hundred years. Even so towering an authority on the orchestra as Mr. Cecil Forsyth concedes that there are many aspects of scoring for transposing instruments that are justified neither by tradition nor convenience. At any rate, the miniature pocket score is primarily a handbook for the student and amateur, and anything that makes for easy reading is a welcome innovation.

The new Penguin scores are handsome examples of the music-engraver's art, and their modest price is far below that of comparable works now on the market. There has long been a need for inexpensive miniature scores. It is to be hoped that these volumes will reach the wide audience to which their merit entitles them.

Penguin Books, 65 cents

In defense of Kirsten Flagstad

By MARKS LEVINE



This season, Kirsten Flagstad returns to the Metropolitan. Anti-Flagstad demonstrators, who have picketed every postwar Flagstad concert, will probably be on hand for the event. Are they justified in taking this stand? Read this frank reply from Mme. Flagstad's friend and concert manager.

I AM delighted to have this opportunity to express myself regarding Flagstad and to state the facts as I know them. Perhaps no other person knows these facts better than I do. I have never been able to state them fully because so many people are notoriously resistant to a complete and truthful story on any matter on which they had already made up their minds on the basis of misinformation or rumors.

Madame Flagstad originally arrived in this country in January, 1935. She made her Metropolitan debut on February 2, 1935. The results of that debut with the consequent lifting of the Metropolitan fortunes, as well as of our entire musical life, are now a matter of history. From almost the moment that Madame Flagstad stepped off the boat until she went home in April, 1941, I have had full and personal charge of all her professional affairs. I became her friend, her adviser and confidant in almost every phase of her life. I knew her husband well, her mother, her sister, her daughter, her stepdaughter and her brothers.

Her husband was one of the most successful businessmen of Norway, an owner of lumber mills, hotels, including the Grand Hotel in Oslo, and a big operator in other fields, including finance. Within three or four years of her American success, which became an international story, she was decorated by the King of Norway with the highest decoration the country could offer. *It is a significant fact that in spite of statements from vicious columnists and uninformed reporters, the King of Norway has never recalled this decoration*, as has been the case with many other prominent people who may have been proven or accused of being unfaithful to their countries. Surely, this in itself is proof that Norway, as a country, has nothing against Kirsten Flagstad herself.

In 1938 Madame Flagstad went to Australia for a concert tour and she was accompanied by her musical secretary-accompanist and friend, Edwin McArthur, by her husband, and myself. About three months before this tour was to begin, namely, around February, 1938, Flagstad's husband had to be operated on for a very serious ailment. I mention this because it is a very important point in the history. A few days after the operation the doctors had given up hope for his life and cabled Madame Flagstad to return home. As soon as she received this cable she was ready to cancel the balance of her American tour, including the Metropolitan Opera engagement and the Australian tour. *She has always been and still is devoted to her late husband and to her entire family.* I could do nothing but agree to such a cancellation in such a case. Fortunately, just as she was making preparations to depart in a hurry, she received another cable that the crisis was over and her husband was on the way to recovery. In early May he joined us in San Francisco from where we all sailed for Honolulu and Australia on the S.S. Mariposa. When Mr. Johansen (Madame Flagstad's husband) joined us, he was a mere skeleton of his former self and still a very sick man.

We now come to the crucial years—1940-1941. As usual, Madame Flagstad had made her plans to go home for the summer of 1940. And as usual, she and her husband would have returned in the fall of that year for her concert tour and Metropolitan engagement. But a few days before her scheduled departure in April, 1940, Germany invaded Denmark, Norway, and later the low countries. The plans had to be abandoned. Because of her family devotion, it became from that time on a continuous matter of strategy to keep Flagstad here.

Her daughter was here and had (Continued on next page)

already married a young American from Bozeman, Montana. In the early fall of 1940 her step-daughter, Annie (Mr. Johansen's daughter of a former marriage), came to America from Norway via Russia and Japan, and brought Flagstad a disturbing message from her husband and her family. It must have been *very* disturbing because Madame Flagstad became hysterical and decided to cancel everything and go home immediately. This was easier said than done.

Madame Flagstad telephoned me at St. Petersburg, Florida, where I was recuperating from an illness, and begged me to help her abandon her tour and get back to her family. I promised her that as soon as I got back to New York I would initiate steps and see how she could go back to her family. This is the true story, which nobody has cared to publish, because of the inherent antagonisms of those people who have the freedom of newspaper columns to express views which are sometimes more vicious than veracious.

I came back to New York in March, 1941, and resumed my duties with the National Broadcasting Company. At that time I was in charge of the Concert Department of that Company and Madame Flagstad was under our management. Everybody of any importance in the NBC, as well as others, had something to do with helping Madame Flagstad to secure a transit visa through Germany. Niles Trammel, president of NBC, George Sloane of the Metropolitan, Juan Trippe, president of Pan-American Airways, Max Jordan, European representative of NBC, George Engels, then head of the NBC Artists' service, and I as director of the Concert Department, all helped through Washington channels to secure her visas and transportation. *And here is one significant fact, which everybody loses sight of: the United States at that time was not at war with anybody.* Our entire governmental and business relationship with the warring countries had to be carried on through such neutral countries as Portugal, Turkey, Switzerland and Sweden. Diplomats, business people and military men travelled back and forth constantly and had to pass through Nazi-occupied countries in order to attend to their business. Does that mean that they were all Nazis or collaborators? It certainly does not.

We bought Madame Flagstad a round-trip ticket to Portugal because the intent was that she was to return in August to resume a tour of this country which had already been booked even at that time. She left here all her valuable costumes, all her jewelry, worth thousands of dollars, all of her personal effects and all her cash funds. She literally took with her the clothes on her back, an overnight bag and her passport. To the best of my knowledge, she spent in Berlin only enough time to change her means of transportation.

It was on June 22, 1941, that Germany invaded Russia. From that moment on conditions became more chaotic and Madame Flagstad was forced to remain in Norway until the end of the war.

Contrary to all statements and reports, she never sang either in Norway or in Germany or in any occupied country.

During the remaining four years of the war she sang a couple of times in Sweden and twice at the Zurich Festival in Switzerland. People often inquire, as long as she did get to Zurich, why she didn't continue on to America. Let those people put themselves in the place of a person who has an ailing husband, an old mother, two brothers, a sister and other relatives, all stranded in an occupied country, who might have been kept as hostages or worse if Madame Flagstad had not returned home.

On the night before her departure in April, 1941, I spent a couple of hours in her apartment in New York explaining the arrangements and the plans for her return. In the course of the conversation I said to her "What will you do, Kirsten, if the Germans ask you to sing in Germany or in Norway or elsewhere for the sake of propaganda?" And she replied, "You know me well enough, Marks, to realize that I can always lose my voice, get sick or in general make it impossible for myself to open my mouth." And I am glad to say she never did open her mouth to sing in Germany or in Nazi-occupied countries.

Her daughter, Elsa, is married to an American citizen and is a citizen herself; Elsa's husband was a flyer in the war, reached the rank of lieutenant, and was discharged with all honors. They have a child born in this country. Madame Flagstad is a legal resident of the United States of America, and pays taxes here on her very large *world* earnings. She has been touring all over the world since 1946 and has met no hint of

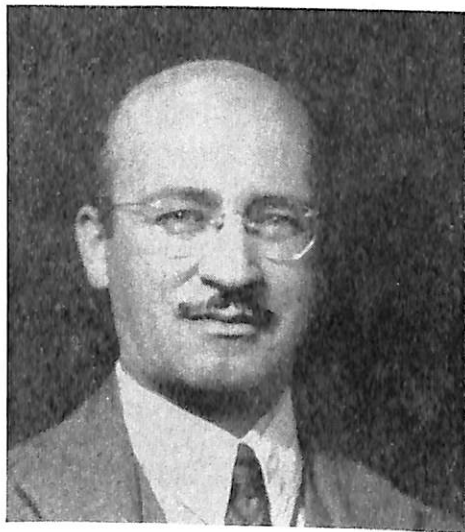
protest in countries that have suffered more at the hands of Nazis than we. The only country where she has met with unpleasantness has been this country.

There are three elements which have contributed to this unpleasantness: an organization called the American Veteran's Committee, which has been accused repeatedly of Communist sympathies; a great many Jews, who do have a right to be resentful against everything that was Nazi or Fascist but who have no cause to single out one individual because of that; the Norwegians in exile, who have gradually withdrawn their opposition and are now seldom heard of. Our own Department of State has never had anything against Madame Flagstad, so had nothing to withdraw.

Madame Flagstad is not only one of the greatest living artists but also a woman of great integrity as well as great reticence. She could offer her services to all sorts of victims of the war but to her it would seem an attempt to clear

herself from something that requires no clearance. But when opportunity arises, she does give her services, as she has in England for United Jewish Relief and as she has contributed money here for the foster parents of Jewish war orphans. These are all matters of record.

I am a Jew. It would be impossible for me to associate knowingly with anybody who directly or indirectly contributed to the Nazi and Fascist nightmare of the period from 1939 to 1945. In this case, my conscience is more than clear. As far as Madame Flagstad is concerned, we are subjecting to unjust persecution and unpleasantness a great artist and a fine person.



MARKS LEVINE:

"... I am a Jew . . . In this case, my conscience is more than clear. We are subjecting to unjust persecution a great artist and a fine person."

Giuseppe De Luca made his debut at Piacenza, Italy, on November 6, 1897. On November 6, 1947, he sang his farewell concert in Town Hall, New York. After 50 years' hard singing his voice was as fresh as a boy's. Shortly before his death two months ago, Mr. De Luca prepared, in collaboration with Rose Heylbut, an article every singer and vocal student will want to read—

Good Singing Takes Time



By GIUSEPPE DE LUCA

As told to Rose Heylbut

COACHING means learning to project scores so that they sound like music and not simply like vocal tones.

The vocal tones must be so secure, however, that one is not conscious of them as technical equipment. In my own work as teacher, I never begin "coaching" until the vocal foundation is established.

If this sounds over-obvious, let me assure you that advanced students—even budding professionals—who come to me for what they call coaching, often require earnest attention to basic vocal mechanics. Voice is a good thing to have; knowledge of how to use it is better.

The actual emission of the voice requires security in placing, resonance, and control. When these principles are mastered, the student demonstrates his understanding of them by singing exercises. Next come classic songs—the *arie antiche* of the Italian school which lie so comfortably for the developing voice. Then, depending upon the student's intelligence, progress, and, most of all, on the nature of his voice, he begins to think about opera.

The placing of the voice, based always on natural color and not on range alone, means the secure settling of tone by focusing the breath so that the air goes directly into the middle of each tone, without whiteness or spreading. It also includes the important matter of singing always in the front of the mouth, against the palate—never in the throat.

In this the singer should be under the constant guidance of a teacher who can

help him to make certain he sings with proper placement. Even professionals need such guidance, every two weeks at least.

Resonance must be forward, "in the mask." A good way to practice correct resonance is to begin each tone by humming it, with the lips closed. Good resonance produces a very strong vibration of the lips, which tickles. When this sensation is experienced, open the lips and, without interruption or change of breath, continue singing your tone on short-O—a sound halfway between AH and OH. This covers the tone. AH alone may tend to throw it back or whiten it.

There are many excellent exercises, progressing in difficulty, which help settle and strengthen the voice—always according to the voice's individual needs. I can recommend those of Lütgens, G. Seidler, Vaccai, and Marchesi.

I have developed a number of exercises of my own which I have found useful in building secure tones into a voice.

(1) Breathe deeply and, singing on short-O, begin softly, enlarge the tone gradually to a *forte*, and reduce it to a *pianissimo*. Go through a chromatic scale of one octave, using a full breath for each tone, and budgeting that breath so that the tone may be spun out easily, naturally through the full grade of dynamics.

(2) Breathe deeply and sing a tone softly; then jump to its octave above, and enlarge to a good *crescendo* on the upper note, jumping down again to the original tone for a *piano* finish. This, too, should be worked through a chromatic scale.

(3) Sing a three-scale exercise in this way: one octave up and down on eighth-notes; repeat; then once up on quarter-notes, holding the upper octave on a moment's *fermata*, and going down again on quarter-notes.

(4) Suppose you begin this exercise on middle-D. Sing an octave up; then a half-tone down to C-sharp; then D and E; then down again to the D on which you began—then jump up an octave to the D above. This exercise, too, should be worked through a chromatic scale.

Whatever you sing, support tone on a deeply-drawn breath—and use that breath for singing. Don't waste it in escaping air. Don't open the mouth until you are ready to let the sound come out. Budget your breath with intelligence, calculating the needs of your phrases. Open your mouth when you sing. Use pure, large vowels.

Sing—don't shout. Shouting, or pushing, ruins a voice. Correct, beautiful singing preserves it. Never, *never* force the voice—not for so much as a moment.

Sing naturally, as you speak. Avoid separate "techniques" for singing and for speech. Pronounce clearly, giving each vowel, each consonant its just due—no less, no more. Don't exaggerate. Don't put in double conso- (Continued on Page 59)

PIPERS *of the* HIGHLANDS



This Scottish piper of the early nineteenth century wears a buckler and carries the pennant of his clan.

The high-spirited clansmen of mountainous northern Scotland have played a colorful part in the story of music

By REGINALD E. KAVANAUGH

JUST when the bagpipe became the national instrument of Scotland is a matter of controversy, but historians seem to agree that the first appearance of a piper in battle was at Bannockburn in 1314, when a MacIntyre is said to have piped the forces of King Robert Bruce.

In the course of the ensuing Four Hundred Years' War between Scotland and England, the Scottish people became familiar with defeat. The sad and turbulent history of the Scottish Highlands is reflected in the *Cool Mor* or great music of the bagpipes. Their sweetest songs are their saddest.

During the rule of James VI, in the latter part of the sixteenth century, the bagpipe became an instrument of the Scottish military forces, its drone spurring clansmen to the fight. From then on, pipers invariably took part in Scottish warfare.

It is said that in the second Jacobite rebellion, in 1745, when clansmen of the Scottish Highlands were attempting to return the Stewart kings to the throne of England, "The Campbells are Coming" played an amusing part. Unlike most of the other clans, the Campbells of Argyle remained loyal to the British throne, and when Campbell received news that the rebel Jacobites had captured Dundee, he sent his Highlanders to free the city. The Jacobites within the city heard the pipes and thought reinforcements were on the way. But when the Loyalists heard them they recognized their tune as the battle music of the Campbells and sang out loudly, much to the embarrassment of the Jacobites.

Until recently compositions for the bagpipe were written in their own peculiar form of notation and were called *piobaireachd*, a term later simplified to *pibrochs*. They were written to commemorate deaths, battles or other occasions of importance to the clan. Often they were laments. One of the most famous *pibrochs* ever written was "Cumhadh na Cloinne," or "Lament for the Children," composed by Donald Mor MacCrimmon in memory of his eight sons, seven of whom died in the same year. Another



"This represents old Geordy Sime, a Famous Piper in his time," reads an 18th century copper engraving, reproduced at left. The pen



sketch at right was made by one Lieutenant Martin during the Afghan Wars of the 19th century, as Highlanders entertained the camp.

member of the family of MacCrimmon, one Donald Ban, just before he went off to join the forces of the Jacobites in the Uprising of '45, wrote a pibroch entitled "MacCrimmon Will Never Return." His foreboding proved to be correct. Donald Ban never did return, for he was killed in the Battle of Culloden.

Each clan had its pipers, highest position among them being piper to the chief, second only in importance to the chief of the clan himself. Highly esteemed by their fellow clansmen, the pipers passed on their skill from generation to generation. Earliest documentary evidence regarding a clan piper gives reference to one Robert MacLure, "Piper to the Lair of Buchanan," in 1600. After that time a number of families of pipers became well known, including the MacArthurs, the MacKays, the Fergusons and particularly the MacCrimmons.

It has been said that the MacCrimmons, pipers to the MacLeods of Dungevan, breathed new form into the ancient pibroch. As was true in most clans, the pipers to the MacLeods were rewarded for their services with a tract of the best farming land, rent free, and passed it on from one generation to another.

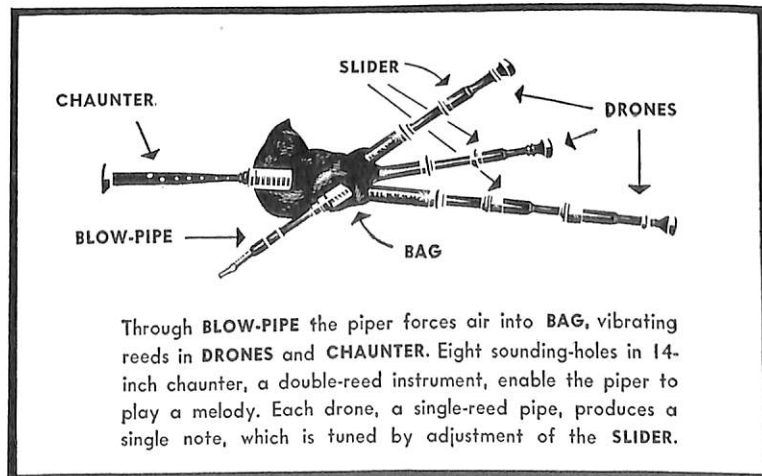
The MacCrimmons took their piping seriously, for it was they who in 1680 opened a school on the Isle of Skye for training pipers. Students came from all over the Highlands to learn from the famous MacCrimmons. Tuition was usually paid in the form of livestock.

The school provided a seven-year course. Students were required to memorize 195 compositions in addition to mastering theory. They studied how to play the pipes and how to compose pibrochs. In preparation for taking over the high office of piper to the chief of a clan, some students remained at the school as long as 12 years. There is an old saying in the Highlands that it takes seven years to learn to play the pipes and seven generations to make a piper.

Today's visitor to the Isle of Skye may be taken to see the small recess in the rocks near the sea, known as *Slochd nam Piobairean*, or Piper's Hol- (Continued on Page 51)



Even today any Scottish celebration calls for bagpipes. Here, in traditional manner, students in the university town of St. Andrews, Scotland, pay tribute to Kate Kennedy, patroness of chivalry.

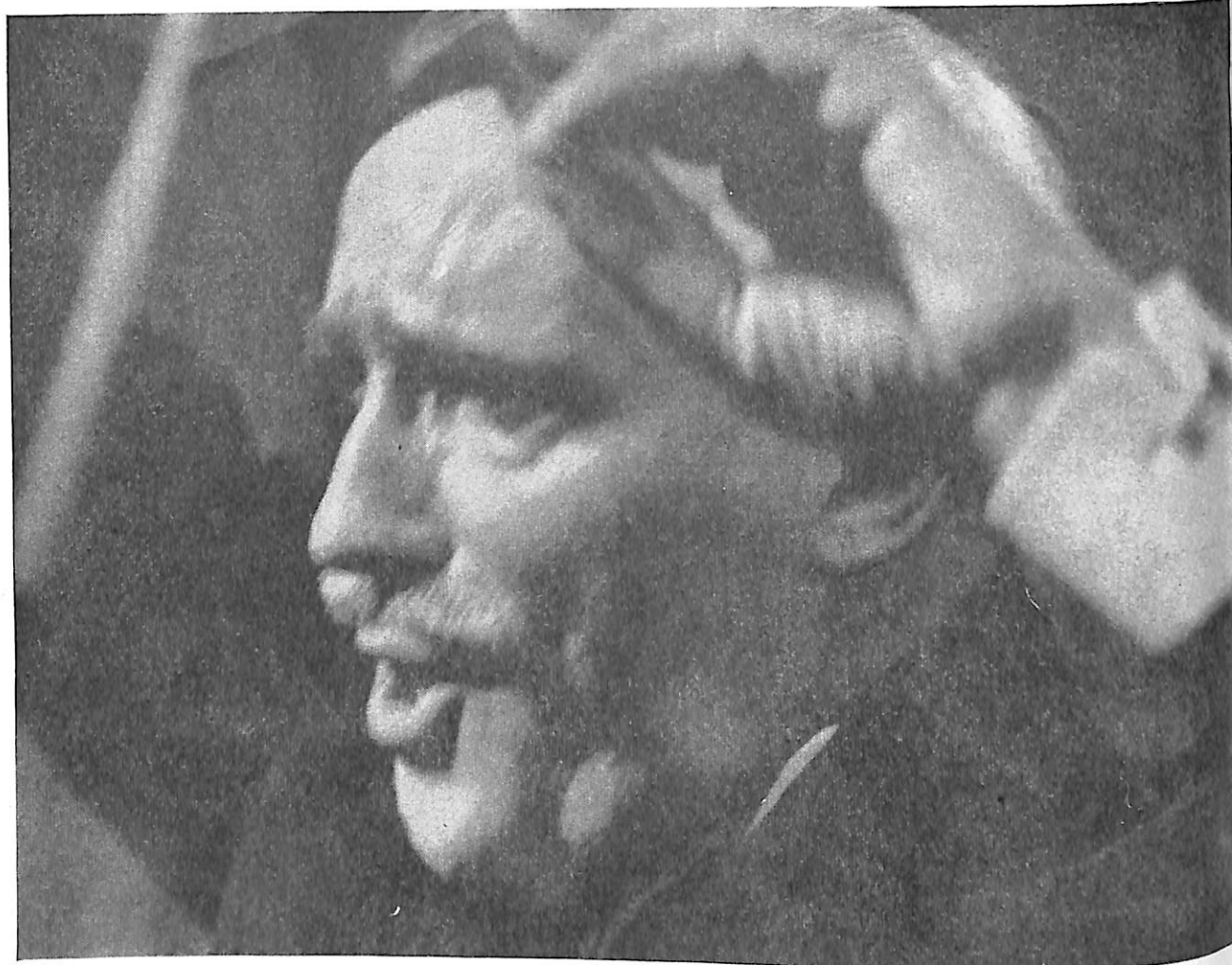




FRITZ REINER
... economy of gesture



SERGE KOUSSEVITZKY
... mesmeric passes



ARTURO TOSCANINI . . . a curious windmill beat

The truth about conducting

By CHARLES O'CONNELL

Publication of Charles O'Connell's book "The Other Side of the Record," was accompanied by screams of anguish from musicians who were portrayed therein, and chuckles from those who weren't. Mr. O'Connell here presents another picturesque and highly individual opinion on the state of affairs in music.

CAN you count up to four? Can you describe, with your right hand, a line? a loop? a triangle and a cross? Is your sense of rhythm as strong as the average child's? Then you can conduct a symphony orchestra; the better trained, the more sophisticated the orchestra is, the better job you can do. You need not be able to read an orchestral score. You need not know a single musical term, nor a word of any foreign language. Indeed you needn't speak to the players at all—you can do just as well with the Tokyo Symphony, the Concertgebouw of Amsterdam, or the Augusteo of Rome as with the New York Philharmonic.

It is an insult to call a conductor a "time-beater," but that's what he is. He is much more than that, to be sure; but the reason for his being originated is the necessity for one authori-

tative hand to establish and maintain time—its inward pulse, rhythm, and its outward action, speed (tempo)—among a group of players. The first conductor, merely a fellow in such a group, was elected or elected himself to stand up and beat time with a roll of music or a fiddle bow to keep the musicians together. Later, feeling his notes perhaps, he decided that the music should go a little faster here, a little slower there; this instrument should come out strongly, that one should be suppressed. More and more he got away with imposing on the group his own feeling for the music, and so a conductor was born.

As instrumental groups expanded to the orchestra of a hundred or more players, there was obvious need for one man, who could hear all the players at once, to keep them together and in proper relation with one another—a man who could back up his directions with real musical authority based on knowledge of each player's part and of the relationship of those parts as set forth in the score.

That's a large order, and pretty soon conductors found it necessary to do more conducting with eyes and face and body than with hands. They became, necessarily, actors and ballet-dancers, but the vital element in their art remains "time-beating."

You may have seen Stokowski carving fluid sculptures in the air, or Toscanini with his curious windmill beat. Perhaps you have been fascinated by the mesmeric passes of Koussevitzky or the remarkable acrobatics of Mitropoulos; maybe Reiner's parsimonious economy of gesture, or the awkwardness of Rodzinski have made you wonder what the conductor is conveying to the orchestra.

What may seem really incredible, however, is that the manual gestures of all these men have the same simple basic patterns. They speak with the right hand a kind of musical Esperanto that all orchestral players, everywhere, immediately understand. It is a sign-language, based on four simple figures (see cut). Watch any conductor's right hand—watch carefully. No matter how elaborate or eccentric his gestures, one or more of these basic patterns will emerge.

What does it mean? Simple. The single down-stroke indicates one rhythmic impulse to the musical measure; the loop, two beats; the triangle, three; and the cross, four. One complete pattern, as a rule, covers one full measure of music, though exceptionally to indicate irregular rhythms like five or seven beats in a measure two patterns may be combined. Observe, too, that the number of notes in a measure has nothing to do with the rhythm or the beat, just as the number of letters in a word has nothing to do with syllabication.

There may be one or many notes to a beat (as there may be one or many letters in a syllable) but your orchestra will mentally, and almost automatically, subdivide your motion into imaginary fragments corresponding in number and time-value with the printed notes they have in front of them. You indicate the "syllables"; the players will spell them out.

Suppose you have practiced the basic patterns for a few minutes and can draw them freely in the air with your right hand. How are you to know which one to apply to what

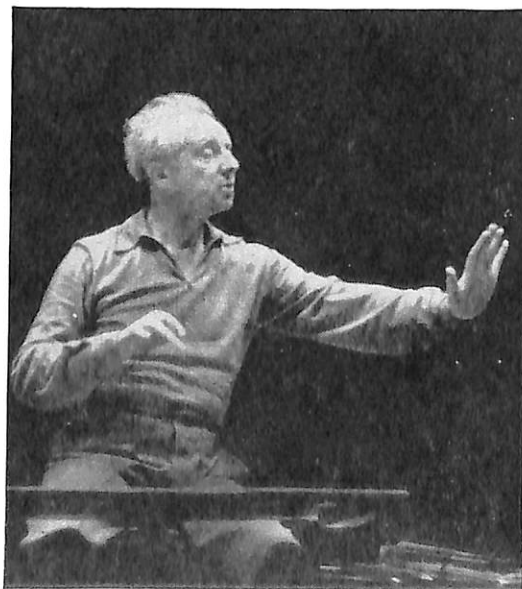
music? Well, first choose something with which you are reasonably familiar. Your own natural rhythmic feeling will come pretty close to telling you that the pattern of its movement has one, two, three or four rhythmic impulses.

If the music is unfamiliar, look at the very first measure, and you will find what is called a "time signature"—two numbers, written like a fraction. This will tell you how many rhythmic impulses there are in each measure (the upper figure), and the time value of each (the lower figure). Thus $\frac{3}{8}$, appearing at the beginning of the music, indicates that in each measure there are three impulses, each with the value of an eighth note. Now you are all set.

Ambitious? Try Beethoven's Fifth Symphony, but skip the beginning—it's tricky because of irregular time values. Take the third movement, and you'll find, just as at the beginning, the pattern of a V in Morse code . . . — Say it to yourself: dot dot dot dash. Obviously, two different measures; obviously and naturally, the three dots equal in duration the one dash. Your fundamental rhythmic sense, helped perhaps by your listener's memory, tells you this. But your memory tells you also that, though you have three notes in some measures, they come too fast to be indicated separately; if you were to give three beats to a measure your motions would be too rapid for the players accurately to follow; so you simplify matters and conduct "one in a measure." Your experienced orchestra will understand and give each note its proper fractional value—three quarter notes for each beat. Well, if you give only one beat to the measure, and yet the player's part says the measure is in $\frac{3}{4}$ rhythm, obviously each quarter-note is worth exactly $\frac{1}{3}$ of a beat.

Try a march? It's as easy as walking. If it's a brisk one, like Sousa's "Stars and Stripes," you'll know that it's a plain case of "one-two, one-two." Something more majestic? Take Elgar's "Pomp and Circumstance"—and call it "Land of Hope and Glory." It is a march, but broader and slower than most. Sing the first line to yourself, and you will immediately feel that the rhythmic impulse is quadruple—four beats to a measure, one to each of the first four words.

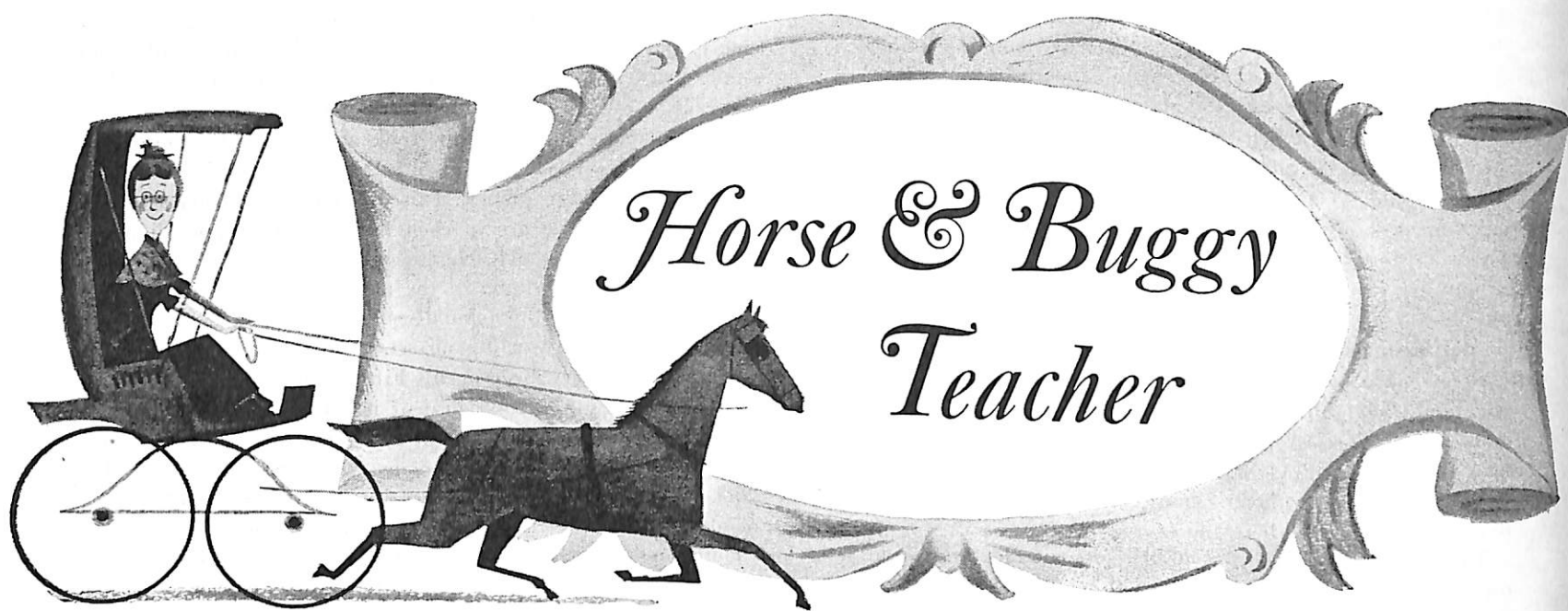
A waltz? Everybody knows a waltz (*Continued on Page 49*)



LEOPOLD STOKOWSKI
... carving fluid sculptures



DMITRI MITROPoulos
... remarkable acrobatics



By QUAINANCE LEITH

WHEN I was in the studio of a young piano teacher recently, I marveled at the efficiency of her equipment for teaching. She had two pianos, a grand and a spinet, a combination radio and record player and an electric metronome. There were files for sheet music and bookcases for her books on musical subjects. There was also a recording machine which permitted her pupils to evaluate their own playing.

My memory reverted to the time, back in 1878, when I began to teach piano. My first pupils were in a small town and it was the custom for lessons to be given in the home of the pupil. A music roll was used to carry the teaching material, and it was as much a badge of the profession as was the small black medicine chest which the doctor carried on his daily round of visits.

There was no local music store where I could scan and select new music; it had to be ordered from a catalogue. American publishers were just beginning to discard the use of X to indicate the thumb in fingering, and unless a teacher ordered the so-called 'foreign fingering' she received old stock.

My own teacher had been a member of the Royal Academy of London, but he had no understanding of the conditions with which I would have to cope. I got no help from his advice. I groped along by trial and error, and it was principally error those first years. I did find one set of graded studies, but the first grade book was not at all suited for young beginners. For about twenty pages the G clef was used in both staves, the right hand beginning on Middle C and the left an octave below. When the F clef was finally introduced the pupil was understandably confused.

When Dorothy Gaynor Blake began teaching both clefs alternately from Middle C it was a great innovation. Little pieces with the same approach were tuneful and interesting, but some parents did not approve of using them. Somehow they thought it was the mark of better teaching if a child studied scales and finger exercises first for one whole year. Is it any wonder that many potential musicians fell by the wayside for the want of melody?

In localities distant from large cities, the young lady who could entertain her friends by languishing over "Maiden's Prayer" or "Monastery Bells," or dashing through variations of "Old Black Joe," and "Silvery Waves" was rated an accomplished musician. We must concede it would have been difficult for folks in such areas to grasp the grandeur of a Beethoven sonata when they were familiar only with hymns and a very limited number of other compositions.

I was 17 when I heard my first opera, and much older when I first heard a symphony played by a big orchestra. In those years one could not push a button on the radio and hear operas sung at the Metropolitan or symphonies played by noted orchestras.

Many of my pupils in my first years of teaching were children, and to sustain their interest through the first grades until they were able to play Clementi's sonatinas and the easier Beethoven and Mozart sonatas required patience and tact. I learned to be resourceful; children are imaginative and

gradually I became apt at illustration.

I had difficulty with one pupil over "Joyous Peasant." Being an American child she wasn't familiar with the word "peasant"; she vaguely thought perhaps it was a bird. After changing the title to "Happy Farmer," I told her we knew it was a man singing because the song was in bass clef. He had been working in a field so far away that he had taken his lunch with him, and as he sang coming home he tapped softly—right hand chords—on the lunch pail to keep time. Rather than tell her that the farmer's wife came to meet him as he neared home, I told her it was his little daughter. Then my pupil began to feel herself included, and she did the tapping as they sang together. The ritard at the close followed naturally because we knew the farmer was tired after working all day; he climbed the steps to the porch very slowly.

A boy pupil played a little march in a monotonous, listless manner. After the signs *crescendo* and *diminuendo* were explained, he was asked to pretend that a band was playing the march in the next block. It was coming down the street toward us; he could scarcely hear it at first but as it came nearer it would be louder. Several times I repeated: "A little nearer and a little louder." As the march neared its climax I said, "Now quite loud—the band is right in front of the house." He was so excited that he twisted to see it.

A little girl played a phrase that was repeated many times with no variation of expression. I asked whether her mother had ever had to repeat a question several times, as for instance, "Won't you please close the door?" And I asked if her mother didn't speak with more force each time.

We fitted words to the phrase and played it that way.

Pupils often play a study from beginning to end each time instead of concentrating on the difficult spots. I used to ask them, "If you were scrubbing the kitchen floor wouldn't you spend more time on places where grease had been spilled than where it was already clean?" Afterwards, going over a lesson once or twice, they pick out the "grease spots" to work on.

Children's fingers often straighten and buckle when the teacher attempts to curve them. Some children have this trouble longer than others and are frequently spoken of as "double jointed". Actually in such cases the cartilage at the joints may not have solidified properly, and when the condition remains too long a physician should be consulted.

I devised an exercise that I found helpful to children in developing the habit of curving their fingers. Starting at Middle C with fingers in good position, I ask them to begin with the fifth finger which is much neglected in all finger exercises, and

play all five in succession, on each key advancing chromatically. If used only on white keys the fingers will straighten. Bringing the thumb up on the black keys helps keep the other fingers curved. I have found that little quirks out of the usual routine capture the fancy of children.

The city in which I now live has a population of almost half a million, but when I came here in 1890 it was really almost a frontier town of several thousand. My pupils were scattered, and I used a horse and buggy to reach their homes. Under such conditions music lessons were contagious; they spread like measles or whooping cough to the families of adjoining neighbors. My family declared they would not be at all surprised if I came home some day with the news that I had a new pupil in our neighboring state.

I had some amusing experiences during those "horse and buggy" days. One pupil had an old square piano which had been brought across the plains when the family came west. Placed flat in the bottom of the covered wagon it had served during

the journey as a bed for the youngsters of the family. Considering the vicissitudes through which it had passed it was still in rather good condition. But one day, in the middle of a lesson, a string went slack. I remarked to my pupil, a young woman, that of course that would close the lesson and that as she lived in the country it would likely be some time before she could get a tuner.

"Oh, I don't need a tuner," she said, "I'll fix it myself."

She left the room and returned with a skate key and a monkey-wrench. In a short time she brought the string back to pitch.

Not so fortunate was another pupil who had a cabinet organ. During a lesson a rasping sound developed which I recognized as caused by dust on one of the reeds. I opened the back and with the hook provided for that purpose drew the reed out, dusted and replaced it. A few weeks afterwards when my pupil placed her hands on the keys to begin the lesson there was a most unexpected response. Bass tones boomed from under her right hand, accompanied by treble from her left. None of the keys gave tones of the right pitch.

"Whatever is the matter?" I questioned.

Almost in tears the girl quavered, "That's what I would like to know."

"Have you done anything to the reeds?" I asked.

"Well," she said, "one of the keys got to sounding like it did before you fixed it, and I did just as you did. I thought I might as well dust the others too, so I pulled them all out—there was a big pile of them—and wiped them all off and put them back." She had mixed those reeds as Little Buttercup did the babies. It took me some time to get them in their proper places.

As the years passed and conditions changed I gave all lessons in my home. I had pupils coming at all hours. During one winter I saw the sun rise every Saturday morning from where I sat by the piano giving a lesson to a young rural school-teacher. She boarded with the family of a dairyman and came into town with him to spend the weekend at her home, stopping enroute for her lesson. Soon after the lesson began, my six-months-old son usually awakened. Wrapping him in his blanket, I held him on my lap while I finished the lesson.

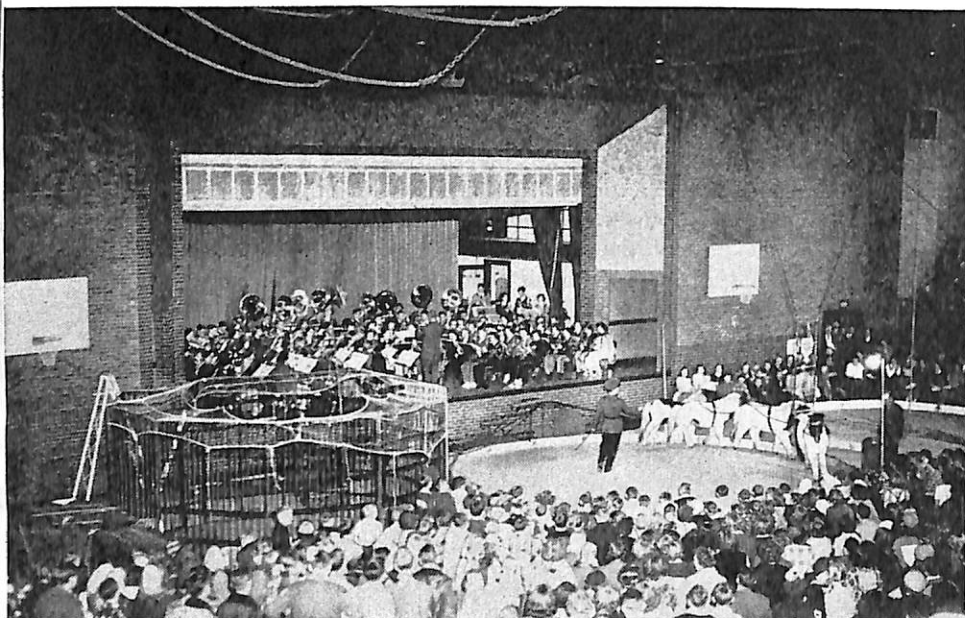
In my classes I have had pupils of all kinds, from a little girl only four years old to an internationally famous physician of eighty. I never regretted having to surmount the difficulties which confronted me during my years of teaching, but I'm glad to know that teachers today find teaching conditions so much better. I salute the young generation of piano teachers and wish them as much pleasure in their chosen profession as I have had.



"Soon after the lesson began, my six-month-old son usually awakened . . ."

All-star circus band

To stimulate interest of student players, directors of 24 Wisconsin bands hit on an idea combining a band clinic and a three-ring circus



A three-ring circus, with clowns, ringmaster, ponies, caged animals and daring trapeze artists arrives at the high school gymnasium of Fond du Lac, Wis. Music is by an all-star student band.

Merle Evans, for 31 years bandmaster for Ringling Brothers, puts youthful circus band through its paces. Performances had been carefully rehearsed and went off without a hitch of any description.



Fond du Lac, Wisconsin, and nearby cities are full of progressive school music educators.

Some months ago these educators, representing 24 school bands in southeastern Wisconsin, conferred on ways of stimulating interest in the school music program.

Somebody suggested a band clinic. It was agreed that clinics are always sound and helpful. Bandmasters benefit from the exchange of ideas and opinions.

But clinics often are conducted at the director's level rather than the players'. How about something that would stimulate the interest of students themselves?

With Dr. Lawrence Skilbred, director of music education in Fond du Lac, as spokesman, band directors huddled with the Fond du Lac Association of Commerce and the Music Parents Association. They came up with an idea—to combine the best features of a band clinic and a three-ring circus.

The idea caught on. Details were swiftly worked out. To lead the band, Dr. Skilbred engaged Merle Evans, for 31 years band director for Ringling Brothers. Next he hired a miniature circus of 16 acts.

Music for the performance would be by an all-star band made up of student players. Each of the 24 bands in and around Fond du Lac would be allowed to send five players. The response was tremendous from all participating bands. In less than a month Merle Evans was ready to begin rehearsal with a band of over 100 outstanding student musicians.

Music for the performance was chosen by circusmen themselves. It included "Ringling Brothers Grand Entry," "Red Wagons" and "Circus Days," three numbers traditionally associated with circus performances everywhere. Copies of the music were sent to each member of the All-Star circus band several weeks before the performance. Feverishly the youngsters set about learning their parts before rehearsals began.

Meanwhile the gymnasium of Fond du Lac High had been transformed into a three-ring circus. Regulation circus rings were installed. Under the roof was fastened equipment for the trapeze artists. Animal cages were provided, and all other paraphernalia necessary for a circus down to peanuts and popcorn.

Students in elementary grades were prepared for the novel event by coordinating circus music and art projects with their daily school work. Local newspapers cooperated to the fullest, printing pictures and feature stories on each of the individual musicians taking part in the performance.

By the time performance day rolled around, public interest was at fever heat. Instead of urging his fellow-citizens to turn out for a school event, Dr. Skilbred found himself unable to supply the demand for tickets.

A total of 2,190 school children attended the matinee performance. Many more were turned away for lack of space. The evening performance was another sell-out.

Those who were able to get tickets (Continued on Page 61)



Jean de Reszke as Romeo

How Jean de Reszke Taught Singing

By MAX KLEIN

In last month's ETUDE Max Klein set down the basic principles of singing as he learned them from Jean de Reszke, his former teacher and the greatest singer of the age before Caruso. This month Mr. Klein attacks various faults common among singers and applies de Reszke's remedies.

No one has reduced to writing any account of de Reszke's art of singing to date, because of the difficulty of making a logical arrangement of apparent contradictions, presenting his principles in a manner which would avoid confusion.

There were occasions upon which de Reszke's method of teaching was contrary to what has been written and taught. Herein lay his greatness. He could work in this way, since he did not teach beginners, but only singers who had received their training elsewhere and professional singers. He only undertook to coach singers. He freely admitted that should one method fail to produce the desired result, he would try another.

To the thoughtful person, these apparent contradictions will give no cause for criticism, but rather prove to him that rigid adherence to any one method will not always achieve results; that there is need for versatility—a gift which de Reszke possessed. All these methods eventually contributed to the same objective, namely the beautiful tone.

In order to avoid stiffness in the high notes, de Reszke in certain cases did not recommend the use of deep diaphragmatic support. Only the lower ribs were expanded while the abdomen receded. During this movement, the tone was forced upward by the diaphragm, facilitating the attack on the high notes.

In the case of phrases sung very softly he also excluded diaphragmatic support.

De Reszke recommended development of the singing tone from the speaking tone for freeing the middle register. One should speak the three syllables, TEE-DEE-RO without any head resonance; sing the same three syllables without head resonance.

Of course, no one could give as thorough a description of

the principles of singing as de Reszke himself. With his acute sense of hearing, he was able to decide when to give the advice which was applicable to the case.

The serious artist, continually striving to perfect his training, must never cease to be guided and counseled by his teacher. In vocal production, the diagnosis of the voice is not unlike a medical diagnosis. Vocal diagnosis is the basis for selecting the type of exercise suitable for each individual case. The basic rule is: find a remedy, even if, as de Reszke put it, it becomes necessary to invent one. The singer whose tone is too light must be taught how to produce darker tones; if the tones are too dark, means for acquiring lighter tones must be employed. If the body shakes from the strain of singing, exercise must be given for the purpose of attaining relaxation.

The most common fault of singers is "pressing." This condition occurs when the base of the tongue presses against the larynx. As a result, the larynx moves downward. Most singers without training employ this method in an effort to produce a deep, artificial timbre. Frequently, they are so concerned in their efforts to produce tones in this manner, it may be difficult to convince them of the beauty of a tone correctly placed.

To correct this condition, the tongue must be brought into the correct position, as explained in last month's article. If this should prove ineffective, exercises for loosening the tongue may be employed. For example, spoken words beginning with "tr"—treat, trite, trap, truck—serve a dual purpose, for by practicing them the student will learn to roll the "r" properly. The tip of the tongue must bring the "tr" to the upper teeth, then allow the "r" to roll for a time before following with the vowel. Pressing of another (Continued on Page 50)

Make friends with acoustics

Several basic laws of engineering can make or break fine choral tone

By JOHN FINLEY WILLIAMSON

AT THIS time of year, church choirs, high school choirs, college choirs, community choirs, and professional choirs all begin a new season's activities. Some will have a gloriously exciting year from start to finish; others will tolerate their conductor and others will be tolerated by their conductor. Some choirs will stay together throughout the whole year because of the delightful social times they will experience; others will stay together from a sense of duty. I hope that many will experience the excitement that comes from re-creating the beauty created by the masters, will bring exhilaration, hope and beauty to those who hear them sing.

When the choir experience is an exciting one for its conductor and its members it is partly because the sections are well balanced and the architectural structure of the whole is a thing of beauty. Such an experience can result when the individual voices have been classified correctly and when the conductor and singers have obeyed at all times the laws of acoustics concerning frequency and amplitude.

In studying the laws of acoustics, we find that when frequency doubles, energy squares. The doubling of frequency produces a tone one octave higher. Thus, when a soprano is singing three octaves above a bass, the energy produced in her voice is many times that of the bass, since frequency has been doubled three times and energy squared each time.

This suggests why men dislike to sing when the soprano tone is big and overpowering. Men lose interest when they can't be heard. This may explain why you often find choirs with 16 or 17 women singing soprano and one poor man singing bass. No doubt long ago the other men lost hope of ever being heard. Great choirs will always have more basses than they have first sopranos and they will use only the

light voices on first soprano. If you wish to have a good male section in your choir, make sure that your women are balanced with light voices on top and heavy voices on bottom. Such an arrangement makes it possible for the men always to hear the male tone. Even though you may be rehearsing in a small room where the women's voices tend to be lost, be assured that the instant you sing in a large auditorium, because of the law of frequency, the women's voices will always be heard above those of the men.

In developing the melodic line in all parts, this law must be obeyed. The tendency on the part of every voice is to increase the volume of the tone when an interval moves up such as a third, fifth, sixth, or octave. No increase of volume in tone should be allowed the soprano part in an upward ascending interval unless the increase is called for in all parts. In almost all cases you will find that the volume of the tone in the soprano part must be decreased when the melody moves up if you wish to keep the volume of the overall tone on an even level. Since the soprano section has at all times the advantage of frequency in creating energy, the entire section should carefully watch that all ascending intervals are kept in the dynamic balance of the phrase line.

In the hymn, "Fairest Lord Jesus," the soprano in the words "Fairest Lord Jesus" sings the first phrase beginning with the keynote, F. They start the second phrase, "Ruler of all nature," on the third, A. The words of the third phrase, "O Thou of God and man the Son," begin on C and leap to an F on "Thou." Invariably in choirs and congregations the women's voices slide from the C to the F with a great crescendo drowning out everything else. Rather, the three phrases should be sung starting the words "Fairest Lord Jesus" on the F with a natural volume of voice, the second

phrase, "Ruler of all nature" with somewhat less volume, the word "O" on the C with less volume, and the F with still less volume. If this plan of balance is carried out correctly, the tone on the F above will seem no louder than the tone F an octave below on which it started, and all other parts will be heard because they have been equally balanced with the soprano.

The second acoustical law, "when amplitude doubles, energy squares," will be followed also. If the outside parts of the chord are three octaves apart, the soprano tone or top of the chord creates 12 times the energy that the bass tone or the bottom of the chord creates. To achieve a more equal balance, in the Westminster Choir we try to do as follows:

The first soprano, made up of five voices, is divided. The two in the E lift sing the top of the chord, the three in the E-flat lift sing the second soprano part. The five second soprano voices then go to the first alto and the five first alto voices join the second alto, giving a numerical balance of two first, three second, five first alto, and 11 second alto. In our male voices, the heaviest first tenor joins the second tenor; the two heaviest second tenors join the baritone; and the two heaviest baritones join the bass giving a numerical balance of three first tenors, three second tenors, five baritones, and eight second basses. This method which allows eight second basses on the bottom of the chord and two first sopranos on the top of the chord is particularly advantageous on wide-spread chords. If there is still too much first soprano tone, we increase the amplitude of the second basses in their tone so they balance the energy created by the first sopranos.

We find it much easier to keep the choir in tune if the basses increase amplitude when they sing the low tones, and the sopranos decrease amplitude as they ascend.

If the choir is in balance the conductor can readily weave the tapestry of tone so that every part can be clearly and distinctly heard no matter how low or how high other parts may be singing. The result is that each section in the choir feels equally important and each member in each section feels equally important because out of correct balance comes symmetry and proportion to all parts of the tonal structure.

A MASTER LESSON BY HAROLD BERKLEY

“ROMANCE” *by Johan Svendsen*

BORN in Christiania (now Oslo), Norway, in 1840, Johan Svendsen was the son of a military bandmaster and wrote his first composition, for violin, at the age of 11. He intended to make a career as a violinist, but turned seriously to composition when attacked in his early twenties by a paralysis of the hand.

He wrote a number of orchestral, vocal, and instrumental works, including chamber music, of which the string Octet is the best known. In his later years he held a number of important posts as conductor and musical director.

Of Svendsen's music, Grove's Dictionary says: "(It) is all of high character, having strong individuality and conciseness, as well as elaborate finish strictly in harmony with the traditions of the great masters." His works are seldom heard in the concert hall today, the "Romance" being the only one to retain its former popularity.

To many musicians this "Romance" may seem old-fashioned. True, the form of its expression is not that of our day, but the sincerity of mood and the strongly Scandinavian idiom which pervade the work hold for it a permanent niche in the violin literature. As a first-class teaching piece and as an effective student solo, it is understandably popular. It is not easy to play well: good intonation, variety of tone coloring, rhythmic exactness, and imagination are necessary for successful performance.

The first two notes of the solo, in measure 20, are a trap for the unwary student: they must be played strictly in time with the two preceding quarter notes in the accompaniment. Obviously, the pianist can make no *ritardando* in the four measures preceding the entrance of the solo.

Measures 21 to 28 should be played with a quiet tone, but not too softly. After all, *piano* is not *pianissimo*! Measure 29 calls for a technical device that must be used frequently in this solo. The half-note A must be taken on the open string, but also it must have a vibrato. This can be done easily if the first finger that has been grip-



JOHAN SVENDSEN

ping the previous note (the octave A above the open string) continues its grip and vibrates for at least the duration of a dotted quarter-note. Then the finger must shift to the first position to be ready for the B on the third beat.

In measure 30 the crescendo should be slight, not rising above a gentle *mezzoforte*. In 31 the B calls for an intense vibrato but not much bow pressure. The open A in 33 must be vibrated, and this effect can be obtained by vibrating the third finger A on the E string. A crescendo is marked in 34; this should begin on the last beat of 33 and must be built to a climax on the E in measure 35. Between the last note of 34 and this E in 35 there should be an emotionally expressive slide with the third finger. Measure 35 must be played with an eloquent, forte tone, though the quality should not be in the least forced. The diminuendo in 36 needs to be rapid, so that 37 can be played with an extremely soft tone—softer than measure 21. This quality should continue to the beginning of 41, when an immediate crescendo builds up to 43. The first G in 43 should have at least two-thirds of the bow stroke, for it is the climax note of this section. A full and intense forte tone is called for in 43, the measure to which the player has been building since he began

measure 20. Further, the *ritenuto* usually indicated in 44 should begin in 43 and continue through the first two beats of 44.

The *piu mosso* of the second section begins on the third beat, the D in 44. This note and the three D's in 45 should not be too fully sustained; neither can they be played staccato. A gentle *agitato* effect, in which the bow almost but not quite stops, is what the music calls for. The same effect is required in all the measures of this section having repeated notes. The bowing given for measures 46 and 47, and similar passages, will be found in few editions; it is, nevertheless, the only bowing that truly brings out the phrasing required by the music.

The short *diminuendi* in 48 and 52 should be felt rather than explicitly stated. It is enough if the last notes of these measures are a *little* softer than the first notes. The same thoughts apply to 56 and 60. Measures 49, 53, and 57 need a somewhat increased volume of tone. But in 61 comes a surprise. This measure must be taken quite a bit more softly than the last note in 60. With the sudden modulation, a feeling of compassion comes into the music and the player must make his audience feel this. The mood continues through 62 and should not be disturbed by the *spiccato* bowing in 63. The *spiccato* should be the flakiest possible, the bow hardly leaving the string between the notes. Yet the notes must be clearly articulated—a nice little problem in bowing technique. And it should be noticed that the last triplet in 63 is *not* *spiccato*: the bow must remain on the string without producing a crescendo.

The crescendo, only a small one, comes in 64, leading to the *mezzo-forte* in 65. This must be a discreet *mezzo-forte*, rather softer, perhaps, than a *mezzo-forte* is usually played. And the crescendo which follows in 66-68 calls for discretion, too: it cannot be allowed to detract from the effect of the crescendo in 73-76.

A special technical problem occurs in 65-66 which can easily cause trouble for the student. The enharmonic modulation from B-flat minor (*Continued on Page 52*)

What's wrong with our band contest judges?

By GERALD M. FRANK

*Youthful players in music competitions have worked
hard and are entitled to a sympathetic hearing*

THERE is probably no phase of our music education program which is more controversial than the various annual competitive events. These events are generally referred to as contests, despite the fact that many progressive music educators shrink from the word, preferring to classify them as auditions or competitive festivals. Nevertheless, it seems that every time a committee or clinic is assembled, the "ugly word" again is used by all concerned, regardless of personal preferences. Therefore, for the sake of clarity, the word "contest" is used in this article, and the points in question are applicable to all contests whether they are solo, ensemble, band, orchestra, or choral.

Music contests as such have been going on for centuries. In Roman times Nero engaged several thousand persons to applaud his efforts in a musical competition. A song contest is featured in Wagner's "Tannhäuser," set in medieval times, and the Welsh Eisteddfod can be traced back at least to the twelfth century. Hence, there is nothing new about the idea of competitions in the field of music and it is highly probable that they will continue for many years to come, despite occasional prophecies that music contests are dying out.

The music contests with which we are concerned are those conducted in our public schools in conjunction with state education organizations. These contests had their inception back in the 'twenties when it was the duty of the judges to pick a winning or "champion" band or orchestra and to rank, not rate, the others. No

doubt these early contests had their shortcomings, but they served to arouse a great interest in building up proper instrumentalizations. School administrators were awakened to the need for more adequate equipment for bands and orchestras in their schools, and soon the standards of performance began to rise.

To be sure, the trial and error method predominated in the operation of these early contests. However, as time passed, they became more and more standardized, through the combined efforts of the state committees and the national organizations affiliated with the Music Educators National Conference.

In the matter of judging, however, they are still not uniform in many respects. In the first place, a musical performance is rather intangible to judge and in the second place, the judges vary so much in musical background, ideas on interpretation, tastes, philosophies of teaching and the like that it is not surprising that we do not get uniform, satisfactory judging at all times. Here in Ohio we have been making a serious effort to screen our lists of judges with care and see that all are given a brochure of instructions on what is wanted each year in the way of adjudication. The plan is meeting with some success, but as yet it is still short of perfection, as was proven again in the 1950 contests.

As a general rule, the contest chairman notifies the judges he has engaged that they should meet at the contest headquarters some 15 or 20 minutes before starting time for instructions. The judges usu-

ally straggle in and each is introduced; room clerks and assistants are appointed; arrangements are made for lunch, and this about ends the instructions to the judges. A judge or two almost invariably asks a question or two which has already been answered in the state magazine or in the general contest directions. The fact that he is unfamiliar with the rules seems not the least disturbing to the committee or the judges.

Sometimes a judge even arrives later than the starting time and begins to write comments and hand out ratings without preliminary instructions. It seems sometimes that each judge is a law unto himself, and we are reminded of the Biblical passage, "There was no king in Israel; every man did that which was right in his own eyes." Fortunate is the student who performs for a good judge.

It has been said that to a large degree the "judges are the contest" and that most of the good, as well as most of the ill, arising from these events can be attributed directly to their efforts. Students, parents, directors, teachers, administrators and others in any way connected with a music contest will agree that the large portion of the benefit to be derived from a contest is squarely up to the judge. Since this is the case, it is the belief of the writer that we are leaving too much to chance in the selecting and instructing of our judges.

Every event which is accepted is entitled to fair, competent judging. Every director who has participated in contests for any length of time has come in contact with poor judging. The writer has had many contacts with unsatisfactory judging during many years of contest association; in fact, he admits that he himself has been guilty of inferior judging during the past two decades. Probably no conscientious judge ever looks back over the day's judging, feeling that he has always said the right things and awarded the deserved ratings in every case. Most of the events are clearly of a certain standard; but then come the border line cases, and these could be discussed for hours.

Prior to the day of the contest, students and teachers, not to mention the parents, have worked long hours in the preparation of the various events. It may be a violin solo, a mixed vocal ensemble or a band that is going to the county, district or state contest, but in any event it has required careful preparation and, often, considerable expense on the part of student and school. A definite good has been achieved, (Continued on Page 63)

Christmas Music

for the Organist

A rich treasury of works by old and modern composers is available for your Christmas service.

CHRISTMAS is a joyous season, and I believe the music selected for organ programs at Christmas time should be joyous music.

There is a tremendous supply of music for the organ, both old and new, which conveys the feeling of the joy and happiness of Christmas. One can set the whole tone of the services by the proper use and playing of good organ music.

Supreme examples of happiness in music are the canticles for Christmas, such as the Magnificat, the Nunc Dimittis, the Gloria in Excelsis and the Benedictus. In the Magnificat we find, "My Soul Doth Magnify," "My Spirit Hath Rejoiced." In the Benedictus we read, "Blessed Be the God of Israel," "And Hath Raised Up a Mighty Salvation for Us"; in the Nunc Dimittis, "For Mine Eyes Have Seen Thy Salvation"; in the Gloria in Excelsis, "Glory Be to God on High and on Earth Peace," "We Glorify Thee for Thy Great Glory."

One is not obliged to play difficult music. From many lands have come simple Christmas carols which tell in joyous spirit the story of the birth of Christ. More and more these carols are finding their way into programs of Christmas music. I think simple things beautifully played are always effective.

If one has the ability and time to prepare more difficult selections, there are many from which to choose.

The works, new and old, of numerous American composers are effective in performance. The late Harvey Gaul wrote many fine original carols, and made many arrangements of traditional pieces. Clarence Dickinson and his wife are giving us a continuing supply of carols.

Richard Purvis has composed many organ numbers which are being used the world over. For several years his arrangement of "Greensleeves" has gained in popularity. His "Divinum Mysterium" is an effective work for the organ. His music has originality. He weaves other tunes into his pieces along with his principal subjects in a most ingenious way. He knows how to write well for the organ. Recently Carl

By **ALEXANDER McCURDY**

Fischer, Inc., published a set of "Seven Choral Preludes" by Richard Purvis which should be in the hands of every progressive organist in the land.

In the foreword to the "Choral Preludes," we read: "The principle on which these preludes were composed is one suggested by Wallace Arthur Sabin of San Francisco. Mr. Sabin opined that music for American church services should be of a devotional nature, with a freshness and spontaneity of conception unhampered by limitations induced through strict adherence to an orthodox ecclesiastical style; but without any suggestion of triteness or mere sentimentality descending to the level of the mundane or secular." Mr. Purvis has registered these pieces for the Hammond Organ as well as the pipe organ. If you buy this book only for the second number, a Pastoral on the hymn tune "Forest Green," it will be money well spent. I predict that your congregation will want you to play this several times during the Christmas season after hearing the piece once.

Everett Titcomb is another significant American composer. The B. F. Wood Company has published his music for the organ. His "Puer Natus Est" is one of the best pieces I know as a preparation for a midnight communion service.

Roland Diggle, who has done so much for American composers, has written several organ numbers which should be in our repertoire. They include A Carol Prelude ("God Rest You Merry, Gentlemen") published by Schirmer, "Christmas Carologue," published by Morris, and "Christmas Rhapsody," published by Schuberth. Dr. Diggle has also written a lovely prelude on "Forest Green." In England, "Forest Green" is always used as the tune for "O Little Town of Bethlehem" and is also in the 1940 Hymnal of the Episcopal Church.

Myron Robert's "God Rest You Merry, Gentlemen" has been mentioned by me before on this page. It is always effective, and is published by H. W. Gray.

The late Pietro Yon is a composer whose

Christmas music for the organ has lived. His "Christmas in Sicily" is a charming work, and still one of the most popular pieces played by organists the country over at Christmas.

Garth Edmundson's music should be on every organist's program. His works are effective, and refreshingly unusual.

French composers have done their part to give us splendid music for the organ at Christmas, ranging from difficult to quite easy. We should not overlook Dupré's "In Dulci Jubilo," Mulet's "Noël" (from the "Byzantine Sketches") or Guilmant's "Noël Eccosaïse." For more than ten years some of us have played "La Nativité" of L'Anglaise. It is a gem. It must be learned carefully, paying particular attention to correctness of notes. It has great possibilities for colorful registration. It can be strikingly effective.

The works of the great mystic Olivier Messiaen should appear at least once, if possible, on our Christmas programs. "God Is With Us," from his "La Nativité," is a new utterance in music for which we have been longing. Although many musicians and laymen dislike Messiaen's music, I find that with repeated hearings it becomes increasingly rewarding. There is a religious sincerity in the music of Olivier Messiaen which is surpassed by very few compositions. We all need to study this man's music, and restudy it.

Finally, we must be sure that we do not neglect the jewels of Bach, the three settings of "In Dulci Jubilo," for example. Christmas wouldn't be Christmas without playing Bach's "Christians, Rejoice!"

The Daquin Noëls are always refreshing. The Brahms Choral Prelude, "Lo, How a Rose E'er Blooming," should be on our programs. Buxtehude should be represented by something like "How Brightly Shines the Morning Star," and Karg-Elert by his "Adeste Fidelis" from the collection, "Cathedral Windows," published by Novello.

These are only a few of the rich treasures of church music available for our Christmas services. Included in our music programs, they will add immeasurably to the spirit of Christmas.

Chopin:

Etude in F Minor

A MASTER LESSON BY GUY MAIER

DON'T let the polyrhythmic pattern of Chopin's little Etude in F Minor disturb you. Those four notes against three are not difficult to play. In fact this Etude is simpler on all counts than last month's three-against-two study. Its single right hand voice is easier to memorize, and its left hand broken chord-shapes flow more spontaneously ($\text{♩} = 80-88$) than the bass of the A-flat Major study.

Play the left hand pattern with rather high wrist, stress the top note gently, and feel arm and hand rolling over and under the thumb. If you slide over your hand instantly when you play the thumb, keeping your second and third fingers close to the keytops as you slide, you'll have no trouble with measure ten, for instance (see Example 1), which is tricky to play accurately and smoothly:



The four notes against three are easy if you practice measure 17, for instance, as indicated (see Example 2).



Don't forget to slide swiftly when you play that thumb! Now add the right hand above it, accenting its first quarter note, and playing the second quarter *after* the second eighth note of the base (just as in two-against-three), and let the last quarter take care of itself! (See Example 3.) Repeat this many times.

If you practice much of the Etude in such half-measure impulses you will have no difficulty smoothing out the triplets when you play in "perpetual motion"

style. Be sure to stress both right and left hands unobtrusively at the beginning and middle of each measure.



Often play each measure right through to the bar line, then pause just an instant before playing the next measure. If you will do this *without using damper pedal* it will keep your ears clear and your fingers clean. Practice the entire Etude often without damper pedal.

Melancholy and Resignation

This study, another of the Three New Etudes which Chopin composed for the piano method of Fétis and Moscheles, is a mezzo-tint of melancholy. It is also a sensitive study in flowing, singing legato. The plaintive, bitter-sweet right hand melody floating over the little grey waves of the left leaves a flavor of loneliness and resignation in its wake. The voices should be memorized as separate hands, and afterward played together, of course, with contrasting tone qualities.

Audiences like the piece because they readily recognize the germ motif (see Example 4) which impregnates it with a



kind of nostalgic monotony—the three note figure many times repeated, inverted,

slightly changed, and often expanded (see Example 5).

The long melodic line is notable too because its contours actually sound "regular" in spite of subtle waywardness and variation. . . Just another manifestation of Chopin's genius!

From the first measure to the last chord the quiet grey shapes rise and fall in half tints. Do not "articulate" every melody note but slide gently over the bridge notes—usually the second and third of the triplets—as the elbow (bow-arm) rises to the middle of the measure and falls to the end. Breathe frequently, and play almost inaudible *rubatos* in the melodic curves.

Be sure to clear up the beginning of each measure by careful damper pedal change. Use soft pedal almost everywhere except in the crescendo of the E-flat Minor section (measures 37-52).

Linger tenderly over those falling sequential seconds in measures 22-24, 30-32, and at the end of the study. Light up the texture for that brief glint of sunlight in the D-flat measures (33-36), which give way all too soon to the dark perturbations of the E-flat Minor waves. During the last ten measures let the breath of the melody expire with a sigh; then play the final triads (listen how the third of the chord shimmers through the top) with floating pianissimo—as though the gentle melancholy and the poignant melody continued, unheard by human ear. Chopin liked to finish compositions like this with such inconclusive chords.



Impression of Chopin's left hand taken by French sculptor Clésinger

Aria

No. 130-41041

This composition is from the Sonata in A Minor for unaccompanied violin. Interpretatively it poses a slightly different problem from that usually encountered in playing Bach at the piano. It is essentially melody and accompaniment, rather than a contrapuntal work with independence in all voices. The original is in C Major; Mr. Bauer has transposed it to A-flat to make the work more pianistic. Grade 4.

Andante

J. S. BACH
Transcribed by Harold Bauer

p espress.

mf

p

cresc.

mf

1. 2.

dim.

mp

cresc.

mf

cresc.

f

p

pp

cresc.

mf

f

dim.

mp

1. 2.

(CANADIAN DANCE)

A sprightly dance, with the Gallic flavor of French Canada, that makes a brilliant, effective recital number. Players with small hands may experience difficulty with the wide-spaced chords in the bass. Watch interpretative markings carefully, especially right-hand passages calling for *staccato* in the upper voice and *legato* in the lower. Observe carefully the alternations of 2/4, 4/4, and 5/4 rhythms. Grade 6.

VICTOR ROUCHARD

Vivace ($d = 116$)

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This page of musical notation consists of seven systems of staves, each containing a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: Begins with a treble staff containing a whole note chord and a bass staff with a whole note chord. A *mf* (mezzo-forte) dynamic marking is present.

System 2: Features a treble staff with a melodic line and a bass staff with a supporting line. A *pp* (pianissimo) dynamic marking is present.

System 3: Continues the melodic and supporting lines. A *p* (piano) dynamic marking is present.

System 4: Includes a tempo change to *Più mosso* (faster). The notation includes fingerings (e.g., 2 3 2, 2 3 2, 3 4 2) and a *rit.* (ritardando) marking.

System 5: Returns to the original tempo, marked *a tempo*. The notation includes fingerings (e.g., 3 4 5, 3 4 5) and a *ff* (fortissimo) dynamic marking.

System 6: Continues the piece with a *p* (piano) dynamic marking.

System 7: Ends with a *ppp* (pianississimo) dynamic marking and a *secco ped.* (dry pedal) instruction.

Etude No. 1

(FROM THREE ETUDES WITHOUT OPUS NUMBER)

From Presser Collection No. 410-00244

Elsewhere in this issue, Dr. Guy Maier presents a master lesson on this Etude.

F. CHOPIN

Andantino

p *cresc.* *sempre legato* *dim.* *dim.* *cresc.* *sempre legato* *Ped. simile*

This page of piano sheet music contains six systems of staves, each with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *cresc.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). The piece concludes with a double bar line and a repeat sign. The page number 31 is in the bottom right corner.

System 1: Treble clef has a melodic line with fingerings 1 5 5 2 4 1 5 5 4 1 3 5 3 1 4 2 b5 4 bb5 4. Bass clef has a supporting line with fingerings 3 2 1 4 1 2 2 1 1 2 1 2 1 2 1 2. A *cresc.* marking is present.

System 2: Treble clef has a melodic line with fingerings 3 2 1 4 1 2 2 1 1 2 1 2 1 2 1. Bass clef has a supporting line with fingerings 5 2 3 1 2 3 2 1 2 3 1 3 2 1 2 3 1 2.

System 3: Treble clef has a melodic line with fingerings 1 3 5 1 4 5 3 4 1 2 1 2 1 2 1 4 1 2 5. Bass clef has a supporting line with fingerings 5 3 2 1 2 3 1 1 3 2 3 1 2 3 1 2 3 1 2 1.

System 4: Treble clef has a melodic line with fingerings 1 2 5 4 1 4 1 2 1 2 1 5 4 4 4. Bass clef has a supporting line with fingerings 1 3 2 3 1 1 3 2 3 1 1 3 2 3 1 1 3 2 3 1.

System 5: Treble clef has a melodic line with fingerings 1 2 5 4 1 4 1 2 1 2 1 5 4 4 4. Bass clef has a supporting line with fingerings 1 3 2 3 1 1 3 2 3 1 1 3 2 3 1 1 3 2 3 1. A *dim.* marking is present.

System 6: Treble clef has a melodic line with fingerings 1 3 2 3 1 4 2 3 2 4 3 1 3 1 3 4 5 4 2. Bass clef has a supporting line with fingerings 5 3 2 1 2 1 2 3 5 3 5 3 5 3 5 3 5 3 5 3. A *dim.* marking is present.

In Starlit Night

No. 110-40103

Here is a waltz in Viennese style, with strongly nostalgic flavor. The first section is song-like in character; the middle part is more brilliant. Grade 4.

DONALD LEE MOORE

Waltz moderato

a tempo

p rit.

rit.

a tempo

rit.

a tempo

rit.

FINE

Faster

p

mf

p

mf

p

mf

D.C. al Fine

rit.

Sunshine and Shadow

No. 130-41031

A useful study in arpeggiated chords and in crossing the left hand over the right. The title suggests the contrast of moods which must be achieved in the two sections of the work. To do this, follow tempo and dynamic markings closely. Note the two different ways in which the passage in E Minor is treated. (This might be a suitable time to introduce younger players to the use of the relative minor for contrast.) Grade 3.

ADA PAYMER

Grazioso

p

R.H. 3 5 4

L.H.

a tempo

rit.

poco rit.

dim.

pp

a tempo

p

L.H.

R.H.

più mosso

rit.

mp

a tempo

p

rit.

pp

R.H. 1 3

L.H.

5

8

Harvest Dance

This vigorous, effective number also is a useful study in phrasing. All marks of expression should be observed with care. The performer should rely on *legato* playing, rather than the damper pedal, to maintain continuity in the phrase. Grade 3.

GEORGE F. HAMER

Vivo ($\text{♩} = 176$)

The musical score for "Harvest Dance" is written for piano and bass. It begins with a tempo marking of "Vivo" and a quarter note equal to 176 beats per minute. The key signature has two flats (B-flat major). The score is divided into six systems, each containing a piano (treble clef) and bass (bass clef) staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), *rall.* (ritardando), *a tempo*, *accel.* (accelerando), *rit.* (ritardando), *poco rall.* (poco ritardando), *mp* (mezzo-piano), *ff* (fortissimo), and *marcato la melodia*. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a *rit.* marking.

α tempo
mf
accel.
1 rit.
ff
sf
mf

This musical score is for a piece titled "The Happy Bugler". It is written for piano in G major (one sharp) and 4/4 time. The score consists of two systems of staves. The first system begins with a tempo marking of "α tempo" and a dynamic of "mf". It features a melody in the right hand with fingerings (1, 2, 3, 4, 5) and a bass line with chords and fingerings (1, 2, 3, 4, 5). The second system continues the piece, including a section marked "accel." and another marked "1 rit.". Dynamics range from "ff" (fortissimo) to "mf" (mezzo-forte). The piece concludes with a final chord in the right hand.

The Happy Bugler

No. 130-41028

Here is a useful study in the playing of arpeggiated chords. It should be performed crisply, in vigorous march tempo. Grade 3.

ADA PAYMER

Alla Marcia
f
mf
mp
p
f

This musical score is for a piece titled "Alla Marcia". It is written for piano in G major (one sharp) and 4/4 time. The score consists of four systems of staves. The first system begins with a tempo marking of "Alla Marcia" and a dynamic of "f". It features a melody in the right hand with fingerings (1, 2, 3, 4, 5) and a bass line with chords and fingerings (1, 2, 3, 4, 5). The second system continues the piece, including a section marked "p" (piano). The third system features a section marked "f" (forte). The fourth system concludes the piece with a final chord in the right hand. Dynamics range from "f" (forte) to "p" (piano).

Winter Time

SECONDO

No. 410-41012

ELLA KETTERER

Moderato (♩ = 100)

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The Conqueror

SECONDO

No. 410-41012

ELLA KETTERER

Maestoso (♩ = 92)

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PRIMO

ELLA KETTERER[illegible]

PRIMO

ELLA KETTERER

8

f

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

8

rit. *a tempo*

f

mp

FINE

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

D.C.al Fine

mp

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

Sleep, Holy Babe

E. CASWELL

FRANCES McCOLLIN

Andante tranquillo (♩ = 76)

p Sleep, Ho - ly Babe! Up -

cresc. *mf* on Thy Moth - er's breast; *p* Great Lord of earth and sea and sky

mf *p* *marcato* How sweet it is to see Thee lie In such a place of rest, In such a

marcato place of rest. Sleep, Ho - ly Babe!

rit. *a tempo* *rit.* Thine an - gels watch a - round, All bend - ing low with fold-ed wings Be-fore th'in-

a tempo

car - nate King of Kings, In rev-'rent awe pro - found, In rev-'rent awe pro - found,

Sleep, Ho - ly Babe! While I with Ma-ry

gaze In joy up-on that face a-while,— Up-on the lov - ing in-fant smile Which there di-vine-ly plays,

Which there di - vine - ly plays.

Ah! take Thy brief re-pose;

Sleep, Ho - ly Babe!

marcato

marcato

p

Too quick-ly will Thy slum-bers break, And Thou to length-en'd pains a-wake, Which Death a-lone shall close, Which death a-lone shall close. Sleep, Ho - ly Babe! Up - on Thy Moth - er's breast.

f *p* *p* *pp* *ppp*

L.H.

The Bells of Aberdovey

No. 113-40006

Sw: Strings
Gt: Soft Flutes
Ch: Soft Reed
Ped: Soft 16' and 8'
Gt. Chimes [B]

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DAVID H. WILLIAMS

MANUALS

PEDAL

p *mf* *mf* *mf*

Gt. Chimes [B] *poco rit.* *a tempo*

Sw. [G] *mf*

Gt. a tempo **F#**

rit. *mf*

Ped. 43

Ch. *mf* **F#**

Ped. 48

Maestoso

Sw. **(A)** *f* Full without reeds + 4' coupler

Sw. to Ped. 16' & 8'

Ped. 53

ff Gt. Full with **G** 4' coupler

Off Sw. to Ped. *ff* Gt. to Ped. 16' & 8'

Ped. 63

Maestoso

Ch. Chimes **B**

mf Sw. Strings **(E)**

Gt. Soft Diap. or Flute 8' **(G)**

Add Sw. to Gt. 8' & 4' **(A)**

Add Sw. to Ped. 16' & 8' *ff*

Ped. Soft 16' & 8' *molto rit.*

Ped. 73

Romance

Edited and Fingered by
HAROLD BERKLEY

VIOLIN

JOHAN S. SVENDSEN, Op. 26

Andante (♩=60)

Piano Introduction

Più mosso (♩=110)

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a tempo **ff** poco a poco più lento e dim. al - - - - - **pp dolce** *Tempo I ben tranquillo*

rit.

Più mosso **p** *cresc.* **mf** **ff**

rit. **ff** *sempre ff e ben tenuto* **Lento molto** (♩ = 48) **IV**

rit. **pp** *dim.* **Tempo I** **f** **pp** **cresc.** **ff**

I **animato e cresc.** **Lento** **p** **II** **III** **Più lento** **mf** **cresc.**

III **p** **III** **pp** **poco rit.** **I** **morendo**

That Turkey Gobbler

No. 110-27162
Grade 1½.

LOUISE E. STAIRS

Lively (♩ = 112)

There's a big fat tur-key strut-ting 'round the yard, With his tail spread like a fan, For he does- n't know Thanks- giv-ing day is near, And he'll soon be in the pan. FINE

He calls the o- ther tur-keys up to him And scratch-es for them in the hay, He "gob-ble, gob-ble, gob-bles" all day long, I won-der what he tries to say. D.C.al Fine

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Candy Canes

No. 110-27660
Grade 1½.

ANITA C. TIBBITTS

Lively (♩ = 60)

We are can - dy canes on a Christ-mas tree; Ho - ho, Ho - ho, Ho - ho!

Child-ren see our stripes, and they shout with glee; Ho-ho, Ho -ho, Ho - ho!

1st time Last time
ho! ho! FINE

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ETUDE-NOVEMBER 1950

There are skates and dolls and — horns to toot; There are books and puz - zles

three. There are en - gines, drums, and — cud-dly lambs, But the *poco rit.* canes are best, you see!

D.C. al Fine

Christmas Eve

No. 110-40121
Grade 1.

LOUISE E. STAIRS

Moderato

On Christ- mas Eve when the lights are low And chil - dren safe in bed, —

— The sand - man comes with his bag of sand To sprin-kle each sleep - y head. —

— He soft - ly tip - toes a - round the bed; Then up the chim-ney he creeps —

— And gai-ly calls to old San - ta Claus, "Come quick-ly; they're sound a - sleep." —

Santa Claus in Town

Grade 2.
Words by Lawrence F. Munn

WILLIAM O. MUNN

Merrily

The musical score is written for piano and voice. It consists of six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is marked with a *mf* dynamic. The lyrics are: "Oh, we hear the sleigh-bells tin-kle And we know that San-ta is in town, We hear the rein-deer pran-cing". The second system continues the melody with lyrics: "gay-ly As on the roof they jump a-round. San-ta Claus gives a soft whis-tle And comes slid-ing". The third system includes a *rit.* (ritardando) marking and a *p* (piano) dynamic, with lyrics: "down the chim-ney black; We hide be-hind the so-fa quiet-er than a mouse While San-ta o-pens his big". The fourth system has a *marcato* marking and lyrics: "pack. His eyes are such a mer-ry blue, His cheeks are ros-y red, He leaves us toys of". The fifth system includes a *poco rit.* (poco ritardando) marking and lyrics: "ev-'ry kind, He thinks we are in bed. Oh, we hold our things so love-ly As we wave good-". The sixth system concludes the piece with lyrics: "bye to San-ta dear; We're glad he has-n't seen us, so we need not fear That he'll be back a-gain next year." The score is filled with various musical notations including notes, rests, and fingerings (numbers 1-5).

Oh, we hear the sleigh-bells tin-kle And we know that San-ta is in town, We hear the rein-deer pran-cing

gay-ly As on the roof they jump a-round. San-ta Claus gives a soft whis-tle And comes slid-ing

down the chim-ney black; We hide be-hind the so-fa quiet-er than a mouse While San-ta o-pens his big

pack. His eyes are such a mer-ry blue, His cheeks are ros-y red, He leaves us toys of

ev-'ry kind, He thinks we are in bed. Oh, we hold our things so love-ly As we wave good-

bye to San-ta dear; We're glad he has-n't seen us, so we need not fear That he'll be back a-gain next year.

Psalm 29

Hymn for Mixed Voices
a cappella

1

Translation by
Henry S. Drinker*

HEINRICH SCHÜTZ
Arranged by George Lynn

ty pro - claim. — Give un - to God the glo - ry, the
wars to cease, — The Lord will bless His peo - ple, will

ty pro - claim. — Give un - to God the glo - ry, the
wars to cease, — The Lord will bless His peo - ple, will

SOPRANO
Give un - to God the glo - ry, the glo - ry
The voice of God is sound - ing, and des - ert

ALTO

TENOR
Give un - to God the glo - ry, the glo - ry
The voice of God is sound - ing, and des - ert

BASS

ORGAN
(For rehearsal only)

glo - ry due His Name, the glo - ry due His Name. —
bless and give them peace, will bless and give them peace. —

glo - ry due His Name, the glo - ry due His Name. —
bless and give them peace, will bless and give them peace. —

due un - to His Name; — And wor - ship, O ye
plac - es rock and shake; — The ce - dars break a -

due un - to His Name; — And wor - ship, O ye
plac - es rock and shake; — The ce - dars break a -

*From the Library of Henry S. Drinker

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might - y, His ho - li - ness, His might pro - claim. - - - His
sund - er, in Leb - a - non the ce - dars break. - - - The

might - y, His ho - li - ness, His might pro - claim. - - - His
sund - er, in Leb - a - non the ce - dars break. - - - The

It thun - ders on the wa - ters, the might - y deep is
And in His ho - ly tem - ple is praise on ev - 'ry

It thun - ders on the wa - ters, the might - y deep is
And in His ho - ly tem - ple is praise on ev - 'ry

voice is on the wa - ters, on man - y seas is heard; - - -
ce - dars of the for - est like calves He makes to skip; - - -

voice is on the wa - ters, on man - y seas is heard; - - -
ce - dars of the for - est like calves He makes to skip; - - -

stirred. - - - The voice of God is fear - ful; His maj - es -
lip. - - - Up - on the flood He sit - teth; He mak - eth

stirred. - - - The voice of God is fear - ful; His maj - es -
lip. - - - Up - on the flood He sit - teth; He mak - eth

THE TRUTH ABOUT CONDUCTING

(Continued from Page 17)

gestures would have to be so small and so quick that the orchestra couldn't see them, or heed them if it could. So you give one big long beat to the measure, which the players, on looking at the pattern and time value of their notes, will mentally subdivide into three.

Now if you essay the "Valse Triste" of Sibelius, you'll find out that if you try it in one the measures are too long, too broad and too slow; a single beat cannot be stretched so far; so you'll give the three beats to a measure the music calls for.

So you are ready to conduct the Philharmonic! Just walk out there and begin. Begin!—there's a pitfall. A conductor once remarked that the hardest thing about conducting is to start the orchestra, and the next hardest, to stop it. What he meant was, to start and stop together. Remember then, that you must give the orchestra a preliminary or "up" beat, a silent one; for this establishes the tempo, the duration in time of each rhythmic impulse. The "up" beat is like the "forward" in the command "Forward, march"; a soldier doesn't move on "forward," but it indicates the rate at which he is presently going to move.

After you get the orchestra's attention—and you surely will!—mentally count a full measure at the pace you intend the music to go, and with a positive upward sweep of your right hand, illustrate the last beat of the measure you have heard in your mind. Nothing will happen—audibly; but every player who is watching you will instantly know the pace you intend to take; and the music will come with your down beat.

They will end the same way if you are sure you know when to stop. If the end comes in strict time, just make your last gesture conclusive in any way that occurs to you; it will be anticipated and obeyed. If the end comes on a long-held note, assume a gesture as of holding something in your outstretched right hand, and when you have held it as long as you think right, make a motion as if you were beheading the orchestra in one sweep.

You don't believe conducting is so simple and so easy? But it is; perhaps you yourself have witnessed, unwittingly, a demonstration of the truth of the first paragraph of this article; and I myself have proven it. The late Fiorello LaGuardia, with even less instruction than has been outlined here, frequently "conducted" bands and orchestras in simple pieces, and got away with it. Doubtless he had exceptional cooperation, when he was mayor of New York, from the Department of Sanitation Band; but any real orchestra will

give you even better cooperation.

The basic rudiments of the conductor's "technique" can be taught and learned quickly and easily; the art of conducting cannot be taught—except to one's self and by one's self. Conducting is the art of conceiving, expressing and conveying to an audience, through the medium of the orchestra, profound music convictions as developed in a noble soul and a superior intellect. To accomplish this, a conductor must be in some measure a teacher, an actor, a painter, a sculptor, a poet, a psychologist; he must be spiritual and intellectual, athletic and aesthetic, critical and enthusiastic.

By this definition true conductors are rare, great ones fewer than a dozen in the world. There are hundreds of men leading orchestras who know every technical trick in the conductor's repertoire and who can give an interesting performance of any music set before them. But nearly all of them fail in some direction, often because of a lack of sense of proportion, an imbalance among those very qualities necessary to greatness. The power and sincerity of conviction which a true conductor must have often degenerate into utter intolerance of the ideas of others. Conducting is a moral danger for all but big men.

All great conductors have been self-taught. If a man is a musician, and has it in him to conduct; if he knows and feels music, and can make others feel it, he can conduct.

Usually he gets his background as a conservatory student, studying some orchestral instrument, harmony, counterpoint, composition, score-reading and related elements. On graduation he probably gets a job in an orchestra.

Some conductors are paid \$100,000 a year and more, and this though it cannot be demonstrated that any one of them is a marked "draw" at the box-office. The orchestra is the attraction—the orchestra and the music.

But don't give up; you can conduct a symphony orchestra. I know a man in Boston who has never had a music lesson in his life, but he conducts wonderful concerts in his basement playroom every night. His men are empty chairs, arranged in orchestral order; his music is generated from records by a fine phonograph; he conducts the world's best orchestras, and even if he makes a mistake the musicians don't. Of course he isn't conducting the orchestra; the orchestra is conducting him! You can do better when you walk out there in front of the Philharmonic—**but don't forget that up-beat!**

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HOW JEAN DE RESZKE TAUGHT SINGING

(Continued from Page 21)

character is almost certain to occur when a singer attempts to produce a higher tone than is naturally his. In this case, the tongue does not press backward upon the larynx, but remains at the back of the throat; the throat contracts; the larynx moves upward and the tone is, literally, pressed forward—taut. These defects in tone production can be eliminated only by proper use of the tongue in conjunction with deep diaphragmatic support.

Forcing is a fault often committed by young singers. Habitual forcing leads first to flat singing, then to tremolo. The teacher should compel the student to exercise the voice softly if he is in great difficulty. Those who force their voices do not sing softly, as a rule. They strive to acquire brilliant, ringing tone by the use of muscular strength. The body of such a singer is often tense and rigid. Under these circumstances, it is recommended that circular arm movements from the shoulder be made while singing. Head movements so made that the head moves backward when singing the high notes, are helpful. Walking back and forth, doing the circular arm movements at the same time, tends to relax the body.

Flat tones result when the tones have not been properly placed in the nasal cavity; when the tones are not sufficiently round upon leaving the

for example, the sounds YI and YU.

Nasal resonance is particularly important for improving the tone, making it round and soft, at the same time giving musical focus and balance. Nasal resonance is produced in the two channels which connect the throat with the nasal resonance cavity. The student has the sensation that the nose opens inside, becomes broader and wider. Exaggerated use of nasal resonance may develop into nasal singing.

Flat singing is a fault which even the layman can detect. Forcing the voice is a common cause, as is improper placement in the resonance cavities—not pitched high enough. In the latter case, exercises with closed vowels—EE and A (able)—also those exercises suggested for use in the case of flat tones, will be found helpful. Again, flat singing may result from attempting to sing when the voice is overtired. When this is the case, longer exercises in half-voice will be beneficial.

Sharp singing results when the breath is too forcefully directed into the head resonance areas. Deep diaphragmatic support and temporary discontinuance of head resonance will quickly correct this fault.

Breathy tones, which are not uncommon with beginners, quickly disappear when the correct method of breathing has been acquired. Great benefit may be derived from singing closed vowels in the resonance area of the nose, preferably EE and OO, together with Y, as YEE-YOO.

Tremulous singing may result from constantly forcing the voice. It usually occurs when too much emphasis is placed on head resonance. Firm diaphragmatic support with the breath directed toward the chest will stabilize the tone. On the other hand, there may be too much chest resonance and insufficient head resonance. The quiet, steady tone should flow uniformly, having two fixed ends—two equivalent points of support—one in the chest, the other in the head. Should one or the other fail to function properly, trouble results.

When beginning, the student should not practice more than 15 minutes at one time. After an interval, he may resume practice for an additional 15 minutes. When some progress has been made, the practice time may be extended to half an hour. The maximum time the voice should be exercised is twice a day for half an hour, not more, and that with discretion. Relaxation must follow effort; exercises should be sung alternately in full voice and half-voice.

In practice, and in performance as well, the singer should take as his golden rule the maxim so often repeated by Jean de Reszke: "Everything within reason."

THE END

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(Continued from Page 15)

low, where students used to pace up and down while practicing.

After the completion of the Four Hundred Years' War and the union of the English and Scottish Parliaments in 1707, little by little the English came to make use of the fighting spirit that had developed among the clans of the Highlands. William Pitt urged the recruiting of Highlanders for fighting service in behalf of the British Empire. In fact, since 1739 when the first Highland regiment, the Black Watch, was organized, regiments of Highlanders, clad in kilts and equipped with pipers have served in the British Army.

In Canada during the Battle of Quebec, the pipers of Fraser's Regiment were ordered to keep silent because the British commander disliked the sound of the bagpipes. The Highlanders were holding the front lines against the counter-attack of the French forces. After repelling two fierce assaults, the Highlanders began to give way with the third. It was not until a junior officer of the Highland regiment explained the reason for the listlessness of his troops that the commanding general gave the order for the pipers to "play up like the devil." At the sound of the pipers the lines held.

Some pipers seemed to lead charmed lives. In 1812 after the British under Wellington had laid siege for 11 days to the Spanish fortress of Ciudad Rodrigo, a piper of the 74th Regiment was

one of the first to scale the walls. And there he sat, playing his pipes. When a bullet punctured the wind-bag, he simply repaired the bag and continued to play, much to the delight of his comrades.

This year, Scottish troops were the first United Nations ground forces other than American to land in Korea. Fifteen hundred Argyll and Sutherland Highlanders came from Hong Kong, sent by the British Government, and as they landed their pipers played "The Campbells Are Coming." U. S. bands returned the salute with "St. Louis Blues."

Pipers have been looked upon with great favor in the English court. Queen Victoria had four personal pipers in addition to the pipe band that was attached to her court. During the reign of King George V, the king's pipers played outside his bedchamber every morning. Although Scotland saw the last of its clan system with the defeat of the Jacobite Pretender, Prince Charlie, at the Battle of Culloden in 1746, the music of the pipes is still heard in the Highlands. Two hundred years later, in 1946, pipers from all over the Highlands gathered near Inverness for a competition. But in the tradition of those who like to recall the better days, one raw-boned old Highlander was heard to say, after listening to a piper whose performance was not the best, "Scotland, ma country, wa I'm sufferin for ye noo!"

THE END

Tips to Parents

BY HERMAN J. ROSENTHAL

THERE COMES A TIME in every music student's life when practicing becomes a bore. About this time, many parents become discouraged and threaten to discontinue lessons, a fact which explains the high mortality rate (musically speaking) among young music students. Don't let this happen to you. Arrange for a conference with the teacher to find out what can be done to guide your child through this difficult period. Work with the teacher to maintain and stimulate your child's interest.

THERE ARE MANY DEVICES the teacher may suggest in order to sustain your child's interest in music. Among them, he may recommend that you invite your child's friends to your home for a Saturday afternoon musicale. Or he may suggest that you devote 15 or 20 minutes each day to hearing your child play his favorite pieces. He may tell you of an outstanding youth performer who is coming to your city and who may inspire your child.

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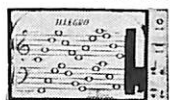
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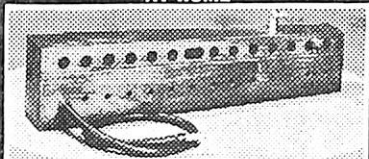
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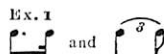
SVENDSEN MASTER LESSON

(Continued from Page 23)

to F-sharp major needs care and the right approach. It can be made accurately if the second finger on B-flat in 65 is held down in preparation for the A-sharp in 66, and if the third finger on C is held ready for the B-sharp in the next measure. The first finger on A in 65 should be moved back one half-step on the first note of 66, so as to be ready for the G-sharp in that measure. If this technical approach is made, the modulation will give no trouble.

Measures 69-72 should be played with the same dynamics, expression, and bowing as were 61-64. Beginning in 73 is a really vital crescendo leading to 77.

The section from 45 to 77 is most difficult to play with rhythmic exactness. The dotted rhythms must be based on groups of four sixteenths, and the triplets must be three notes of exactly even length. Far too often one hears the triplets played as an eighth followed by two sixteenths. Rhythmic distortions of this kind will destroy the meaning and flavor of the passage. The student must be made thoroughly aware of the difference between dotted and triplet rhythms (see Example 1) if he is to play them correctly.



The first big climax of the solo is reached at the E-flat in 85, so the preceding eight measures must be played with increasing intensity and excitement. Long bow strokes, a rapid vibrato, and a gradual accelerando all contribute to the effect. If the *sforzando* chords in the piano part are played with increasing emphasis, the effect will be enhanced. The forward urge of the music, of which the player and the listener should have been conscious since measure 73, is halted in 85. From 86 to 93 there is a gradual ebbing of speed and intensity. Less and less bow is needed, the bow drifting gradually towards the fingerboard.

Measures 93 to 104 should be played with an almost devitalized tone, completely without intensity. A very narrow and rather slow vibrato will give the mood, if the bow strokes are very light and not too

fast. A slight crescendo in 99 followed by a diminuendo from the last beat of 100 is advisable, provided that the increase is of tonal volume only, and not of intensity. It is effective and musical to make a short hold on the E-flat in 104, but it should not be exaggerated.

The *piu mosso* in 105 must be taken at exactly the same tempo as that in 45—about $\text{♩} = 110$ —and the suggestions regarding rhythmic exactness made in connection with 45-77 apply here with equal force. The A in 114 needs care: nearly every student will instinctively play A-flat. From 113 to 116 the crescendo grows rapidly in power and intensity, and it should be played, especially in 115-116, with greater fire than the crescendo in 73-76. It leads to the second big climax, a climax of greater dramatic value than the one in 77-85. The utmost, though unforced, volume of tone is needed from 117 to 126. An intense, unflinching vibrato is essential to the effect of the passage. The full length of the bow should be used in 117, 118 and 119, somewhat shorter strokes being taken when the lower strings are reached in 120. The *ritenuto* must be gradual, each note being made a little longer than the previous note. A tempo of $\text{♩} = 48$ would be about right for the *lento molto*. The player should give everything he has to do justice to this passage. The full richness of the G string must pour out. The diminuendo in 127-128 then relaxes to a *pianissimo* in 129, the return of the main theme.

The half-note D in 129 is better played on the open string because the rest of that measure and all of the next will be played on that string. But the second finger should retain its grip on the G string and continue to vibrate through at least three-quarters of the half-note. The effect obtained is similar to that commented on in measure 29.

A caressing whisper of a tone is needed in measure 129 to 136. It should hardly rise above a *pianissimo*, yet there must be color and expression. It is a delicately-imagined passage which each player must interpret for himself. A slight *rubato* can be used on each of the two groups (Continued on Page 64)

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—Paul Elmer More (1864-1937)



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Organ Questions

Answered by **FREDERICK PHILLIPS**

• *As a major in organ, I am assigned the task of tracing the evolution of the organ. I have searched in ETUDE for material, and several articles were of great help, as "Evolution of the Organ," by Truette. Would it be possible to get the whole series? I was wondering if you would have old history books on the organ, illustrations in the organ field, and old organ music? Dr. William G. Carl has a series of articles on the "Rise of Organ Music in America." Is there any way to get these?*
—S. M. S. E., New Hampshire

A very complete history of the development of the organ is given in Grove's Dictionary of Music, a set of which you will probably find in your local library. The first part of "Pipes and Strings" by Gates also has an interesting sketch of early organs. We presume the Truette series you refer to is the one running from February to June and August, 1905. Our offices no longer have these old issues but if in print they may be obtained from the firm whose name we are sending you. Other ETUDE articles have been as follows: "Today and Yesterday," Saint-Saëns, October 1911; "Advance in Mechanical Resources," Fry, October 1914; "Organ History," Baltzell, October 1904; "Genesis of Organ," Ross, March 1928; "Rise of Organ Music in America," February 1926. The following books will also be helpful: "Organ and Its Masters," Lahee; "Story of the Organ," Williams. This latter is out of print, but may possibly be obtained from the second address we are sending you.

• *Two of us who teach piano and organ do quite a bit of playing together. We have difficulty in finding music for piano and organ, and have been arranging our own from two piano music. Are there any sonatas or other numbers written or well arranged for piano and organ, about equally divided between the instruments?*—Mrs. W.L.B., South Dakota

The following numbers for organ and piano are of a high standard and would be suitable for worthwhile programs: Bach-Goldsworthy, "Christmas" Symphony; Beethoven, Grave and Allegro from Sonata "Pathétique"; Clokey, Symphonic Piece; Goldsworthy, "Festival" Prelude; Daniel G. Mason, Prelude and Fugue; Powell Weaver, "Exultation"

(Pièce Symphonique); Yon, Concerto Gregoriano; Bach-Biggs, "Sheep May Safely Graze"; Beethoven-Orem, Adagio from "Moonlight" Sonata; Demarest, "Arie Varié"; Demarest, Rhapsody; Handel-Goldsworthy, Suite from "Water Music"; Rubinstein-Mason, "Kammenoi Ostrow" (organ part is for harmonium but easily used on pipe organ).

• *Will you suggest organ books for beginners which will give good foundation in pedal work and a gradual development of organ keyboard technique.* —Mrs. R.A.L., Minnesota

The following books are recommended for beginning students: Stainer's "Organ Method," Whiting's "24 Progressive Studies," Sheppard's "Pedal Scale Studies." You will notice from the Stainer book, however, that it is desirable to spend some time on manual training before taking up pedal work, and then the pedal is gradually introduced. The Sheppard "Studies" could be used to supplement the Stainer "Method" after the foundational principles of pedal playing have been covered.

• *Construction will soon be started on the upper part of our church, which will seat between 250 and 300 persons. We hope to purchase a pipe organ suitable for the church, and would appreciate any advice you can give us about such an organ. So far we have almost \$3,000 in our organ fund.* —Mrs. E.C., Michigan

We are sending you a list of responsible organ manufacturers, any of whom will be glad to advise you without prejudice on the best type of organ for your particular requirements. We do recommend, however, that in the construction of the church building, sufficient space be allowed for an organ chamber without crowding, which would have the effect of minimizing the volume. A general plan for a two manual, pedal organ might be as follows: GREAT—Diapason 8', Melodia 8', Dulciana 8', Octave 4'. SWELL—Bourdon 16', Diapason 8', Dulciana or Gedeckt 8', Oboe 8', Flute d'Amour 4', Flautina 2'. PEDAL—Diapason 16', Bourdon 16', Flute 8' (or, Bourdon 16', Gedeckt 16', Flute 8'). The usual couplers. There is a very excellent chapter of advice to organ buyers in the book by Barnes entitled "Contemporary American Organ," which is probably in your local library.

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Junior Etude

Edited by Elizabeth A. Gest

Suite by Debussy

By LEONORA SILL ASHTON

UNCLE DAVE was taking Harry and Joan to the orchestra concert.

"There is one number on the program I think you will both enjoy very much," he told them as they drove down town. "It was written for young people."

"What is it like?" asked Joan.

"It is a suite, written by the French composer, Claude Debussy, and he called it 'Le Coin des Enfants' or 'The Children's Corner.'"

"Tell us about it, Unc. It's more fun to listen to music when you know something about it."

"There are six numbers in this Suite. The first one he called 'Doctor Gradus ad Parnassum,' giving it the same title old Clementi gave to his famous set of exercises for the piano. The second number is 'Jumbo's Lullaby.' This suggests an elephant falling asleep! In the orchestral setting the music begins with a rocking accompaniment on the bass viols, to the 'song' played by the horns and oboes, and at the end the bassoon makes the listener hear Jumbo's deep breathing!"

"Imagine!" Joan exclaimed.

"Yes, Debussy must have had a good sense of humor," said Uncle Dave.

"Are there other animal pieces in the Suite?" asked Harry.

"No, that's the only one. The third number is called 'The Doll's Serenade'—quite a contrast. The violoncellos sound the opening of this piece, and then the clarinets and oboes give little snatches of song. Number four," continued Uncle Dave, "is a lovely composition called 'The Snow Is Dancing.' The snowflakes in the air are pictured by light, fluttering sounds on the violins, with cellos and



Claude Debussy (1862-1918)

harp. The fifth number is named 'The Little Shepherd.' Most of this is played by the woodwinds and the oboe's melody is meant to imitate the song the shepherd plays on his pipe."

"It must be a beautiful Suite," commented Joan.

"It is," answered Uncle Dave.

"The sixth and last number is also of a humorous character, and is called 'The Golliwog's Cakewalk.' This droll piece opens with full orchestra. The rhythm of the cakewalk is jerky and the dance ends with a wild rush of music."

"I'm glad we're going to hear this Suite," said Harry, and soon they were in their seats listening to the delightful music their uncle had described to them.

On the way home Joan said "I'm going to ask Daddy to get me the records of those pieces for my birthday."

"I'll tell you what I'm going to do!" said Harry. "I'm going to learn 'The Golliwog's Cakewalk' on the piano."

Who Knows the Answers?

Review (Keep score. One hundred is perfect)

1. Was the "Surprise" Symphony composed by Haydn, Mozart or Beethoven? (5 points; May, 1950)
2. Was Grieg Danish, Bohemian, Austrian or Norwegian? (5 points; May, 1949)
3. What is a lute? (10 points; September, 1949)
4. Is Koussevitzky an operatic conductor, a violinist, a composer or a symphonic conductor? (15 points; September, 1949)
5. How many whole-steps from D-flat to A-natural? (5 points; December, 1949)
6. Who composed the incidental music to Shakespeare's play "Midsummer Night's Dream"? (15 points; January, 1950)
7. In what way may two eighth rests plus two quarter rests be expressed by a single rest? (10 points; January, 1950)
8. Name two musicians, the husband a composer, the wife a pianist of note, who played his compositions in public. (15 points; March, 1950)
9. How many thirty-second notes are equal to one dotted sixteenth note? (5 points; September, 1949)
10. What American composer was born in 1861 and died in 1908? (15 points; August, 1950)

(Answers on next page)

What Instrument is it?

By MARION BENSON MATTHEWS

IN ANCIENT GREECE and other lands this instrument was known, and people young and old today enjoy its pleasant tone. 'Twas made of bone or ivory; now, silver it may be, this slender pipe

with little holes, for finger or for key. It's also made of boxwood, or perhaps of ebony, and in the modern orchestra, there may be two or three.

(Answer—The Flute)

Some more recordings . . .

Have you collected some of the recordings recommended in previous issues of Junior Etude? Here are some more good ones. They are all very excellent numbers and are not at all expensive.

RCA Victor

VIOLIN, Viennese Rhapsodic Fantasia, played by Fritz Kreisler with the RCA Victor Orchestra, No. 11-9952.

VOICE, Killarney and Down by the Glenside, (Irish melodies) sung by Christopher Lynch, tenor, with RCA Victor Orchestra, No. 10-1396.

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ORGAN, Fantasie and Fugue in C minor, by Bach, played by Edouard Comente, No. 70087-D.

VIOLONCELLO, Divertimento by Haydn, played by Piatigorsky (Pavlovsky at the piano), No. 11830-D.

About writing letters . . .

Remember, Juniors, when you are answering letters, Uncle Sam requires five cents to send mail outside of the United States except to Canada, Hawaii, Porto Rico and Cuba. So, if your letter is to be forwarded to any other foreign country be sure you have sufficient postage on the envelope. Uncle Sam also says that air mail, if forwarded to foreign countries, must have fifteen cents postage. Therefore it is hardly worthwhile to send replies to letters by air mail if they are to be forwarded to foreign countries. South America is the same as domestic postage.

We hope you are all receiving interesting answers to the mail that has been forwarded for you and that the exchange of mail to and from foreign countries is helping to create a friendly understanding and sincere desire for peace throughout the world. And it's lots of fun to write and receive letters.

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. Subject for Essay, "Why I Study Music."

Essay must contain not over one hundred and fifty words and must be received by JUNIOR ETUDE, BRYN MAWR, PENNSYLVANIA, on or before the first of December. Topic for Essay: Music for Everybody.

Results of July Patriotic Song Puzzle

Prize Winners

Class A, tie, Elise Heinz (Age 15), Virginia, and Nancy Reading (Age 15), New York

Class B, Esther M. Row (Age 12), Indiana

Class C, tie, Bob Aikman (Age 9), New York, and Donald Kaufman (Age 10), Kentucky

Answers to Who Knows the Answers

1, Haydn; 2, Norwegian; 3, A string instrument of oriental origin, resembling a mandolin in shape, no longer in use; 4, A symphonic conductor; 5, Four; 6, Mendelssohn; 7, By one dotted half-note rest; 8, Robert Schumann, and his wife, Clara; this would also apply to Edward MacDowell and his wife, Marian; 9, Three; 10, MacDowell.

Calling Elaine Coddair

Several letters have been received for Elaine Coddair. They were forwarded to the addresses she gave us but were returned by the post-office. Elaine, if you wish to have these letters, please send your present, correct address.

Letter Box

DEAR JUNIOR ETUDE:

I have taken piano lessons about five years and also play the B-flat clarinet in our school band, and am a sophomore in high school.

My hobbies are collecting stamps and writing letters. I have many pen friends, both in America and abroad but would like many more, from wherever ETUDE goes.

I belong to both girls and boys 4-H clubs and I have two pure-bred Jersey heifers.

My main reason for writing this letter is to tell you how much I enjoy the JUNIOR ETUDE and how much it helps me.

From your friend,
Patricia J. Brown, Iowa

I have found ETUDE in the America House here in Stuttgart, Germany. I would like to receive letters from music-loving girls and boys in other countries.

Herbert W. Jauch (Age 19) Germany

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We wish that space permitted the publishing of all the winning statements, but as promised, we are announcing herewith in Etude the winners and prizes.

I take this opportunity to thank all who entered the contest, for your interest, your efforts, your constructive viewpoints and suggestions. And I hope the prize winners will enjoy fully the prizes won in helping music publishers to help the cause of music.

—James W. Bampton, President
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How to build a PIANO CLASS

By Alice M. Parton

A personable young friend of mine, who had married an Army lieutenant from Alabama and settled in his home town, wanted to put her leisure time to good use. She was a capable person, a graduate of a fine college, noted especially for its music department. So she decided to organize a piano class. Here is how she went about it.

First she selected several brilliant youngsters as her pupils, and worked hard with them for six months. Then she decided to hold a recital for these pupils, and in order to obtain an audience which would inspire the pupils and at the same time attract new students, she hit on the idea of letting the pupils invite their own listeners.

The front cover of her invitation read in this manner:

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(space for pupil's name)

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R.S.V.P.

And inside was the recital program, with the names of the pieces and the names of the pupils. In addition there were a few brief annotations.

After the recital was over, this young teacher told me enthusiastically, "The idea caught on like wildfire. Particularly the boys seemed impressed with the importance of sending out invitations. The audience which filled my music room was a real surprise to me. I felt it was going to be large, but the refreshments I had provided simply faded before the group of excited boys and girls."

The device worked like a charm. The pupils and their friends, too, found out what fun can be had in musical groups, and the young teacher's class has been expanding ever since.

THE END

There is sweet music here
that softer falls
Than petals from blown roses
on the grass . . .

Music that gentler on the
spirit lies,
Than tir'd eyelids upon
tir'd eyes;
Music that brings sweet
sleep down
from the blissful skies.

—Alfred, Lord Tennyson

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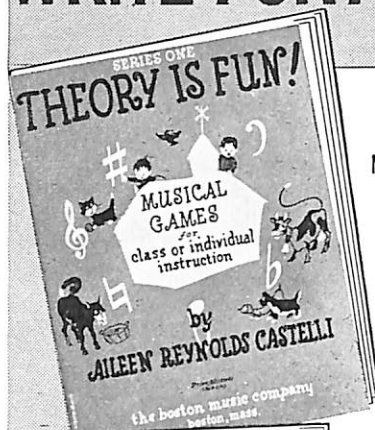
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By E. HERBERT-CAESARI

ACTUALLY, there is no such thing as a "pharyngeal" voice: the term, translated from the Italian "voice faringea" was used by exponents of the old school merely to describe a peculiar tonal quality produced by a distinctive mechanism built into the vocal-membrane system (traditionally, and regrettably, known as the vocal cords). As a matter of fact, there are three distinct vocal-membrane mechanisms producing three individual tonal qualities: the falsetto, the pharyngeal, and the basic, or so-called chest voice. Firstly, the falsetto, which is produced with the thin upper edges of the membranes separated, as they vibrate, by an appreciable gap, thereby permitting a certain airleakage and consequent tonal dilution; secondly, the pharyngeal produced with the same thin upper edges but drawn very close together as they vibrate to leave only a thin, razor-edge slit; thirdly, the basic or chest, produced with the membranes approximated almost as much as for the pharyngeal but also engaging a certain amount of membrane in depth. The singer can engage at will any one of the three mechanisms separately, or any two, or all three simultaneously on certain pitches; consequently, the pharyngeal mechanism can be used separately by the singer, quite independently of the falsetto or chest mechanisms; and this is necessary when developing it with exercises. All tenors, some light baritones, and all female voices have a pharyngeal mechanism, whether they know it or not. Sometimes they may employ it unconsciously, so to speak. In all these voices it lies from F (first space) to D (fourth line) normally, but can be carried to F or F-sharp (fifth line). Remember that male voices sound an octave lower, when written in the treble clef; consequently, we have the curious phenomenon that whereas the pharyngeal mechanism is built into the front half of the vocal membranes in tenors and baritones, it is built into the back half in women's voices. The pharyngeal functions, however, on exactly the same pitches in both male and female voices.

The discovery of the pharyngeal dates back about three hundred years and was employed by church tenors all over Italy. Subsequently, it was taught by all exponents of the old

Italian school. Riccardo Daviesi, my singing teacher in Rome, was the greatest Sistine Chapel "contralto" of the nineteenth century. Actually, the male "contralto" was a tenor who used his normal voice up to F, fifth line, and then a mixture of pharyngeal and falsetto from F-sharp upwards. This mixed tone was carefully cultivated.

When a contralto (or mezzo) and a tenor sing pharyngeal in unison, the similarity of timbre is remarkable; often you cannot distinguish the one from the other. In certain cases, however, one can detect more harmonics in the tenor's notes.

All operatic tenors in the Rossini-Bellini-Donizetti period were given pharyngeal training, the pharyngeal being mixed very carefully with both the falsetto and chest voices. That is how tenors, in particular, were able to produce perfect *mezza di voce* even on the highest notes. (How often do we hear today this *piano* to *forte* and back to *piano* tone?) In those days they were known as *tenori di grazia*, because of their exquisite attack and altogether effortless production combined with artistic rendering. They were vocal craftsmen.

When properly developed, either as a natural gift or as a result of considerable exercise, the pharyngeal mechanism dovetails perfectly into the basic or chest mechanism—just like gears—and can be engaged in exact percentages at the will of the singer; at the same time he can also introduce small percentages of falsetto if he so wishes. The quality of such mixed tones is remarkable. The falsetto by itself is a windy, anemic, stupid tone; mixed, however, with goodly percentages of pharyngeal it becomes a living entity. In tenors (not in female voices) the pharyngeal is inclined to be "steely" in timbre; but when it is mixed with a small percentage of falsetto we get a highly attractive tone—a glowing centre with a softened rim, and of great carrying power. The so-called chest voice, when mixed with well-balanced percentages (according to the pitch) of pharyngeal, acquires greater brilliance and carrying power.

Because the pharyngeal mechanism can (Continued on Page 61)

This article originally appeared in THE MUSICAL TIMES, May 1950.

GOOD SINGING TAKES TIME

(Continued from Page 13)

nants where they don't really belong. Sometimes those to whom Italian is a foreign language think they make it sound more "natural" by exaggerations of this kind. They insist on the *l* of *cielo* until the word comes out as *cello*—which is a very different thing! Or, they bear down on the *r* of *caro* until they sing about a *carro*—a cart!

Once the voice shows tonal security, both in scales and exercises, it must transfer this security to words and music. (No less than three months should be spent on *vocalises* alone—often more.) Now is the time to begin studying Mozart and the *arie antiche*; just these and nothing more. The value of these fine old songs is that they lie naturally in the middle of the voice. Combined with the continued use of exercises, they help the voice to develop. I always teach "Caro mio ben" first—then "Amarilli"—then "Nel cor piu non mi sento."

Constantly I make little examinations. When a pupil has learned one song well, he gets another; then a third. When he has mastered six, I ask him to sing the first again. This shows us both how well he can learn, remember, apply suggestions.

When the student has learned his classic repertoire correctly and intelligently, is he then ready for opera? Not necessarily! This depends not only on vocal surety and

ability to learn, but on the inborn quality of voice and talent. Not all good voices are suited to opera. To sing an aria for a teacher is a very different thing from singing it in the theatre. Many heartaches can be avoided when precautions are taken.

Work in opera begins with the story, the characters, the meaning which the music has been created to convey. Also, it should include knowing the language in which you sing. Singing the words of one's part, without the least feeling for the language itself—its nuances, its subtleties—makes for incomplete communication.

Life and color in interpretation, in songs as well as in opera, depend on the singer's talent—his intelligence, vitality, ability to project the things he sees and feels.

The basic interpretative (or dramatic) talent cannot really be taught or learned. One has it, or one has not. Perhaps the surest way of putting into singing such life and color as is not there naturally is by repetition. Live a long while with a song. Sing it many times. The first few times a student sings a song, he doesn't know what it is about! By continuing with it, he begins to learn.

Another help is to become as familiar as possible with the tradition of one's music. It is quite clear that you do not sing Puccini as you do Mozart. Why not? Find out! Discover the differences. You may get this tradition from books, from people, from various kinds of research—but get it you must if your singing is to convey meaning and not merely tones.

After studying for five years at the Conservatory at Rome, I entered the theatre and learned opera by myself. I had no coach or teacher except the fine conductors who imparted tradition along with their beats, and, giving their full musical personalities to those who worked under them, encouraged the young to develop personalities of their own.

Good singing—which means musical personality projected through beautiful tones—takes time. You don't achieve it in six months. Even the most genuinely talented cannot hurry the process. It takes at least three years to establish voice and the ability to project music—and then one is the veriest beginner! It takes longer to mature. And it is the mental and spiritual maturity, in the last analysis, which accounts for the color, feeling, and meaning that make polished singing sound very different from good tones in an exercise. You vocalise—you coach—you work; ultimately, then, you learn how to make music with the voice. That is singing!

THE END

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THE PHARYNGEAL VOICE

(Continued from Page 58)

be set in motion with little breath and effort, even on the highest notes, and is always *naturally* placed, it has the psychological effect on the tenor singer of eliminating all fear of the high notes (the bug-bear of most singers today!). He can attack them with consummate ease either *piano* or *forte*, the pharyngeal acting as a "pointer" or "guide."

The breakaway from the afore-said *tenore di grazia* tradition was initiated by the French tenor Duprez; credited with being the first tenor to sing all head notes up to C with unmixed chest, his "Do de poitrine" (high C in chest voice) became famous; but his success was short-lived. Rossini shed tears when

he heard him in 1837 in "William Tell" because "poor Duprez won't last long." Duprez gave up singing when he was about 40. Panofka, celebrated teacher of singing in that period, wrote of "Duprez's brute force in singing" and said that in imitating Duprez and his new method tenors "engaged in an athletic contest with their voices, and subsequently sopranos, to compete with these new *tenori di forza*, were obliged to force their voices beyond the normal."

That was one hundred years ago. Today, the universal wobble is a symptom of forced and bad production everywhere.

THE END

ALL-STAR CIRCUS BAND

(Continued from Page 20)

watched fascinated as the enthusiastic young musicians performed like veterans under Maestro Evans' experienced baton. Thanks to the long grind of rehearsals which preceded the performance, the circus went like clockwork. Every step of the military ponies, each swing of the trapeze, every pirouette of the waltzing lion was supplied with appropriate music from the band.

At the conclusion of the performance Evans mopped his brow and told the All-Stars they were the largest band he had ever conducted—and one of the best.

Members of the Fond du Lac Association of Commerce, who had given valuable assistance on the circus project from the beginning, concluded it in good-humored fashion by turning waiters for the state dinner given in honor of the young players, Evans, the 24 participating bandmasters and guests who had come

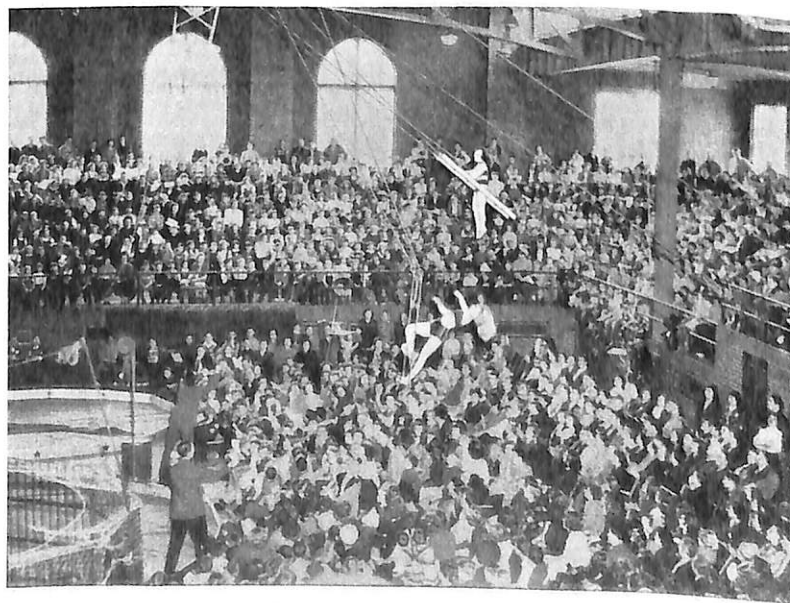
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"MUSIC IS MY HOBBY"

My doctor told me to relax

By HARRY J. BLAKE*

WHEN I was 16 years old I took a few piano lessons, but I had neither the time nor the money to take many. Thirty years later my doctor suggested that I find myself some kind of hobby.

Walking to my office one day, I noticed a Hammond organ in a store window, and impulsively I dropped in to see the president of the store, who happened to be a friend of mine. He took me to his studio where I could listen to the organ, and I was thrilled to pieces with what I heard. But I had no idea that I could ever learn to play it, with only a few piano lessons in the historic past to help me.

My friend at the store suggested that the organ be sent to my house, hoping I would want to fool around with it for a few weeks. If nothing else came of the venture, the store would come and cart it away again.

I must have seemed pleased with the idea, for he did send it, and the organ has been in my home for 15 years. I worked pretty hard practicing and was at last able to make music. Now I wouldn't part with that organ for the world, and only wish I were a better musician.

* Mr. Blake is president of Blake & Company, wool merchants in Boston, Massachusetts.

A MUSICIAN'S CREDO

I BELIEVE music should be primarily neither to sing nor to play, neither to argue about nor to discuss, neither to read about nor to write about, but to listen to.

I believe a composition should be judged with regard neither to the composer who wrote it nor to the era or style in which it was written, but in accordance with whether or not it was written well.

Recognizing that the good music we have today grows out of the errors as well as the successes of the past, I believe some errors today should be tolerated in order that tomorrow's music may be better.

I believe it is not only my privilege but also my duty to bring the good music of the past and present before the public, performing it to the best of my ability so the public will enjoy it.

—Kenneth W. Berger

WHAT'S WRONG WITH OUR BAND CONTEST JUDGES?

(Continued from Page 24)

in the preparation period of intense work, but the culmination of these efforts comes on the appointed day when the performance is rated.

After the time spent in preparation, it is not fair that the student should be required to perform before an unsympathetic or inferior judge.

Incompetent judging can cause untold harm to the local musical programs and it is with this thought in mind that this article urges all states and contest committee members to take stock of the people who are judging. A good idea is to inaugurate a system of "merits and demerits" after each contest which, in effect, will be a case of "judging the judges" so that the organization sponsoring the contest will know what is being done by every judge. Simply compiling a few complaints from dissatisfied parties is not enough; and, many of the complaints which a contest chairman receives are actually not valid. There must be a further follow-up on the work of a judge if he is to be on an approved state list.

The usual plan is to have single adjudicators for solo and ensemble events, and three for band, orchestra and choral events. These people are expected to listen intently to the performance and with the aid of a score, make comments on the performance and assign a rating. These comments will cover such items as tone quality, intonation, expression, interpretation, rhythm, and accuracy. The weak points, as well as the strong ones, will be noted in such a manner that the contestant can improve his performance. Naturally, all three judges will not agree on all points and the comments will vary as will the ratings. For example, if all three judges point out that the accompaniment is covering the solo at a given spot, and that the dynamic range is too small, it is time for the director to check on the matter.

Following are some remarks and ratings which have been taken from actual judges' sheets in Ohio. (These comments were the only comments on the entire sheet.)

- (a) Don't like your number II
- (b) Get a decent instrument III
- (c) Fine work II
- (d) You have been taught wrong III
- (e) The tempo was suitable II
- (f) Accompaniment too loud II (accompaniment on a solo is not to be considered in rating, according to Ohio rules.)

Judging like this is clearly detrimental to the contest movement and certainly is unfair to those who have gone to the trouble of participating.

Then, we have another kind of judge who holds to the conviction that we should use all five usual ratings—superior, excellent, good, aver-

age and below average—but that unless we put two-thirds of the events in the fourth division, we will soon be the laughing-stock of thinking, progressive educators. Here in Ohio.

NEXT MONTH . . .

When his \$100,000 Guarnerius showed signs of falling apart, Jascha Heifetz looked long and searchingly for a man with whom he would trust its repair. Several months ago he gently placed it in the hands of expert Benjamin Koodlach, watched over Koodlach's shoulder during the preliminary stages of the operation and then couldn't stand the strain any longer.

Photographer David Kovar, however, who had pleaded to be permitted to make a camera record of the entire performance, remained on hand. What his camera saw will be revealed to the public for the first time in next month's ETUDE. Watch for this once-in-a-lifetime picture story.

we generally use the first three ratings only and believe that a III division tells the story quite well. It is good psychology to have a couple of lower divisions, even if seldom used.

To be sure, we have many excellent judges in our state who are doing good judging year after year; however, even the best will frequently miss opportunities for helpful suggestions because of an overloaded schedule. Lastly, it sometimes happens that judges are working outside their own particular fields and while their ratings may not be far from right, their comments will be next to useless.

The contestant has the right to expect the following: constructive criticism; kind remarks instead of sarcastic ones; consideration for the size (class) of school represented; encouragement; and a rating justified by the comments.

Everyone connected with the contest movement should become conscious of, as well as interested in, the matter of having all judges of the right calibre for the greatest good. Thousands of girls and boys in our school systems participate each year for ratings by judges and it is time that all states give the matter more than a cursory glance.

THE END

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SVENDSEN MASTER LESSON

(Continued from Page 52)

of sixteenths—a decorously flirtatious rubato. The A in 137 can be vibrated by the first finger one octave above, as in 29. In fact, the entire passage from 137 to 148 should be played as were 29 to 40. But the crescendo in 149-150 must build much more rapidly than in 41-42.

• The restrictions of form lead real talent to ever-greater freedom.

—Robert Schumann

The real emotional climax of the "Romance" is approaching. Full-length bow strokes are essential in 151-152 if the high notes are to be played with the needed brilliance. Then, from 153 to 156, slower bow strokes, greater intensity, and a forward urging of the tempo lead to the largament in 157-161. These last five measures require the utmost plangency of tone and the greatest breadth of style. The ritenuto in the last measures, 159-161, should have brought the tempo very much slower than the original tempo of the piece. The piano accompaniment in 161-162 should gently accelerate, so that 163-166 can be played at a tempo of about ♩=55.

The C at the beginning of the Coda (163) must be entirely different in tone color and dynamics from the C in 161. Therefore it is better taken by the fourth finger on the A string, even though this involves crossing the string on a half-step to the next note. Measures 163-166 need an almost expressionless tone, except for the slight crescendo leading to the piu lento (♩=48) in 167. A fairly full, though not intense, tone is called for in 167-170, the

Ex. 2



crescendo-diminuendo in 169 being only the slightest nuance. The piano in 171-172 cannot be too soft as the next two measures must be still softer.

The pianissimo of the last five measures, 175-179, should be taken as softly as possible; they must simply fade out of hearing. Some violinists prefer to play these measures in harmonics (see Example 2). Well performed, the effect can be striking.

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OF THE ETUDE, published Monthly at Philadelphia, Pennsylvania, for October 1, 1950
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Before me, a Notary Public in and for the State and county aforesaid, personally appeared John Briggs, who, having been duly sworn according to law, and deposes and says that he is the Editor of THE ETUDE MUSIC MAGAZINE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

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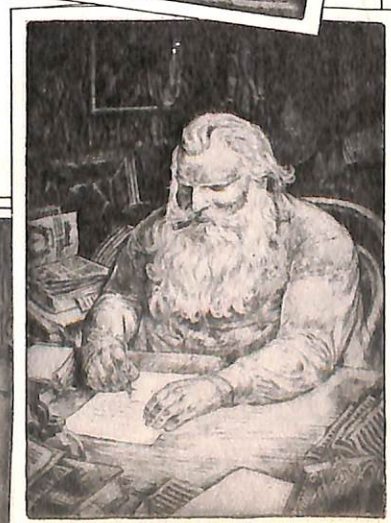
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E-2



E-3



E-4



E-6



E-5

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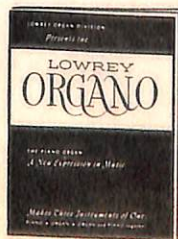
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