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Volume 68, Number 06 (June 1950)

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ETUDE

the music magazine

JUNE 1950 • 30 CENTS

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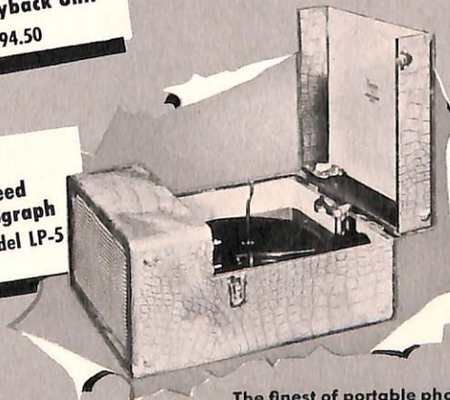

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Bach's musical sons, in their own time more celebrated than their father, are featured in July.

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And Kurt Stone, editor and teacher, supplies a commonsense answer for the recurrent question, **"What Bach Edition Shall I Play?"**

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•

Packed with lively, informative and valuable material the July issue of ETUDE is one you'll want to read—and keep for future reference.

ETUDE *the music magazine*

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Authors in this issue . . .

Franklyn Kelsey

• FRANKLYN KELSEY (*"What Is Singing?", page 13*) credits his teacher, the late Marcel Journet, with rediscovering the "lost" secret of early Italian singers. First trained as an engineer, which he holds is a valuable background for singing, Mr. Kelsey studied in Belgium, served in both World Wars, toured as a concert singer and now teaches at the University College of Wales. "What Is Singing?" first appeared in the English quarterly, "Music and Letters."

Robert Stevenson

• AS PROFESSOR of Church Music at Westminster Choir College, Princeton, N.J., ROBERT STEVENSON writes authoritatively on *"Wedding Etiquette for the Organist" (page 18)*. Experienced both as clergyman and musician, Mr. Stevenson has taught at the Universities of Texas and California, and the U. S. Army's Chaplain School. Mr. Stevenson is a graduate of the Juilliard School, and has degrees from Yale, Harvard, the Eastman School of Music and Princeton Theological Seminary.

Bernard Kirshbaum

• HENRY LEVINE *("Athletes at the Keyboard," Page 16)* studied architecture at Harvard, but soon devoted himself to music. Formerly accompanist, piano soloist, operatic coach, lecturer and critic, he now teaches in New York.

• BERNARD KIRSHBAUM *("Opportunities for the Music Counselor," page 12)* has counseled in summer camps since 1932. A native of San Diego, California, he came East to study music in New York and now lives in Brooklyn.

Our Cover . . .

SUMMER MUSIC: U. S. A.

RUSTIC SETTING, on the mall in Central Park, with the skyscrapers of upper Fifth Avenue in the background; on the bandstand, the Goldman Band, conducted by Dr. Edwin Franko Goldman, white-haired, vigorous dean of American bandsmen.

The scene is familiar to thousands of New York summer concert-goers. During the summer months the Goldman Band plays nightly, either in Central Park or Prospect Park in Brooklyn. A popular feature is the musical memory contest, for which listeners write down names of selections played by the Goldman Band.

Uptown, at Lewisohn Stadium, the New York Philharmonic-Symphony offers concerts five nights weekly, featuring outstanding soloists and conductors. This year's Stadium concerts will run from June 19 through August 12. Conductors include Dimitri Mitropoulos, Pierre Monteux, Vladimir Golschmann and Efrem Kurtz; soloists, Albert Spalding, William Kapell, Mischa Elman, Nathan Milstein, Simon Barere, Oscar Levant, Elena Nikolaidi, Claudio Arrau, Zino Francescatti, Carroll Glenn and Eugene List, and Isaac Stern.

Stadium concerts were a novelty in American musical life 33 years ago, when the series first began. Today, important cities from coast to coast offer a full schedule of summer music.

In summer, the Boston Symphony Orchestra goes to Tanglewood (see pages 9-11, this issue). The Philadelphia Orchestra's summer home is Robin Hood Dell, in Philadelphia's Fairmount Park. This year the Dell season begins June 19, with Jose Iturbi featured in the opening concert. Rise Stevens, Mischa Elman, William Kapell, Isaac Stern, Lauritz Melchior and a ballet company headed by Alicia Markova and Anton Dolin will be heard later.

Denver this summer will have its fourth annual Red Rocks Festival, played by the Denver Symphony under Saul (*Continued on Page 61*)

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Musical

By NICOLAS SLONIMSKY

ARTHUR SULLIVAN attended the first performance of his "Gondoliers." Listening intently he kept humming an aria with the soloist. Annoyed by this a neighbor turned to him, and said in an angry whisper: "Sir, I have paid my money to hear Sir Arthur Sullivan's music, not yours!"

AFTER THE PARIS première of Meyerbeer's opera, "The Huguenots," in 1836, his friends arranged a luncheon for the composer. Rossini was invited. He came, but never touched the sumptuous meal. "I see that you do not like our cuisine," said the hostess to Rossini. "Of course, I realize it is not easy to please such a connoisseur of culinary arts as you are." "I assure Madame," replied Rossini, "that this is not the reason. I never eat between my breakfast and my dinner. Of course, you will ask me why then I should have come to a luncheon party. I will tell you. The other day I went to hear a performance of my 'William Tell' overture. At the beginning of the Allegro, I saw two of the players blow their trumpets, but I could not for the life of me, hear a single note. I asked the manager why they did not play. He explained readily that he could not find trumpet players for the performance and decided to hire two men to hold the trumpets for the sake of appearances. I am like those trumpeters. Even though I do not eat, I sit behind my plate because it looks well to have Meyerbeer's old friends at luncheon in his honor."

An Austrian zither trio. (About 1890)

HABITUÉS OF VIENNESE cafés are familiar with the nostalgic music of the zither, a flat wooden sound box with thirty or more strings stretched over it, of which five strings are "melody strings," and the rest are used for chords. The zither has had a sudden revival since the production of a movie thriller with its locale in Vienna, to a sound track made entirely of zither music. But the zither did not lack appreciation in olden times. A hundred years ago, Anthony Trollope, in one of his novels, wrote poetically about the zither: "Reader, have you ever listened to the sounds of the zither? It unites the full sweetness of the sounds of human voice; it sings for you of the bliss and sorrow of love until your heart is filled with woe, from which one has neither the power nor the inclination to withdraw; it speaks to you as no other instrument can speak, and reveals to you with wonderful versatility the grief into which it enters with rapture. It creates an abundance of desires; it feasts us with the satisfaction of an imaginary woe; it reveals the secret charms of romance, which to describe words are powerless. While life is flowing from its strings, and while its sounds fill the air, the ear eagerly imbibes every atom of its voice, and

Miscellany

perceives every other sound and tone as a profane interruption."

WILHELM II of Germany, who fancied himself a musician, lacked the scholarship of his collateral ancestor Frederick the Great, and rarely went beyond the writing of a tune, leaving the chore of harmonization and orchestration to one of his subjects. His "Hymn to Aegir," the Teutonic sea god, was first performed at his Potsdam palace on July 9, 1894, and was later produced at the Berlin Opera. Albert Becker, a fairly respectable composer in his own right, made a choral setting with orchestra and conducted the performance. The Emperor was present, but court etiquette prevented him from acknowledging the applause. Instead, one of the grand dukes bowed acknowledgment to the Emperor who remained seated. The critics found the "Hymn to Aegir" melodious and truly Germanic. An annual Imperial prize (a precious stone to be worn on a necklace) was announced for the best performance of the song. It was unsafe to criticize his Imperial Majesty's composition in public, and ten people were arrested in Hamburg for lèse-majesté for doing so in public bars. The Social-Democrat paper, "Vorwaerts," made subtle fun of Wilhelm's piece by publishing a "Hymn to Thor," the god of thunder, and also god of toilers and workers because he was usually pictured with a large hammer.

The Hymn being Germanic, it was forbidden to sing it in any other language in Germany. Several choral societies in Schleswig (which was annexed from Denmark) were fined 50 marks each for singing the words in Danish translation. When a septuagenarian member of the chorus tried to explain to the judge that he did not know German, he was fined an extra 20 marks for speaking Danish in court. Ironically, the language of the original Aegir epic was Danish!

CHALIAPIN exercised a hypnotic influence on his coworkers on the stage. A Russian baritone, who sang Valentine opposite Chaliapin's Mephistopheles in "Faust," tells this story. In the scene with the swords, as Valentine advanced towards Mephistopheles to make him cringe before the cross, Chaliapin suddenly unfolded his arms and stood erect to the full height of his giant's stature, looking straight into the little fellow's eyes. Poor Valentine, frozen in his tracks under this deadly glance, barely managed to retire back stage. The dramatic effect was overwhelming, even though Chaliapin's action reversed the meaning of the scene, actually allowing Mephisto to emerge victorious against the Christian soldiers.

ARCHITECTURE is frozen music, said the German philosopher Schelling. But no one has yet invented a method of unfreezing such frozen tunes. If we are to trust (and we really shouldn't) the famous Baron von Münchausen, he heard frozen tunes thawed out in Russia. The postillion of the stagecoach in which Münchausen was traveling in the coldest Russian winter, blew the post horn, but the sound froze in the instrument. The travelers then arrived at an inn, and the horn was brought inside. The rest is described in Baron von Münchausen's own words: "We suddenly heard a cry of Tereng! tereng! teng! teng! We looked around, and now found the reason why the postillion had not been able to sound his horn; his tunes were frozen up in the horn, and came out now by thawing, plain enough, and much to the credit of the driver; so that the honest fellow entertained us for some time with a variety of tunes, without putting his mouth to the horn—"The King of Prussia's March," "Over the Hill and Over the Dale"—with many other favorite tunes; at length the thawing entertainment concluded . . ."

MÜNCHAUSEN is also reputed to have paid the highest fee for a vocal solo, one hundred gold pieces which he gave to a Russian opera singer in payment for one of her trills. Then he preserved the precious trill in alcohol!

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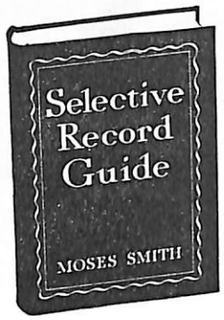

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SIR DONALD TOVEY'S formal program notes, written for concerts in Edinburgh and later collected in book form, have long been recognized as useful, stimulating reading.

Now the publishers have assembled, from Sir Donald's original manuscripts, newspaper clippings and other sources, a number of essays written as occasional matter with no thought of publication.

Inevitably the work has a certain patchwork quality as a result. Sir Donald's inaugural address at Edinburgh, with its long eulogy of his predecessor as Reid Professor of Music, has little interest for present-day readers.

On the other hand, rewarding material is scattered throughout the volume. Here is Tovey at his most characteristic:

"It is not so easy to learn from the classic composers as you might think, for most of the lessons they teach are negative. A riddle which I always propound to my students is this: Q. What is it which we all wish to learn from the Great Masters, and why can we never learn it? A. How to get out of a hole. Because they never get into a hole."

Oxford University Press. $4

THE BOOK OF MODERN COMPOSERS Edited by David Ewen

THIS is a revised and enlarged edition of a book which in the seven years since its first publication has become an outstanding reference work in its field.

Mr. Ewen has had the happy idea of presenting a biographical note on each composer, plus an appraisal of his music by a well-known authority, an eye-witness account of the composer as a person, and finally a note about his artistic beliefs and intentions from the composer himself.

The end result is a volume that is unique in scope and usefulness.

For his revised edition, Mr. Ewen has added two new composers. Walter Piston and Benjamin Britten. One could quarrel with this selection, since it implies these are the only composers worth noting who have appeared since 1943. One could also question inclusion of such unabashed 19th century romantics as Rachmaninoff, Delius and Sibelius in a book on modern composers. But the solid merit of the book more than outweighs these shortcomings.

A notable feature of the book is its foreword, "Modern Music: Its Styles, Its Techniques," written by ETUDE's own Nicolas Slonimsky. Mr. Slonimsky's article remains one of the best appraisals of the subject ever published.

Alfred Knopf. $6

THE WORLD OF GILBERT AND SULLIVAN A Key to the Savoy Operas By W. A. Darlington

AT FIRST sight it would seem that anything so straightforward as Gilbert and Sullivan needs little in the way of footnotes. G & S enthusiasts for years have relished the Savoy operas for Sullivan's ear-tickling music and Gilbert's clever, apposite lyrics without worrying about what they meant.

In any case, nothing loses its force so quickly as topical satire. The more topical a joke is today, the more certain it is to be dated tomorrow.

An example is "Gulliver's Travels," Dean Swift's biting political satire, which survives today mainly as an adventure book for children.

Another example is Gilbert's contribution to the Savoy operas. Nine-tenths of his topical allusions, though daring and controversial in their own day, are without meaning to modern listeners.

That, of course, doesn't spoil one's enjoyment of G & S. For those who wish to probe deeper, Mr. Darlington's background information on pocket boroughs, the Royal Navy and the English caste system is enlightening.

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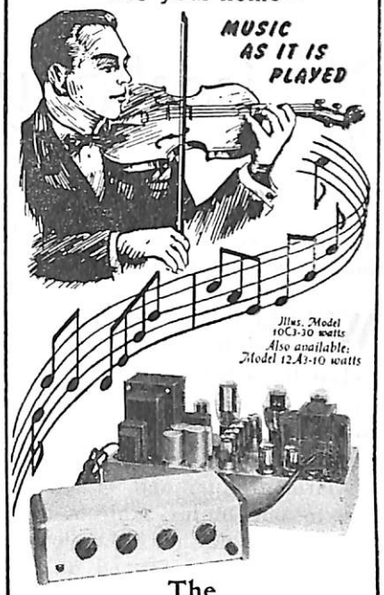
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NEW Records

By GEORGE GASCOYNE

Currently available on the RCA-Victor Red Seal label is the beginning of one of the most ambitious projects yet undertaken by an American record company—Wanda Landowska's performance of "The Well-Tempered Clavichord" in its entirety.

This tremendous undertaking begins with the Preludes and Fugues Nos. 1 to 8 of Book I, played on the harpsichord. Mme. Landowska's famed artistry makes the performance both stimulating and authoritative.

A new company called Period Records has released the Quartet No. 2 of Charles Ives, performed by the Walden String Quartet.

Ives, most singular of contemporary American composers, is either a genius or an eccentric, according to your taste and orientation in modern music. For forty years he has turned out music at a prodigious rate, undeterred by the fact that virtually none of it has been performed.

A glance at an Ives score shows why Ives has written to please himself. If some of the music he has written turns out to be almost unplayable, that is interesting but irrelevant. Ives has strewn intolerable difficulties in the way of performers, writing unsingable songs, unpianistic piano music, violin music that is ungrateful for the violin. He has written with magnificent disregard of bar-lines, key signatures and other standard impedimenta of music. One orchestra work, depicting two small-town bands approaching the village square, requires the conductor to beat two different rhythms with right and left hands.

The Quartet, so characteristically Ives, has his usual asides to performers written in the score. One emphatic violin passage is marked, "Con scratchy"; another, "con fistiswatto." Of a sentimental passage, Ives remarks: "Pretty tune, ladies."

Judged in terms of the Mozart-Haydn-Beethoven quartet idiom, Ives' work is strange indeed. Yet there is in it something which inclines the listener to give it a rehearing before dismissing it as utter nonsense.

Esoteric Records, Inc., has come up with an esoteric offering—the Serenade, Op. 24, for seven instruments and baritone—which Arnold Schoenberg wrote in 1923.

The performance is by an ensemble under the direction of Dimitri Mitropoulos. The same group performed the work to honor Schoenberg's recent 75th birthday.

Schoenberg, one-time storm center of music, has lived to see himself honored as a contemporary classic, a sort of left-wing Sibelius. His twelve-tone technique is familiar by now to all musical listeners. The only remaining question is whether one likes his music or not. The Serenade makes an excellent test piece. Schoenberg followers will find it a striking and important milestone in the evolution of a great contemporary's musical thought; the unconverted will find it merely weird.

Twelve-tone music by followers of Schoenberg is available on a new release by Paradox Records, played by Seymour Barab, cellist, and William Masselos, pianist. The Schoenbergists are Anton von Webern, George Perle and Ben Weber. Other works in this offering range from the cluster-chords of Henry Cowell to the relatively orthodox musical thought of Alexander Tcherepnine. The album, called "A Recital of New Music," is recommended for up-to-date music listeners.

Oldtime opera-goers thrill at the name of Claudia Muzio, the brilliant soprano whose career was cut short by her untimely death. Now Esoteric Records offers an album of arias from "I Lombardi," "Die Loreley," "Herodiade," "I Vespri Siciliani," "Rinaldo," "Eugen Onegin," "L' Africana" and "Carmen."

Like RCA-Victor's "Heritage" Series, (*Continued on next Page*)

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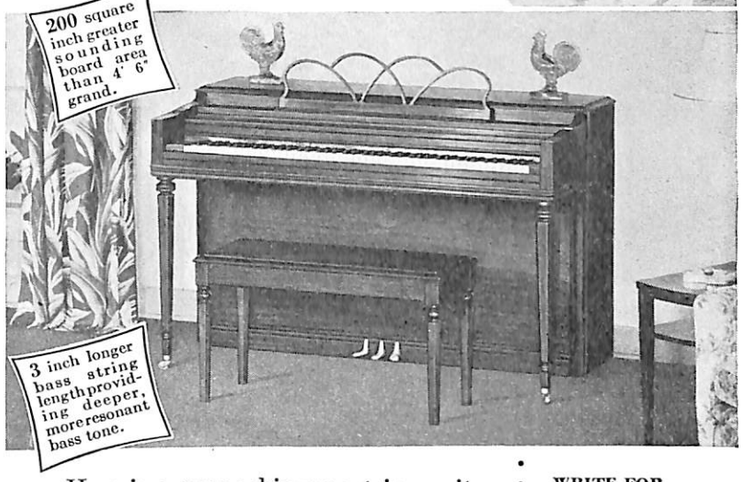

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the new Esoteric records by Muzio were made from old-style acoustical masters, and have the shortcomings of all records made before 1929. There is a good deal of surface noise, and the orchestra sounds like an ensemble of penny whistles.

Muzio's voice, however, comes through admirably, as voices usually did on the old discs. If one can overlook the technical defects of the recordings, they offer superb operatic listening.

Mendelssohn's Violin Concerto is performed on London Records by Alfredo Campoli, with Eduard van Beinum conducting the London Philharmonic Orchestra. In another London album, Mr. Campoli plays the Tartini "Devil's Trill" Sonata. Mr. Campoli's playing, on the whole, lacks the superfine slickness of topnotch virtuosos whom American audiences are accustomed to hearing; but the performances are musicianly.

With Leonard Bernstein conducting, the RCA-Victor Symphony Orchestra is heard in a performance of Aaron Copland's "Billy the Kid" Suite. Originally composed as ballet music, the Copland score has become popular orchestral fare as well. And it has not lost its freshness with passing years and additional performances. The performance under Mr. Bernstein is spirited and effective.

A new organization called the Baroque String Quartet has recorded for Period Records Mozart's D Minor Quartet (K. 421), and Haydn's Quartet in F Major, Op. 74, No. 2. Since time is an important factor in good quartet ensemble, is it not to be expected that a new quartet should have the smoothness of long-established groups. However, the approach of the Baroque Quartet is musically sound, if not always precise.

Three European recordings have been released by Capitol-Telefunken and Deutsche Gramophon. On the Capitol label are Schubert's Seventh Symphony, in a somewhat heavy-handed performance by Willem Mengelberg and the Amsterdam Concertgebouw Orchestra, and Brahms' Third Symphony, solidly performed by Eugene Jochum and the Hamburg State Orchestra. For Deutsche Gramophon, the baritone Heinrich Schlusnus has recorded Beethoven's song-cycle. "An die Ferne Geliebte." Mr. Schlusnus' singing is not remarkable for sensuous beauty of tone, but his is an earnest, thoughtful approach to the Beethoven work.

Columbia offers an unusual album by Artie Shaw—modern music for clarinet played by Shaw with his own orchestra and an orchestra conducted by Walter Hendl. Music of Ravel, Morton Gould, Kabalevsky, Debussy, Granados, Shostakovitch, Milhaud and other post-romantic composers is performed. A novel idea that offers intriguing listening.

William Kapell, pianist, and the Dallas Symphony Orchestra under Antal Dorati offer good listening in their performance of the Prokofieff Concerto No. 3, in C. Written almost 30 years ago, the Prokofieff work still is arresting music. It is bright, witty, stimulating, and a model of technical craftsmanship. The recording is by RCA-Victor.

Clifford Curzon, whose New York concert debut created a near-riot by concertgoers who wanted to get into Carnegie Hall and couldn't, continues to be one of the most striking pianists of the day. His latest recorded performance is of the "Emperor" Concerto, released by London Records. The orchestra is the London Philharmonic, with George Szell conducting. It is an excellent performance of a much-recorded work.

Francis Poulenc's Violin Sonata (To the Memory of Gracia Lorca), is available through Capitol Records. The excellent performance is by Louis Kaufman, violinist, and Artur Balsam, pianist. Garcia Lorca was a Spanish poet killed by Franco adherents in 1936. The Poulenc Sonata is a moving, eloquent tribute to the poet's memory.

Virgil Thomson's Suite from the film, "Louisiana Story," played by the Philadelphia Orchestra under the direction of Eugene Ormandy, is offered by Columbia on a long-playing disc. Mr. Ormandy, who directed first concert performances of the work, has done an excellent job with what many listeners feel is Mr. Thomson's finest score.

The green lawn outside the opera house is a pleasant place to listen to music. Shed (left) is acoustical marvel, projects sound to incredible distance.

TANGLEWOOD . . .

A mountain holiday, summer study for gifted students and one of America's most glamorous music festivals.

By LEONARD BURKAT

AT THE WESTERN END of Massachusetts, in the pretty towns of Lenox and Stockbridge, lies Tanglewood, the 210-acre estate that is the summer home of the Boston Symphony Orchestra.

Tanglewood was once the meeting-place of Ralph Waldo Emerson, Oliver Wendell Holmes and Herman Melville. Nathaniel Hawthorne lived there in 1850-51 and there created his "Tanglewood Tales."

Today, for six weeks each summer Tanglewood echoes music from morning till night. It houses a music school whose instructors are first-chair men of the Boston Symphony Orchestra, and a musical festival performed by the orchestra.

Both are under the direction of Serge Koussevitzky, music director emeritus of the Boston Symphony and director of the Berkshire Music Center.

This year the school will be in session from July 3 to August 13. The festival will take place July 6-23.

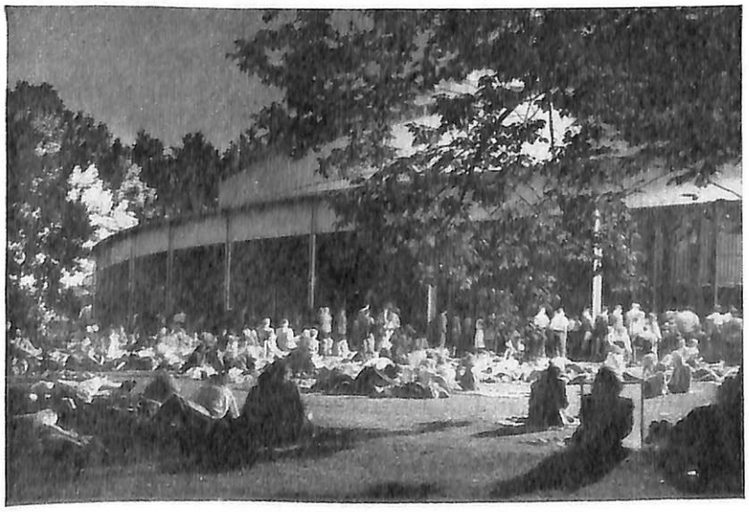
There will be four pairs of Bach-Mozart concerts during the festival. Soloists are Gregor Piatigorsky, cellist (July 9), Ruth Posselt, violinist (July 16), Lukas Foss, pianist (July 22) and Luboshutz and Nemenoff, duo-pianists (July 23).

Audiences that gather to hear this program of music will come from all parts of the United States, Canada and Mexico. Those who drive find the approach to Tanglewood a simple one. Tanglewood is less than two miles from the intersection of two main north-south and east-west highways, U. S. Routes 7 and 20. It has mainline connections by train to New York, Boston and Chicago, and by air to Albany and Springfield.

Once arrived at Tanglewood, the chief problem is where to eat and where to sleep. Normally resort towns with a small summer colony and a smaller nucleus of year-round residents, Lenox and Stockbridge are inun- (*Continued on next page*)

Berkshire Festival revolves around Serge Koussevitzky, music director emeritus of Boston Symphony Orchestra, here shown in action.

Koussevitzky takes a bow. At left is Richard Burgin, veteran concertmaster of Boston Symphony. Orchestra and conductor wear summer formals at Tanglewood. (Below) Evenings are cool in the Berkshires; listeners arrive at concert with blankets.



TANGLEWOOD *continued*

dated at festival time. The Curtis Hotel in Lenox is generally booked for the summer concert season a year in advance. Other hotels and inns fill up rapidly. Wise festival-goers make arrangements well in advance, by writing to the Berkshire Hills Conference, Pittsfield, Mass.

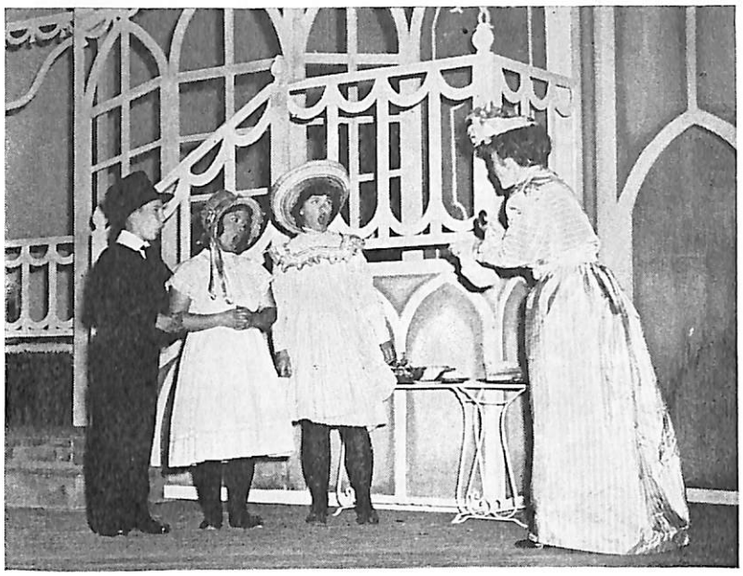
It is also well to order festival tickets early. There are reduced prices up to June 1. Delay is not fatal, however. The monster "shed" at Tanglewood holds 6,000 listeners. When these are all gone, tickets of admission are sold entitling holders to stroll about the trim green lawns of Tanglewood and hear the music from outside the shed. As many as 9,000 listeners have heard concerts at Tanglewood from the lawn.

Thanks to the tricky acoustics of the shed, designed by Finland's famed architect Eliel Saarinen, it is possible to hear the music without loss of clarity at astonishing distances. The shed was built to replace the original tent in which Berkshire Festival concerts took place in the early days. An all-Wagner concert which was played in the tent during a violent thunderstorm proved to be the last straw. Dr. Koussevitzy went on strike, announcing he would conduct no more at the Festival until a suitable place for hearing music was created.

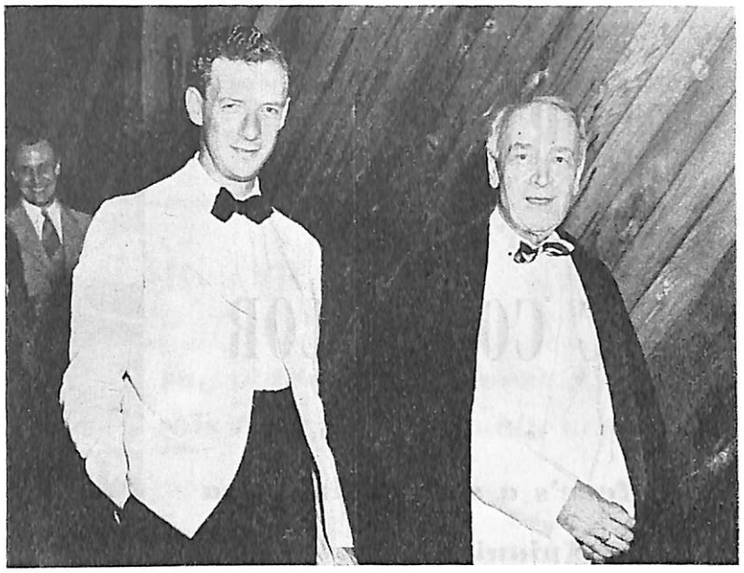
The Berkshire Festival was established in 1934, with Henry Hadley, American composer-conductor, directing 65 members of the New York Philharmonic-Symphony. At Hadley's death, it was decided to invite Dr. Koussevitzky and the Boston Symphony to take part.

Friends of the Berkshire Festival are nettled by references to the event as an "American Salzburg." They point out that its combination of summer study and professional concerts is unique. In fact, the comparison, they suggest, might be the other way around.

(For news of other festivals, see "Our Cover," page 3.)

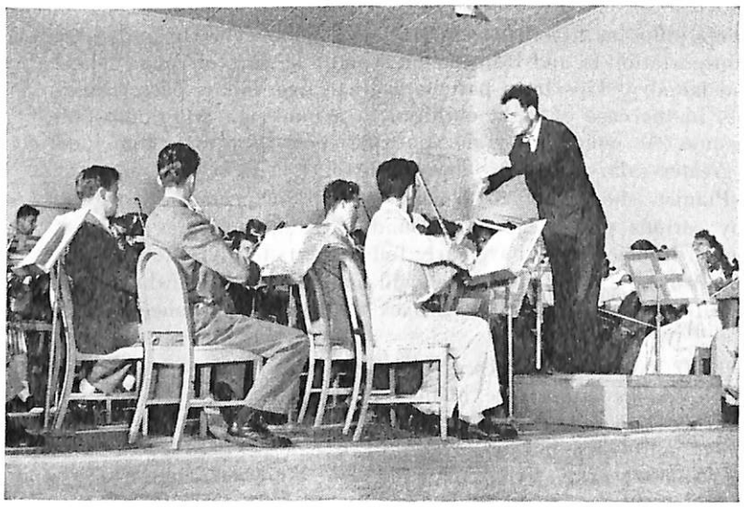


Berkshire students take part in Benjamin Britten's opera, "Albert Herring," which had its U. S. premiere at Tanglewood in 1949.



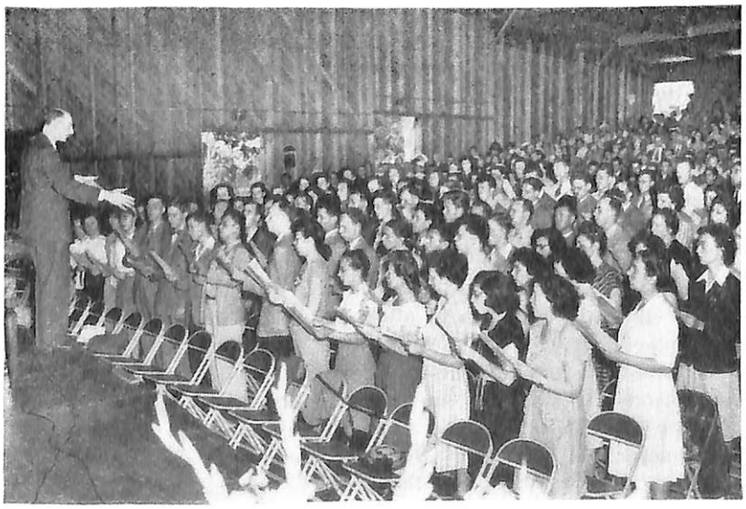
Composer Britten, shown backstage with Koussevitzky, also had his opera "Peter Grimes" launched in America at Tanglewood.

Students, great musicians work and play together



Student orchestra rehearses with student conductors, like Irwin Hoffman (above), now graduated to musical director of the Martha Graham Dance Company. Hugh Ross (below), director of the Schola Cantorum, leads Berkshire students in a cantata.

Berkshire students rub elbows with great personalities of music, like Olivier Messaien (above), French composer, shown with class of aspiring composers, and Gregor Piatigorsky, cellist (below), with David Lloyd, tenor, and Jean Watson, contralto.



OPPORTUNITIES for the MUSIC COUNSELOR

Here's a stimulating idea for pianists this summer —but it's not as easy as it looks

By BERNARD KIRSHBAUM

The camp music counselor's responsibilities include preparing music for Sunday chapel. He would be handicapped in many activities if he were not a good pianist.

IF YOU ARE A PIANIST with nothing to do this summer, why not consider going to a children's camp as a music counselor? The demand is greater than the supply. But be sure you are qualified for the position, before you decide on it. Over and over again, camp directors are disappointed in those they pick to direct their music programs.

The basic reason is that applicants are not as honest about their background as they ought to be. If they are not good pianists, they should say so at the interview with the camp director.

The music counselor is expected to present one or two operettas, give a series of music appreciation talks, hold weekly musicales with camp talent, play the camp songs, introduce some new ones, coach a choral group, and conduct a camp orchestra, or rhythm band. In certain camps, the music man is expected to play for weekly dances. Not being a good pianist is a handicap to some of these activities.

Have a valid reason for going to camp. If you go just to kill time and enjoy yourself, your camping experience will not be a happy one. Last year a talented pianist went to a camp in the Adirondack Mountains with an aversion to the work. He advertised it by placing a large calendar on the wall in his bunk. At the end of each day, he crossed out the date with a red pencil. Then he taught the eight boys in his charge to chant: "——— more days to vacation. Then back to civilization. The train will carry us there." Within ten days he was sent home. He had the wrong attitude of mind to be a successful counselor.

The ideal counselor loves children, has a sense of humor, a feeling for fair play in assigning parts for operettas or rhythm band, avoids temperamental outbursts, and can plan a schedule of musical activities and stick to it.

COUNSELING IS NOT A VACATION, but an opportunity to work creatively with children toward a richer camp life. The camp director is more interested in what you can get the campers to do with musical projects than in your ability to sit down and entertain with selections from your repertoire.

Teachers make the best counselors because the job is one of educating, of bringing out the latent musical possibilities in a group of children. Students of music education will find the experience a valuable addition to their background for teaching.

The salary scale for the two months' season is not high. Most camps offer at first between $150 and $300. They usually pay transportation to and from the city, and take care of room, board and laundry. Tips from parents average five dollars each, bringing, in the case of eight children to a bunk, an additional $40 income. As counselors gain in experience, they may command a greater salary than the above figures.

Pianists should not go to camp with the expectation of doing any serious practicing. The round of camp activities will not permit it. Those who have early fall concerts to give should know that two months as a counselor will make fingers somewhat rusty. It will take four weeks to get back the fluency for concert work.

THE INITIAL EXPENSE includes the purchase of a steamer trunk, duffle bag, three blankets, towels, sheets, pillow cases, wearing apparel, stationery, stamps, flashlight, bathing equipment, and camp uniform. Most of it can be used for several camping seasons.

The camp director will pay you for all music used in connection with your work. Make an itemized list of all purchases and submit it to him as the season begins. Have an understanding with him on this matter at your interview. Failure to do so sometimes causes embarrassment when the list of purchases is submitted.

Camps are now seeking counselors in earnest for their 1950 season. To contact those in your locality, look in your telephone book. In large cities, the want ads of the leading Sunday papers have a list of camps needing new staff members. In a recent issue of The New York Times there were 47 calls for music counselors in various parts of the country.

If you are a college music student or a music teacher, go to camp this summer and find out what rich possibilities for musical leadership there are in camping with a group of children.

The typical children's camp program is based on athletic activities. Nature study, arts and crafts, dramatics, and music are placed in the program to allow for relaxation after periods of outdoor sport.

The music counselor's first job is to acquaint himself with free periods available for musical activities at his camp. Some campers participate in preparation of plays and operettas as a daily major activity. With the head counselor and dramatic coach, the music man plans the best (*Continued on page 62*)

WHAT IS SINGING?

By FRANKLYN KELSEY

The "Golden Age of Song" is past, say older music-lovers. Can its secret be recovered in our own day? Read this thoughtful, timely answer.

In the days of the great singers there was a method of using the voice, originally invented in Italy, which converted singing from a mere extension of the speech-faculty into a highly cultivated art. It was an art which transcended all national differences of voice-usage and could be practiced, with equal success, by all singers, whether Italian, German, English, French or any other. It could make a Santley or a Sims Reeves as easily as a Pol Plançon or a Battistini. (It is not too late for us to remember, since his records are there to prove it, that Battistini did not sing like a modern Italian; he might easily have been a Santley singing perfect Italian.) That art has been gradually lost, although a very few contemporary singers have managed to recapture some, though not all, of its secrets. Is it possible to rediscover this art? I suggest that it may be, provided that we base our voyage of discovery upon the same premises as did its original inventors. And the very first of these must obviously be that singing which claims to be an art must itself be a branch of the greater art of music, and must comply with the essential demands which music makes upon it.

It is quite clear that the use of the human voice as an instrument of music, instead of as an instrument of speech, will impose certain changes of circumstance upon it. The first of these is that the larynx immediately loses its liberty to determine the pitch at which it will function.

In natural speech, the tendency of the vocal cords is always to "tune" themselves to the frequency of the vowel resonance. Thus, if the two sentences "The dog had a bone" and "The dog had a feed" are spoken naturally, no deliberate effort being made to predetermine the speaking pitch, it will be noticed that the glottal pitch naturally drops for the low resonance of "bone" and rises for the high resonance of "feed."

It is true that this speech process can be successfully interfered with, so as to produce a pure "ee" sound on a low note and a pure "oh" sound on a higher one, but only within a pitch range which is far too limited to meet the demands of music. Hence, those who exhort us to "sing as we speak" are really demanding physical impossibilities.

The larynx is a musical instrument which can be used in two quite different ways. The first way is that of the whisper, and this is, in essence, the method usually employed in speech. It is quite easy to repeat a sentence several times, starting with an unvoiced whisper and gradually increasing the degree of "voicing" until a speech-tone is reached—or even a singing tone, for that matter.

The technique involves a set of mental priorities, as does all phonation, and the final result is contingent upon the order in which these priorities are placed. The technique of the "whisper" is essentially a lead of the breath into the articulating cavity, followed by an approximation of the vocal cords.

Nor is the order of these priorities affected when the final result is to be a singing tone, for this type of technique infallibly establishes this order of priorities.

The alternative method of using the voice is that which we employ (in its extreme manifestation, remember) when we grunt. A grunt is a violent act—something which is forced out of us, so to speak—so that one tends to think of it as being inevitably violent. But this is not so. If an experiment is conducted on the same lines as that of the repeated sentence, it will be found that it is possible to execute it with an ever-increasing degree of delicacy, until at last the resultant sound is so soft as to be almost inaudible.

Now the effect of this technique is to make a complete change in the order of priorities: in this case the larynx leads with a kind of tonal gesture, the vowel comes next, and the breath is third, being a mere by-product of the laryngeal gesture.

It is noticeable, too, that when performing this act we always have to be careful about the vowel, which must not be too "broad" and open. It is easier to make the laryngeal gesture on such vowel sounds as those of "it" or "good" (which is really the vowel expressed by the ejaculation "Ugh!") than upon "ah" or "oh." The laryngeal gesture, in fact, does not seem to like "broad" vowels. (This is obviously a point of some importance when we come to compare the relative merits of English and Italian as "vocal" languages.)

What we now have to do, therefore, is to examine these two basic methods of using the voice in relation to the essential demands which music must make upon the instrument. The first of these demands is for sonority, which is the characteristic of "being wholly sound," as opposed to "being partially sound." It is a demand for purity of sound, and when applied to instruments which are activated by human breath it means that the sound must be clear and ringing, not veiled or "breathy." Sonority has nothing to do with loudness or softness; it should be characteristic of both if the sound is to be musical.

All instruments which employ a pair of vibrating lips, or the vibrating edges of a double reed (e.g., horns and oboes) in order to generate sound, are "air-compression" instruments. They are energized by opposing an "inertia" (which may be of a purely mechanical nature, as in the case of the oboe reed, or of a muscular nature as in that of the horn player's lips) to a weight of air compression. Instruments which generate sound through the agency of a splitting edge, i.e. a sharp edge which splits a stream of air, causing vortices to form in the moving air stream (flutes, recorders, flageolets and certain types of organ pipe), are not "air-compression" instruments, but "air-stream" instruments.

The human voice, being generated by a pair of vibrating lips, is a compressed-air instrument, and not an "air-stream" instrument. The weight of inertia (or, as the singer usually calls it, "resistance") offered to the weight of compressed air is governed by the closure of the glottis, which, in (*Continued on next page*)

turn, is governed by muscular action exerted at the larynx.

But it is obvious that if the larynx is to be used as a musical instrument of the "wind" type, which it is, the first act of the singer must be one of air compression, and that means that the act of cordal approximation must precede the act of compression, since air cannot be compressed until an obstacle has been set up which prevents it from finding free egress. Therefore the larynx must lead, and the first basic rule of an art of singing must be as follows: *Purity of sound can only be ensured, in the case of the voice, by means of the vocal gesture of the larynx.*

Quality of Sound. This is the second demand made by music, and indeed, it is the very essence of music-making, although there seems to be a most regrettable tendency nowadays to forget this. There is far too much contemptuous talk by modern critics about "ear-tickling," and far too much scratchy tone from modern virtuosi and orchestras. A musician's first task is to make sounds which will delight the listener's ears. The human voice is almost unique in its capacity to bring a lump into the throat through the sheer variegated loveliness of the sounds which it can emit. This capacity lies at the very heart of music.

Quality of sound is determined by the balance of harmonics present in the tone. An excess of upper together with an absence of lower harmonics causes harshness or acuteness of tone. Absence of upper with an excess of lower harmonics causes dullness or "muddiness" of tone. Absence of both upper and lower harmonics causes "whiteness" or colorlessness of tone.

The harmonic content of a sound is determined, in the first instance, by what may be termed the "pattern of motion" of whatever is used to set the air in vibration. That is why the first essential of good violin tone is skillful bowing, without which even a Stradivari can be made to sound like a soap-box violin. In the second instance, it is determined by the nature of the sound-amplifier brought into use: it is the amplifier that causes a phonofiddle to sound strident and metallic. In the case of the human voice the vowel cavity exercises a third and most important influence upon the harmonic content of the sound.

The rule for breath control in correct singing is that the rate of expenditure is controlled by the larynx, i.e. through the degree of approximation of the cords, while the diaphragm maintains the compression as the air is exhausted. Therefore the chest must be held in a raised position—if it is allowed to drop, the diaphragm is automatically held—and the stomach and upper abdomen must be gradually pulled in by the action of singing. The singer must, in fact, keep his chest up and feel himself getting thinner as he sings. As Caruso put it, somewhat picturesquely, "When I sing, my stomach and my bottom come together."

The Amplifier or "Resonator." This aspect of the voice is determined by the nature of the glottal vibration. If the cords are vibrated in efficient approximation, the effect is to set the air in vibration, not merely above them, but below them as well. This is the explanation of that phenomenon of "chest resonance" which so many scientists have disputed on the grounds that the chest, i.e. the physical contents of the thorax, rib-bones, etc., cannot act as a true resonator. Thus, the main resonator of the voice for nobility of tone is the chest, and this quality is always lacking when the chest is not employed.

The full resonator of the voice should be envisaged as taking the shape of a mark of interrogation. Starting at the bottom of the breast-bone, it follows the curve of the chest to the larynx. Thence it runs up the back wall of the pharynx and the skull, sweeping over the nasal pharynx in a dome-like curve to the bridge of the nose. In the whole range of human instrumental ingenuity there is nothing to match it. The second basic rule of singing is: *The vocal gesture of the larynx in singing is of a vowel-articulative nature.*

The next elementary demand which music makes upon the human instrument is for accuracy of intonation, and the capacity to move accurately from note to note without breaking the sound. These two demands are linked so closely that any attempt to treat them separately would result in a good deal of unnecessary repetition. Both are ultimately governed by the mechanics of controlled movement.

The larnyx is a "gliding instrument." It must of necessity slide from note to note when emitting an unbroken melodic line, for the very good reason that the machinery which would allow it to execute jumps without breaking the line does not exist. It follows that the natural platform of movement of the voice is the glottis itself; but it can act as an efficient one only when it is allowed to take charge. A lead of the breath into the articulative cavity always renders it inefficient. The singer must move from note to note on the glottal portamento, quite literally feeling his way from note to note and stopping the slur when his ear tells him that he has arrived in the dead center of the new note, much to the benefit of his accuracy of intonation. But what about the slur? What is the poor fellow to do if the composer demands a clean transition from note to note? The answer is that he slurs so quickly that the slur is inaudible.

A slur which is executed by a lead of the breath is always fully audible because the breath (i.e. the diaphragm) cannot move so quickly as to make it inaudible. But the tiny laryngeal muscles can move with the speed of thought; and it is quite easy, by this method, to execute a slur so quickly that even the singer himself cannot hear it. He only knows that he must have slurred because he has not released the glottal tension for the smallest fraction of a second.

On the other hand, if the transition is marked "portamento," he can control the rate of slurring to a degree impossible by any other method. He now possesses a perfect medium of control, in fact, the rule for whose use is that the quicker the slur (i.e. the cleaner the transition from note to note) the firmer the glottal platform must be.

It is obvious that once a singer uses a glottal platform in order to control the movement of the sound, his legato is assured, being broken only, if at all, by such "high-compression" consonants as T, P, and K. I say "if at all" because even these consonants can be "flicked off" so quickly and lightly that no apparent break is caused in the melodic line. This is a most useful technique for vocal music of a more instrumental nature than is usually written to-day.

Here, then, is our third basic rule for the art of singing: *Both accuracy of intonation and an unbroken melodic line are secured by means of the glottal portamento. The vocal gesture of the larynx is continuous throughout each phrase or section of a phrase. The larynx must not only lead; it must "follow through" right up to the point where the next breath is taken.*

The next demand made of the instrument by the art of music is: The capacity to swell and diminish a sound at will, keeping the rate of increase or decrease under perfect control.

What causes a sound to swell? In the case of every instrument of air-vibration (as opposed to the "air-vortex" instrument) the causative medium is a greater amplitude of movement of the mechanism which sets the air in vibration. In the case of the voice this ampler movement of the vocal cords causes a greater air-loss from the lungs; but it is essential to remember that it is not the mere ample movement of a column of air which causes the cords to vibrate more amply, but an increased weight of air compression, which can be established and maintained only if the upward push of the diaphragm, which causes it, is preceded by an increase in the firmness of approximation of the cords.

If the singer tries to swell a (*Continued on Page* 50)

Master your Flute Tone

By JULIUS BAKER

As told to Rose Heylbut

An outstanding flutist, soloist for the Columbia Broadcasting Symphony, offers useful advice for students.

THE YOUNG FLUTIST'S first concern is to get to the right teacher. If this sounds over-obvious, let me say that most student mistakes result from early study with someone who is not an experienced professional flutist.

These mistakes generally take the form of wrong position, wrong blowing, and wrong methods of practice. They become intensified when the flutist keeps absorbing bad habits which later have to be unlearned. On the other hand, no teacher can make you play the flute. At best, he can stimulate you to an awareness of what good tone means and provide basic hints for obtaining it. After that, the player's inner hearing takes over. Individuality of tone is important.

To begin with, a would-be flutist should have a mastery of solfège (for which I recommend the book by Pasquale Bona).

Work on the instrument itself begins with good position, which means as natural a position as possible. In my own student days, I was inclined to hold my head too low, bending it forward from the nape of the neck. To compensate, I tried to hold my head too high, bending it slightly backward. But the trick is to keep the neck free and straight, as in normal good standing posture, maintaining strength and freedom of the neck and back muscles without tension, and preserving the correct approach to the embouchure. If the head is too low, the embouchure is covered; if it is too high, an excessive amount of air escapes. By holding the flute correctly, the flow of breath is directed into the embouchure, improving the tone.

As to the manipulation of the flute, the elbows should not be too close to the body. If they are, the arms become tense and the head goes down.

AS I LOOK BACK ON MY STUDENT DAYS, I think I learned the hard way. When I heard a flutist obtain a tone that I liked, I tried to imitate it, analyzing ways and means of securing my effects as I went along. Sometimes it worked; sometimes it didn't. Later, I had the good luck to study with the two flutists I most admired—William Kincaid of the Philadelphia Orchestra, and Georges Laurent of the Boston Symphony, both of whom give every pupil the same basic teaching and yet obtain from each an entirely individual tone quality. The help they gave me was astonishing. It seemed wonderful to be given pointers which enabled me to get my effects by guided control instead of by accident. So I speak feelingly of getting the right teacher and the right guidance as early as possible.

The flute is deceptively easy to learn to play at the start, but it becomes unproportionately more difficult as one advances. In a general sense, everything the flutist needs to do is contained in the excellent manual of flute studies by Marcel Moÿse. A few points, however, deserve more detailed discussion.

FINGERING DEPENDS LARGELY on correct position—and, of course, on intelligent practicing. The first two of the flute's three octaves are practically the same, and not too difficult to finger. Nevertheless, the ideal of finger technique, which is not speed but perfected control, is never really easy to obtain.

Real difficulties, however, arise in the third octave of the upper register. Here one uses harmonies, opening up the keys and using various series of combinations. Perhaps the best that can be done here, in long-range general discussion, is to make the student aware of the pitfalls of these more difficult fingerings.

The flutist's blowing controls his tone as the violinist's bow controls string tone. For the flutist, tone and blowing depend on breath control. When the student has progressed to the point where he is ready for solo passages, he does well to take voice lessons from a good vocal teacher. He needn't have "a voice," and he needn't sing—he simply needs to learn how. I did, and profited greatly from mastering the *bel canto* method of drawing breath, supporting it diaphragmatically and budgeting its release. The trick in blowing is to breathe noiselessly, thus avoiding the gasping sound that can ruin flute tone. Good breath support helps enormously.

The singer early learns to avoid the escape of unvocalized air. The flutist works on the principle that a certain amount of his intake of air is bound to be lost. This is not a mistake—it results naturally, from the structure of the instrument and the position in which it is held (close to the lips but not touching them). Thus, the flutist's blowing problem is twofold: (a) he must not allow too much air to be wasted, and (b) he must get full tonal results from the amount which is used. Both these objectives are achieved by directing as much air as possible directly into the embouchure. The good flutist thinks in terms of a straight (*Continued on Page* 49)

WHITTEMORE AND LOWE, duo-pianists, caught in action by high-speed stroboscopic camera. Topnotch two-piano teams rely on balance, timing, coordination, exactly as do team performers in the world of sports. Note precision with which pianists' hands move in unison.

Athletes at the Keyboard

Pianists can improve their playing by utilizing at the keyboard basic techniques from the world of sports

By HENRY LEVINE

As told to Annabel Comfort

WHAT makes a pianist's hand go? In the final analysis, muscle. Teachers do well to emphasize relaxation; at the same time a completely relaxed arm would dangle limp at one's side. A certain amount of exertion is needed to lift our hands to the keyboard.

Pianists are in effect highly specialized athletes, with fingers rather than arms and shoulders developed to capacity. A brilliant octave passage played by Mr. Vladimir Horowitz, and a home run lofted over the left-field fence by Mr. Ted Williams, both require powerful wrists, lightning-fast reflexes, and great muscular energy, expended in slightly different directions.

There was an athletic club in the basement of the house in Boston where I lived as a boy. One day while I was practicing piano on the first floor, I felt the house shake. Investigating, I found the boys had set up a punching bag downstairs. As they punched it I was impressed by their skill and rhythm. I was clumsy when I first tried it, but with their instruction I soon caught the knack. An initial impulse of the arm started the bag vibrating rhythmically, and to keep the bag in motion the impulse had to be renewed periodically. When I went back to the piano, I applied my newly acquired physical knack and found it helped me to play fast octaves.

Instead of making detached arm motions for each octave, I noticed that with one impulse of the arm I could shake the hand into playing several octaves. By continually renewing this impulse, I could keep up a running octave passage without getting tired.

Suddenly I acquired a new interest in sports. I began to notice that all great performers in the sports world, like all great pianists, have an ease, a grace, a beauty of performance. They are poised and relaxed, but not too much so. Their confidence shows in their timing, their rhythm of action and their sureness of touch.

Among my piano pupils, I have had a number of athletes—a professional baseball player, an expert golfer, and several pupils skilled in football, basketball, tennis, swimming, running, boxing, rowing, bowling, ice hockey, billiards, or skating. In explaining piano techniques I have found it helpful to call upon each student's technical knowledge of his favorite sport.

MY GOLF STUDENT HAD STRESSED the importance of the back swing as a preparation for the downswing in hitting a golf ball. Accordingly, I suggested that he raise his arms freely before swinging them down to the piano keys. This relaxes the arm and provides a smooth arm swing. I asked him to apply to piano playing also the combination of elastic fingers, flexible wrists, and freedom of arm and body that as a good golfer he employs in swinging a golf club. To be sure, the keys are not clutched, but the resistance of the keys is felt in the fingers. As in golf, the wrist must be kept flexible, and the arm free to swing, to apply power.

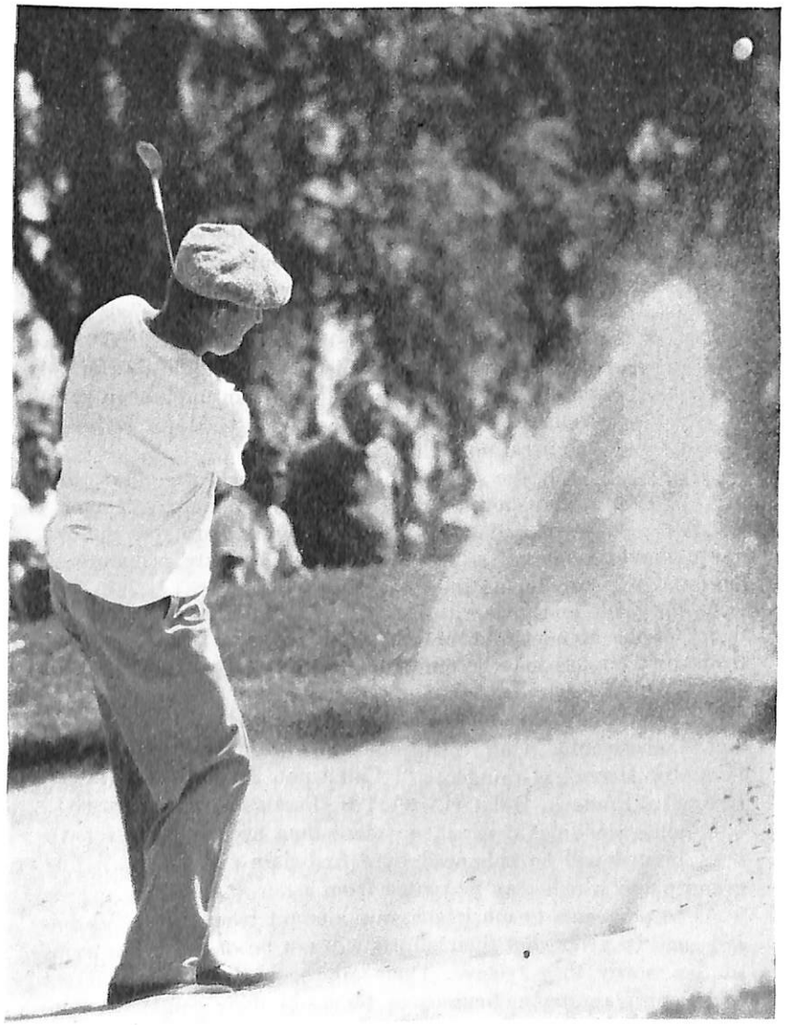
Similar advice helped the baseball player adjust himself freely to the piano. Like the golfer, the batter in holding his bat must develop the feel of elastic fingers, flexible wrists, and a free arm and body. He must have a free back swing in order to acquire a free forward swing. Unlike the golfer, who swings at a stationary ball, the batter has to swing at a moving ball. This develops accuracy in aiming, which may well be applied to problems at the keyboard.

WHILE THE BASEBALL PLAYER must exercise his marksmanship from the batter's box, my pupil who is an expert tennis player tells me that he romps all over the court in order to get into position to swing at the ball. Similarly, a pianist must maneuver fingers and arms across the keyboard to be directly over the correct notes.

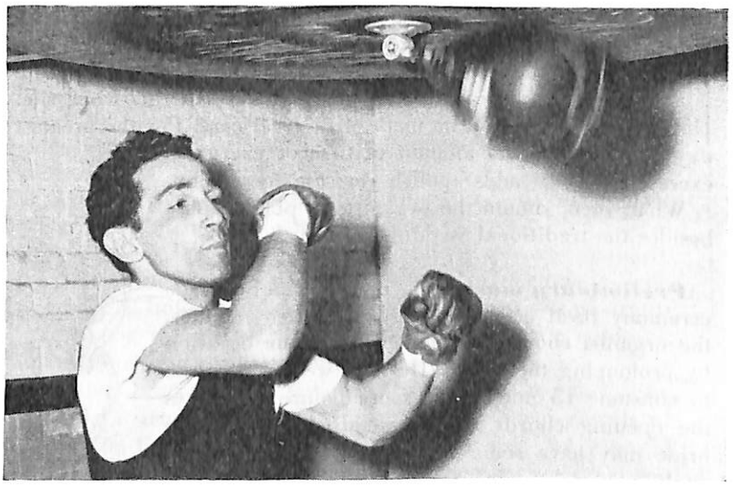
Another student who is skillful in boxing tells me he steps around the ring to get into position to hit. He says, "If you strike off balance you have neither power nor accuracy."

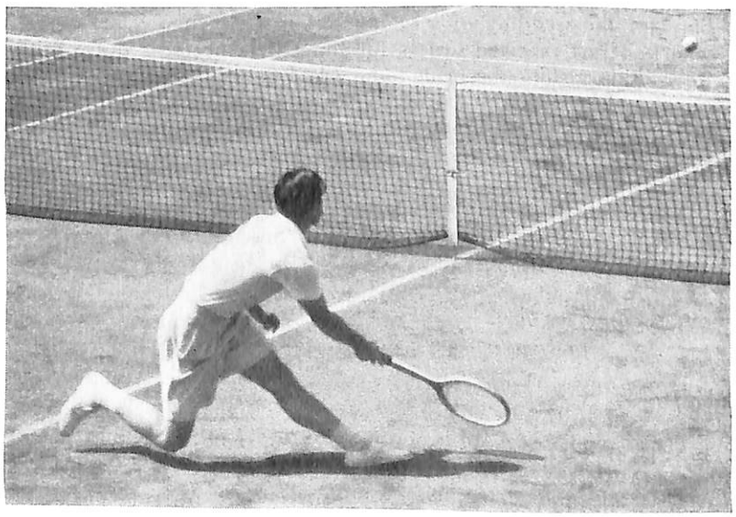
This art of getting into position before striking is one of the basic principles in piano playing, if you want to be sure to play the correct notes. The pianist must work out a plan to get the printed notes onto the keyboard—not in helter-skelter fashion, but with a feeling for moving from position to position.

Rapid non legato passages, as in Bach, are played with the same shivering motion of the arm as that used by the basketball player when he "dribbles" the ball swiftly over the floor. The pianist who wants soft tones from a Debussy composition may obtain them with the same lightness of arm with which an expert billiard player holds his cue. The pianist who wants great power and tone should swing his arm smoothly through the keys after the manner of a long-distance swimmer achieving speed and power from a smooth arm pull and steady arm and leg (*Continued on Page* 52)



GOLF, like piano playing, demands elastic fingers, flexible wrists, free arm and body. Pianists can adapt golf swing for added power.





BOXER and tennis-player can't hit when off balance. Pianists also must get into striking position before playing the notes.

What music is proper for a wedding? . . . . Should music accompany the entire ceremony? . . . . What payment should musicians expect for their services? . . . . How should the wedding march be played?

Here are some rules of

Wedding Etiquette

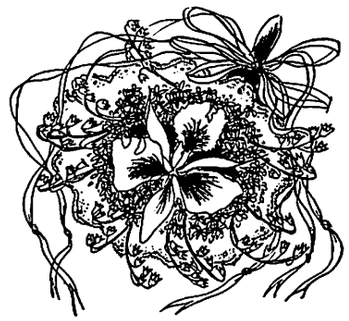
for the Organist

By ROBERT STEVENSON

IN HER BOOK of Etiquette, Emily Post tells the bride-to-be that she may select whatever wedding music she likes, so long as she includes the traditional music from "Lohengrin" and "A Midsummer Night's Dream." The musical portion of the wedding is then in the hands of the organist, and there is no chapter in the Book of Etiquette to guide him.

Though he remains in the background, the organist's playing is an important factor in the impressiveness of the marriage rite. His preparation should be made with great care. For the greatest day of a lifetime, no amount of time or energy is excessive if it adds polish to the ceremony.

What, then, should the organist, or pianist, play besides the traditional wedding marches?



Preliminary music . . . Because the marriage ceremony itself consumes only about ten minutes, the organist should add solemnity to the occasion by prolonging the music. He may well plan music to consume 15 minutes or more before he strikes the opening chords of the wedding march. The bride may have some favorite numbers in mind; or she may seek advice. She may even need guidance.

During the war one organist was called upon to play for the wedding of a young girl to a Marine who had just received orders for immediate overseas duty. With foreboding visions the bride-to-be asked the organist to play Massenet's "Elegie," Tchaikovsky's "Chanson Triste" and Bach's "Come, Sweet Death." She was tactfully prevailed upon to permit substitutions. Afterwards she expressed gratitude to the organist.

Instrumental numbers frequently requested include "Liebestraum," "Clair de Lune," Schubert's "Serenade." But these are not essentially organ pieces, and the bride may be taxing the organist unduly when she calls for Liszt's "Liebestraum." Liszt's own arrangement for organ of Arcadelt's "Ave Maria," for instance, would sound much more lovely.

Other instrumental numbers of gracious type, suitable for church weddings, include Tchaikovsky's "June" Barcarolle, Schumann's "Nachtstück" in F Major, Bizet's "Agnus Dei," "Mélodie," from Gluck's "Orpheus" (the one transcribed by Sgambati for piano), and Mendelssohn's "Nocturne" from the "Midsummer Night's Dream" music.

Vocal solos are usually selected from the following: "Because," "At Dawning," "I Love You Truly," "I Love Thee" (Grieg), "Oh Promise Me," "Ah, Sweet Mystery." In addition the vocalist may insert "The Lord's Prayer" in the ceremony itself, just before the minister's closing prayer.

Although the vocalist usually does not start singing until every member of the bridal party is present, vocal selections should be timed to end just before the announced hour of the wedding.

Choral music is seldom heard at a wedding, but nothing could be more beautiful than a simple-four-part rendition of the hymn with words by John Keble beginning: "The voice that breathed o'er Eden . . ." In some communities it is becoming customary to hold a service of Holy Communion for just the bride and groom. At such time a small choir may sing Mozart's "Ave Verum Corpus" (English translation: "Jesus, Word of God") or César Franck's "Panis Angelicus" (also available in English translation). In comparison with the total expense of a wedding, the cost of a small choir seems very minor and the effect more than ample repayment.

When the wedding party is complete and the bride ready, the organist should start the introduction to the "Lohengrin" march on the octave F with brilliant registration, following with "Here Comes the Bride."

While the bridesmaids and other attendants are marching down the aisle a full swell is appropriate. The great should be reserved for the moment the bride enters. As to tempo, even the most eminent organists vary on this point but current practice generally leans toward ♩=100. Few brides know how to walk up the aisle slowly, and if the organist is to complete a reasonable part of the "Lohengrin" March before the bride reaches the altar, he must play briskly. The organist should arrange with the bride at rehearsal that she remain behind the arras until the melody "Here Comes the Bride" begins the second time. If she starts down the aisle sooner she may trap the organist in the middle section of the march, the part in G Major, an unpleasant contretemps. And to transpose from G Major to B-flat requires more than a measure.

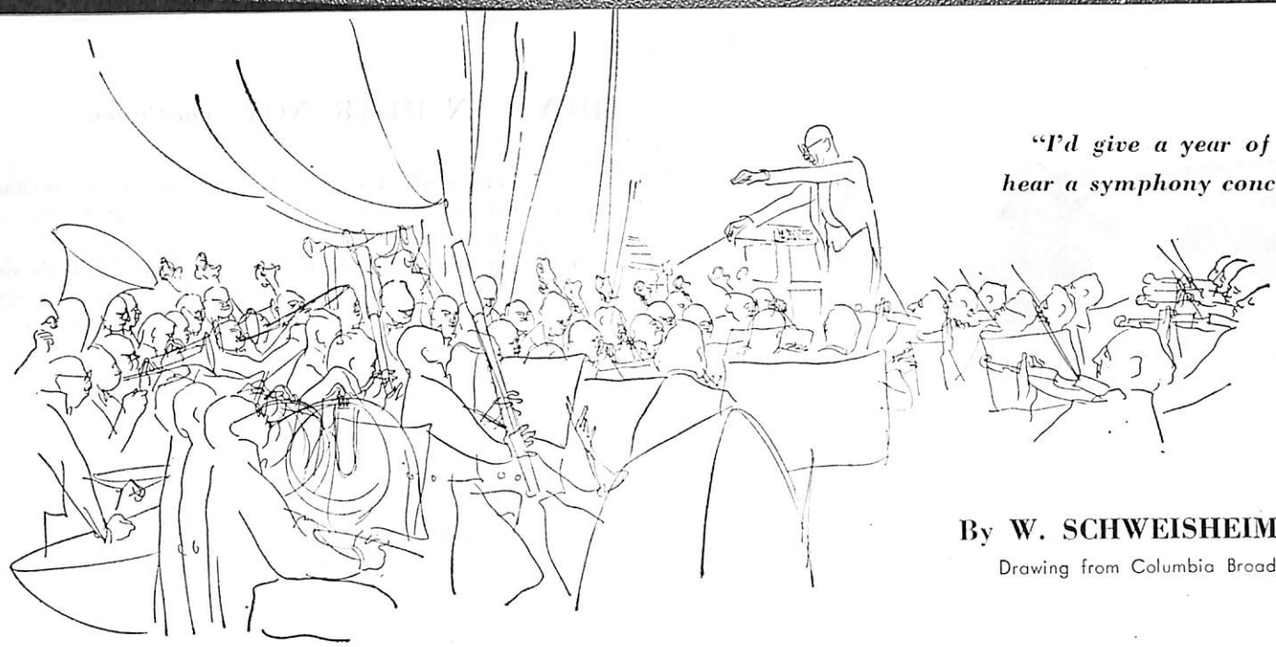
As the bride and groom reach the altar, the organ should fade. During the ceremony soft music is often desired—familiar hymns, perhaps. But no music should be heard as the bride and groom are pronounced man and wife, or during the final benediction.

As the bride and groom turn to leave the church, the principal theme of the Mendelssohn March usually begins. Usually the introductory triplets may be omitted.

A home wedding offers a proper setting for "Clair de Lune" and "Liebestraum." One recently included "Romance" (Sibelius), "Country Derry" (Grainger), "I Call Upon Thee, Lord" (Bach-Busoni), "Etude in D-flat (Liszt), "Si Oiseau J'Etais" (Henselt).

A home wedding to which no more than even 50 guests have been invited will be enhanced by a first-class pianist and a fine grand piano which may be rented from a music store.

As to payments to musicians, any amount from five to 50 dollars may be given, but their efforts will not be measured in terms of the money they receive. Their approach should be reverent and their planning meticulous as they add their contribution to the highest and holiest moment in human life.



"I'd give a year of my life to hear a symphony concert again!"

By W. SCHWEISHEIMER, M.D.

Drawing from Columbia Broadcasting System

DEAFNESS *comes hard to music-lovers, but*

THEY CAN HEAR NOW

IT IS ESTIMATED that at least 15 million people in the United States are "hard of hearing" or deaf. Of these, only 100,000 are totally deaf—that is, having lacked the sense of hearing from birth. Thus over 99 per cent of those afflicted come to know deafness after enjoying the benefits of hearing.

Deafness is a special tragedy for anyone who loves music. One musician with a severe impairment declared she would sacrifice a year of her life if she could again hear a symphony concert.

Beethoven's deafness resulted in his "Heiligenstadt Testament," a touching document in which he declared that his "whole life had been poisoned" by his affliction. Friedrich Smetana was so depressed by his deafness that he would sit for hours dwelling on his misfortune.

In his later years Smetana was tormented by hearing a sustained high note. He has illustrated this graphically in his E minor string quartet. "From My Life," in which the shrill note, played by the first violin in the quartet's final movement, symbolizes the interruption of his musical career.

Both Smetana and Beethoven were brought to despair by the incessant buzzing, humming and ringing in the ears (tinnitus) which often accompanies deafness. From the record of Smetana's symptoms, it is highly probable that in his case the acoustic nerves were affected. His malady thus was nerve deafness rather than conduction deafness.

These two kinds of deafness are best explained in relation to the normal hearing process. The eardrum is a highly elastic membrane at the end of the auditory canal. It separates the external and middle ear. It is in the eardrum that the miraculous machinery of hearing operates.

In the middle ear is a chain of three tiny bones known as hammer, anvil, and stirrup, which serve to transmit vibrations from the eardrum to the auditory nerve and its many branches. Channels and chambers of the auditory nerve are filled with a clear, watery fluid which surrounds the nerve cells. Every movement of the fluid has an effect on the nerve cells, of which there are 25,000 to 30,000 in each ear.

Thus in the normal hearing process, sound waves (1) vibrate the eardrum, which (2) sets in motion the chain of auditory ossicles, bonelike masses in the middle ear, which (3) heighten the pressure of liquid in the inner ear, thereby (4) stimulating the cells of the auditory nerve, and (5) transmitting an impulse to the brain, therefore completing the auditory cycle.

Whenever this process is interrupted, total or partial deafness may occur.

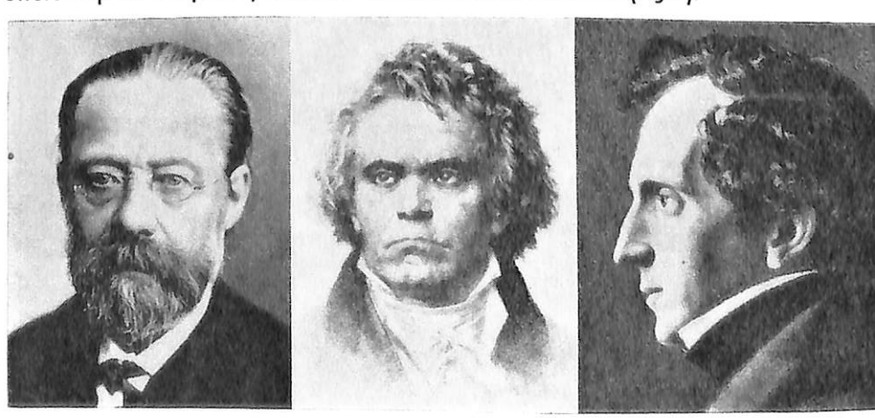
Nerve deafness is caused by pathological changes in the nerve fibers or sensory cells of the acoustic nerve in the inner ear. This is often the result of infectious diseases like scarlet fever, grippe or meningitis. The hearing nerve appears to be highly sensitive to faulty metabolism, diabetes, gout, arteriosclerosis and blood diseases.

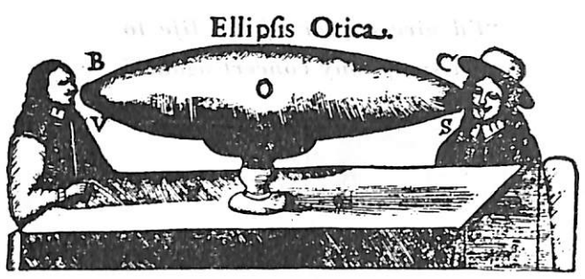
The simple process of aging also affects the nerve, as does excessive use of nicotine, alcohol, and narcotics.

The fine cells of the auditory nerve can be affected similarly by continuous unremitting noise, like that of a pneumatic drill. I often wonder how, in this modern age, the hearing apparatus can endure the torrents of noise from drills, riveters, subways, trains, automobiles, and now the thunder of airplanes.

Conduction deafness, on the other hand, may be caused by plugging the external canal of the ear, restricting movements of the inner ear. Conduction deafness occurs between the external canal and the nerve. The impact of wax in the external canal can cause deafness. Removal can bring (*Continued on next Page*)

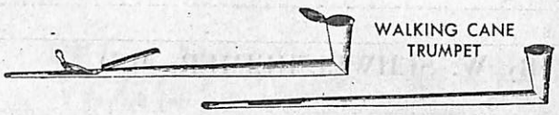
Smetana (left) and Beethoven (center), suffering nerve deafness, could have been helped by modern hearing aids. Modern medicine offers help for temporary deafness which struck Mendelssohn (right).





17TH CENTURY HEARING AID

DIPPER TRUMPET



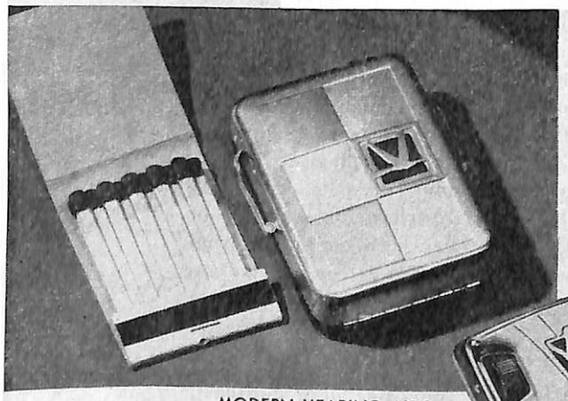
WALKING CANE TRUMPET

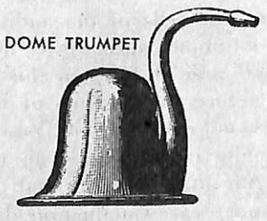
CORRUGATED EAR TRUMPET

LONG JAPANNED EAR TRUMPET

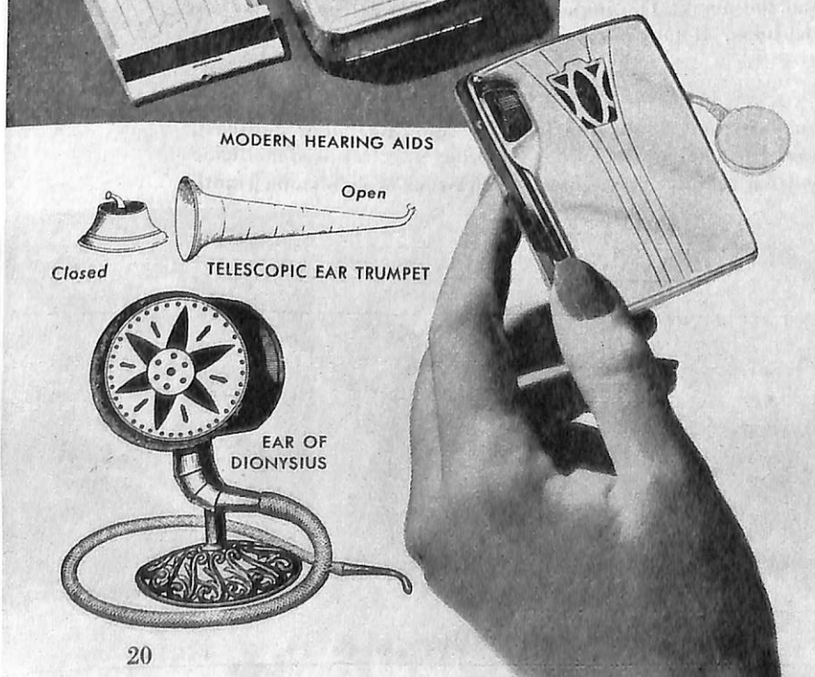
MARTINEAU HEARING HORN

CURRIER'S DUPLEX CONVERSATION TUBE





DOME TRUMPET



MODERN HEARING AIDS

TELESCOPIC EAR TRUMPET

EAR OF DIONYSIUS

THEY CAN HEAR NOW *continued*

a "miraculous" cure. A catarrhal inflammation in the channel of the inner ear also causes deafness. Or an injury to the eardrum may have the same effect.

Luckily, in our time, the habit of boxing children's ears has disappeared. Many a child has suffered through such hasty discipline. A box on the ear from an angry baggage-master was the origin of Edison's deafness.

One form of impaired hearing, known as otosclerosis, is commoner than most people think. In otosclerosis the interruption of sound conduction occurs in the auditory ossicles. They are prevented from moving freely, as they should—a condition similar to arthritis in the joints.

When "fenestration," an operation which opens a tiny window through part of the bony structure of the ear, was first described in medical journals, a well-known violinist asked my advice on this method of treatment. His hearing was becoming steadily worse. Therapy had proved unsuccessful. He was anxious to have the fenestration operation performed on his left ear.

I knew the history of his case, and was obliged to tell him that fenestration would not help. He was suffering from an ailment of the acoustic nerve, and no good could result from a surgical operation.

In Beethoven's case a fenestration operation likewise would have been to no avail. Beethoven suffered from a degeneration of the acoustic nerve caused by severe typhoid fever in his early years. Even today there is no treatment available which would have cured his affliction.

Felix Mendelssohn suffered from temporary deafness. He wrote in January 1838 from Leipzig: "I am suffering, as I did four years ago, from complete deafness in one ear, with occasional pains in the head and neck, etc. The disability in the ear continues without interruption, and I have to conduct and play in spite of it. I have kept to my room for a fortnight. You may imagine my agony, not being able properly to hear either the orchestra or my own playing on the piano! Last time it went off after six weeks, and God grant that it may do the same this time, but though I summon up all my courage, I cannot quite help being anxious as, till now, in spite of all remedies, there is no change, and often I do not even hear people speaking in the room."

Mendelssohn's temporary deafness could have been quickly and decidedly improved by inflating the Eustachian tubes. This method of treatment, however, was not known in his time. It was invented in 1863 by the Viennese otologist, Adam Politzen. His technique of forcing air through the nostrils of a patient at the moment of swallowing water or otherwise closing part of the inner throat, is still in use. In its up-to-date modifications it is an excellent way to cure temporary deafness. There have been a few people for whom deafness did not represent stark tragedy. Edison, for example, enjoyed his inner silence, since it helped his concentration. A famous patron of chamber music, whose musical tastes were conservative, weathered the heavy going of dissonant modern quartets by removing her hearing aid.

But for most musicians, unimpaired hearing is a condition of musical enjoyment. Those whose deafness cannot be helped by surgery or therapy have recourse to mechanical aids.

Most primitive of hearing devices is the hand cupped behind the ear, to amplify sound waves reaching the auditory canal. Old-fashioned ear trumpets used the same principle.

The modern electronic aid is a miniature personal public address system. There are two kinds in general use—the individual vacuum-tube instrument, and a group (*Continued on Page* 58)

←

Today the hard of hearing may participate readily in any conversation. Modern hearing aids, like the rectangular ones shown at left, no larger than a match case, are not as conspicuous as the "ellipsis otica" of the 17th century (upper left) or the other contrivances shown from the late 19th century.

Advice from Jussi Bjoerling . . .

The Metropolitan's Swedish tenor presents a professional answer for

Your Vocal Problem

JUSSI BJOERLING was born in Stora Tuna Dalarna, Sweden. As a boy of nine he toured the United States, singing in the Bjoerling Quartet with his father and two brothers. He made his debut in Stockholm at 18, singing Don Ottavio in "Don Giovanni." He made his debut at the Metropolitan in November, 1938, singing Rodolfo in "La Boheme."

Bjoerling's wife is Anna Lisa Berg, a well-known Swedish soprano. This season the Bjoerlings made their first joint recital appearance in this country. With their two sons, they spend winters in New York, summers in Sweden.

Our readers want to know:

• *Our 17-year-old son has a baritone voice of pleasing quality, well under control and of fair range for his age. However, he has trouble getting on pitch and keeping it. He is all right when he sings with piano accompaniment, but in his high school choir he flats and sharps without realizing it. What would cause this trouble, and what can be done to correct it?*

—Mrs. E. A. H., North Dakota

YOUR SON OBVIOUSLY is too young to be singing seriously and he needs ear training. Solfeggio, or sight reading and practice on semi-tones, is a necessity. I think, without having heard the boy, that he probably lacks good breath support. He is forcing the breath when he sharps and has not enough breath when he flats. Breathing and the knowledge of how to use the breath are the basic fundamentals of all good singing.

• *Are the following factors detrimental to the strength and endurance of a good voice: tobacco, alcohol, late hours, lack of physical exercise?* *—S. R., New Mexico*

NONE OF THE ISSUES presented are good for a voice. There are numerous cases of fine singers who over-indulged in tobacco, such as Jean De Reszke and Caruso, and while smoking did not seem to hinder them it certainly did not help them. Alcohol is even worse since it can harden and destroy tissues even more rapidly than smoking. Late hours, I suppose, means lack of sleep. Since singing is primarily a physical effort, lack of sleep means a lowered resistance and an inability to support tones throughout a performance. Exercise, to some degree, should be a necessity for a singer. Speaking in generalities, it boils down to the basic principle of moderation in all these habits.

• *I am 16, and would like very much to begin singing lessons. How does one select a good vocal teacher? I know it is not good to sing until you become hoarse, and that if you let your voice flow without effort, you will not become hoarse. Can you explain the sensations of relaxed tone? Or can this be learned only through vocal lessons? Does sinusitis harm vocal quality?*

—A. E., Minnesota

SELECTION OF A GOOD vocal teacher for a 16-year-old is usually a hit-and-miss situation. If your teacher seems to follow natural laws and does not resort to props for you in attaining certain notes or tones, that is one thing in his or her favor. Usually at the end of two months' lessons you can have a good idea of whether you are improving or not. A relaxed tone can only be felt with perfect breath control. Sinus trouble can affect the quality of a tone by making it too nasal and making the resonance cavities close, so that the singer instinctively pushes the breath for resonance. This can distort tone and quality.

• *Will you explain the "registers" of a voice? When a good singer diminishes tone from full-voice to half-voice, the sound decreases until it is barely audible. What is the difference between this half-voice and falsetto? Is it possible to develop the falsetto as an integral part of the voice?*

W. S. B., Ohio

I AM OF THE OPINION that no voice has registers. Once a singer begins to believe in registers he makes trouble for himself by looking for weaknesses. There should never be a break in the scale; it should be even from top to bottom of a two octave range. Falsetto in Italian means false tone. The difference between a falsetto and a pianissimo is that the first shows more escape of breath and lacks the overtone and floating quality of the pianissimo. I am not one of those who believe that a falsetto should be acquired or is a necessity in developing or using a voice. A piano or mezzo-voice yes, a falsetto never.

• *I am 19 and have recently started my first vocal lessons. I have discovered that as I sing up the scale, on any vowel, my throat has a tendency to tighten. In such a condition I cannot sing a free note. My vocal teacher has not succeeded in helping me. What should I do?*

W. S., Alberta, Canada

MY ONLY SUGGESTION is to change your vocal teacher. Without actually hearing you I cannot suggest the trouble but it is obvious that you are singing incorrectly now, and if your teacher cannot aid you, you will have to find someone else who can give you the help you need.

Jussi Bjoerling (below) in costume for role of Duke of Mantua in Verdi's "Rigoletto"

Some points to remember

When Choosing a Piccolo

By LAURENCE TAYLOR

Do you know . . .

- Whether playing the piccolo will harm your flute tone?
- What to guard against in piccolo practice exercises?
- The advantages of knowing how to play the piccolo?
- The do's and don'ts of vibrato?

LAST MONTH in this space I discussed five questions which I had been asked frequently during my years as piccolo-player with the San Antonio Symphony.

Students and directors who came backstage were all curious to know about the merits of wood vs. silver piccolos; piccolos with silver headjoints; the merits of conical bore and cylinder bore; how to tell the two apart; and whether to choose a piccolo in C or D-flat.

For my opinion on these matters, readers are referred to the May ETUDE. The discussion continues here with questions which cropped up equally often. Here they are:

Question 6: *My band director wants me to play piccolo. Will this harm my tone quality on the flute?*

THIS QUESTION seems to have haunted all flute players at one time or another. My answer is that it depends mostly on how you practice! If you are going to play piccolo you must keep up your daily practice on the flute. Don't abandon one instrument in favor of the other; instead, divide your daily practice between flute and piccolo. Many players complain of a feeling of strangeness in shifting back and forth between the two instruments. The way to overcome this feeling is by practicing shifting within your practice period at home. Play ten minutes on flute, then ten minutes on piccolo. After that, five minutes on one, five minutes on the other . . . then a certain brief passage on one instrument; lay it down and play the same passage immediately on the other! Do this until you feel at home with either instrument.

Many professionals have the inherent fear of "spoiling" their flute embouchure by playing the piccolo. To these I should like to cite some of our top-ranking players in the flute field. For one, we have John Wummer, solo flutist of the New York Philharmonic Symphony. Occupying one of the most prominent solo flute chairs in the country, Wummer is known as an excellent piccolo player, never hesitates to play piccolo on radio engagements during Symphony season.

Another good example is Harold Bennett, solo flutist of the Metropolitan Opera Orchestra, who occupies another of our country's important flute chairs. Before coming to the "Met" several years ago as a solo flutist, Bennett played solo piccolo in the Philadelphia Orchestra and was then considered by many as one of the best piccolo players in the country. Another example is that of William Heim, third flutist of the New York Philharmonic; he shifts from flute to alto flute to piccolo and excels upon all three of them!

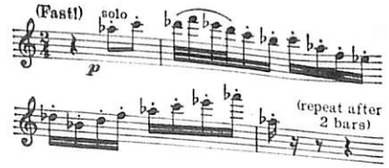
Question 7: *What exercises should I practice on my piccolo?*

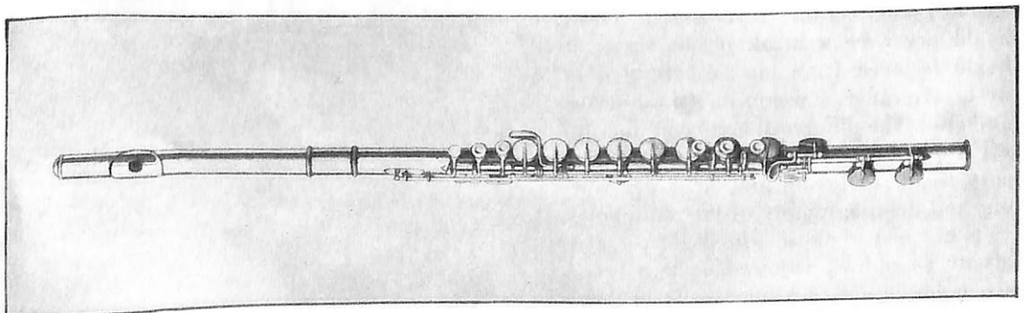
A GOOD MANY of the exercises which we have already mastered on the flute will prove excellent for piccolo. Moreover, the very fact of playing the same studies on both instruments will do much to bring the two instruments closer together. I would recommend the following exercises for piccolo: Almost all the numbers in the Berbiguier "Eighteen Exercises or Etudes for the Flute," and Joachim Andersen's Op. 41 book of studies; also Nos. 1, 4, 6, 7, and 12 in Book II of Ernesto Koehler's Op. 33, "Twelve Medium Difficult Exercises."

The occasional low C and C-sharp which one will meet throughout the above studies, keys for which do not exist on the piccolo, can either be played an octave higher or omitted altogether. One of our American manufacturers has recently constructed a piccolo having low C and C-sharp keys; however, these tones are extremely weak and unless they can be improved tremendously, I doubt very much that this innovation will become general practice in piccolo construction.

In selecting studies and exercises for piccolo, whether from the books listed above or from other flute study material, I would suggest the following general warnings:

1. Don't practice sustained-tone exercises in the low register, inasmuch as the low octave on the piccolo blows easily enough and no particular embouchure-strengthening is to be derived from this sort of practice.
2. Don't play too much in the extreme high register, as this has a weakening effect on the lips; high G or even F above the staff are high enough for daily practice.
3. Don't play piccolo for too long a period without resting; break excessively long exercises into two or three sections.

Among the most valuable items for practice are the important solo passages from standard orchestra and band literature. For example, no exercise or study can possibly prepare you for the tricky little piccolo passage in the Scherzo from Tchaikovsky's Fourth Symphony. (See cut.)

There are various books of "difficult passages" published for flute. There is almost nothing in that line published for piccolo. There, I strongly (*Continued on Page 56*)



One prominent flutist shifts from flute to alto flute to piccolo, excels on all. So it can be done even though the instruments differ. Alto flute (above): 32¼ inches. Piccolo: 12¼.

Tenor or baritone, soprano or alto?

The answer must be determined by more than range alone

How to Classify Voices

By JOHN FINLEY WILLIAMSON

SOMETIMES I THINK there is no subject more difficult for the teacher of singing and for the choir conductor than the classification of voices. In this article, we shall classify voices by quality, range and lift. Vocal quality and range are familiar aspects of singing. I believe, however, the lift is not as generally understood.

Before discussing the lift, let us reflect how voices are usually classified. Too many young people start singing the wrong part because their fathers or mothers sang that part before them and they wish to make the children over into vocal images of themselves. I remember the day when a father who had been a good singer brought his son to apply for entrance to our college. He told us that the son must sing tenor because that was the part both he and his father had sung. The son was well on the road to completing his medical training and did not want to go to a school of music. Above all else he did not want to become a tenor because his voice was certainly baritone. The only possible decision was that he return to medical school.

False idealization so often influences young singers. We are all deeply moved when we hear some great artist. But the young singer, after such an experience, decides that he wants to sing exactly like that artist. He attempts to sing the same part and tries to model his voice from the phonograph records of that artist. An imitation is always an imitation. Since we cannot hear our own voices, we must be willing to trust the judgment of those who can hear with discriminating ears. Such persons classify voices by the quality of the voice, by the range of the voice and by what the old Italian masters called "registers" or "breaks."

SOME VOICES CAN BE immediately classified by their quality or timbre. Such are the exceptions, however. Most of us are not so fortunate and must work to achieve naturalness in our voices.

Many women who think they are sopranos are certain they are first sopranos. In one day I heard over 300 young singers from one state who were members of their all-state choir. I took a day to make sure each singer was singing the right part. I heard one beautiful young voice trying to sing first soprano when she had a glorious dramatic soprano voice, but of course it had not yet matured. I placed her in the first alto part. That afternoon both the father and mother were waiting to see me. "My daughter has a 'coloratura' voice. You must put her in the first soprano section, because that is the best section."

Coloratura voices are rare as first sopranos. The truth is that sopranos wish to sing first soprano either because they cannot read music, or because vanity makes them feel that the word first is more important than the word second. Personally I believe that the soprano sections of our American choirs produce the most unpleasant sounds and are usually the weakest sections.

BASSES AND CONTRALTOS also try to change the timbre of their voices so that they may be impressive with their bass and contralto quality. The result is in almost all cases a sad, lugubrious quality that keeps these sections almost always out of tune. The tenor has his own vanity, and so he tries to sing with what may be termed a "necktie" quality, singing as if someone were trying to choke him to death with his necktie.

The quality the average choir singer uses can give us much insight as to the correct classification of his voice. The recognition of quality is part of voice classification but not the whole.

Using range alone to classify voices is also dangerous. A pure coloratura voice will often have good low tones. If in her early youth the coloratura has been able to read music well, she is too often placed in the alto section. Likewise a pure contralto voice will also have a good high voice, but if she can't read music she will in all probability be found in the first soprano section.

It is a well-known fact that the great tenor Caruso and the great baritone Scotti had almost identical ranges. Caruso's low F was as good as Scotti's low F. Scotti's high C was as good as Caruso's high C. Night after night these two great artists sang together in the Metropolitan Opera House, each one singing the majority of the time in the part that was for him the most comfortable range of his voice.

They knew they were right. They knew where their lifts were—not because of the range of their voices. Knowing the range helps, but it is not the final consideration. We can only classify voices accurately, (1) when we decide whether the quality is absolutely natural, or affected; (2) when we concede that the range in most voices is rather wide and does not tell us too much about classification; and (3) when we learn to recognize the lift in the voice.

HERBERT WITHERSPOON, a student of the elder Lamperti, graduated from Yale University, having had there a particular interest in psychology. When he finished college he found his real place in life in singing. He became one of the Metropolitan's great bassos and later the General Manager of the Metropolitan Opera Company. When he started teaching singing his studies in psychology convinced him that the words "register" and "break" were not constructively correct. So it was he who first used the word "lift." He used this word because he felt that it most adequately described what should happen in the individual's thinking at the place in the voice where the break or change in register seemed to be. He first advanced the idea that the use of the knowledge of lifts with the knowledge of quality and the knowledge of range of the individual voice gave absolute certainty in classifying the individual voice.

THE LIFT is a place in the range of the voice where it is necessary to use less breath. The lift is the place where the voice becomes easier to produce, and where the singer senses a spontaneous buoyancy in ascending scales. At this place the singer can find correct and natural pronunciation through his own mental activity. The realization that the lift exists helps the singer to know that tones that are mistakenly called high tones are more easily produced than the so-called low tones.

The study of acoustics proves to us that fast vibrations are created with less effort than slow vibrations. The keys in the treble part of the piano require less pressure to produce the sound from the strings than do the keys in the lower or bass part of the piano. The violinist uses less physical activity in playing than does a double bass player. The same is true in singing. The coloratura soprano uses much less physical strength when singing than does the basso profundo. In over 28 years of touring with the Westminster Choir, rarely have any of my first sopranos fainted, but I always have to watch my second basses. This seems strange when one realizes that great basses are usually giants and coloratura sopranos are usually (*Continued on Page 51*)

How to Play Octaves in Tune

The only "trick" is to practice octaves slowly, carefully and consistently

By HAROLD BERKLEY

• *I am 15 years old and have been taking violin lessons six years. I am not studying now as my father can't afford it. My big problem is that I cannot play octaves well. When I go into the third position or up higher they go out of tune. I have worked a lot on the octave studies in Kruetzer and the last one in Kayser, but they don't seem to improve. Can you give me some good advice? Is there a special trick to playing octaves?* —*F. R. H., Illinois*

There is no "special trick." Learning to play octaves well is a matter of practice.

It may well be that you have not practiced your octaves slowly enough. You know, I am sure, that intervals get gradually narrower as one ascends the fingerboard and gradually wider as one descends. In the playing of octaves, the first and fourth fingers have to adjust themselves to these slight changes. This adjusting must finally be made automatically, but it cannot be made so at first. In the earlier stages of study, octaves must be played with careful deliberation, so that each finger may feel the distance it has to move. This does not mean that the fingers should move separately; they should move together and as a team, though the fourth finger must move a fractionally smaller distance than the first.

This brings up an important point. Most of the easier octave studies are written as broken octaves, but it is not the best way to study them. Good results are obtained more quickly if such studies are practiced with the octaves unbroken. This method trains the two fingers to work as a unit, and furthermore gives the player time—if he is practicing slowly enough—to hear which note of the interval is too sharp or too flat. But bear this point in mind: it does you no good to adjust a faulty octave and then go ahead. You must go back and make the shift correctly. If it is not right the second time, then you should make it over and over again until you have played it accurately several times.

Another thought occurs to me: possibly you allow the left hand to stiffen when you play octaves. If so, the fourth finger will not be flexible enough to change its distance from the first finger as you shift up or down. The upper note will usually be too high when you ascend and too low when you come down. Try playing with a lighter finger-grip for a week or two. Grip from the knuckles of the hand only, and not from the entire hand. You will soon find out if this helps. When your fingers are doing their job accurately, the finger pressure can be increased.

It might be a good idea to put aside Kreutzer and Kayser for the time being, and work on the octave exercises in Sevcik's Preparatory Double-Stops, Op. 9. The earlier exercises are quite easy, but they become progressively more difficult.

The playing of octaves calls for no special talent. To perfect them, it is necessary only to practice consistently, with careful ear.

• *I very often have difficulty sustaining a long soft note high up on the E-string. For example, the last E-flat in the Sarasate version of the E-flat Nocturne of Chopin. My bow does not tremble, but the tone breaks as I get near the point, or else disappears completely. Can you tell me what I am doing wrong?* —*C. J. Oregon*

Without hearing you play it is difficult for me to say what is wrong, but my guess is that the trouble lies in the tilt of the bow stick. Very probably you are letting the stick tilt more and more away from the bridge as you approach the point, at the same time allowing the right hand to droop down from the wrist.

Trying to obtain a pianissimo tone in this way is quite usual, but it is not sound technique, for luck enters into things a great deal more than it should.

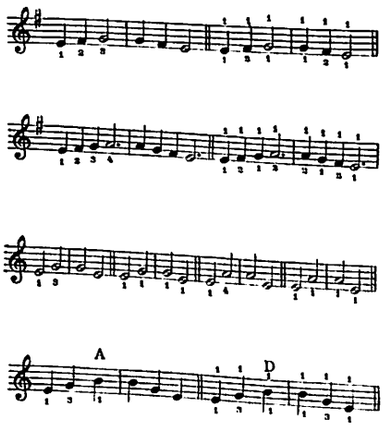
A much more certain method is to drop the right wrist very gradually as the stroke is drawn, so that when you reach the point, the wrist is still level with the frog of the bow and not above it. This has the desirable tendency to tilt the stick slightly *towards* you, a tendency that should be encouraged by rolling the stick very gently between the thumb and fingers. For a sustained high note, the bow should be drawn close to the bridge, and the stick tilted a little towards the player for the last six inches of the stroke. There will be small likelihood that a tone so drawn will either break or fail. Moreover, the diminuendo can be easily and finely controlled.

• *I am wondering how soon a pupil can be taught shifting. When I was a student I was kept in the first position for three years before going to the third. I have been giving my pupils two years of first position, but I wonder if all this preparation is necessary. Could shifting to the third position be brought in earlier?* —*Miss C. F., New York*

Your instinct is quite right—shifting can and often should be introduced much earlier.

It is a question of ear. The better the ear, the sooner the pupil can be allowed to shift. A gifted student can be taught shifting as soon as he can play in tune in the first position with all four fingers. Provided, that is, that his hand position is sound. And he does not need to be confined to the third position.

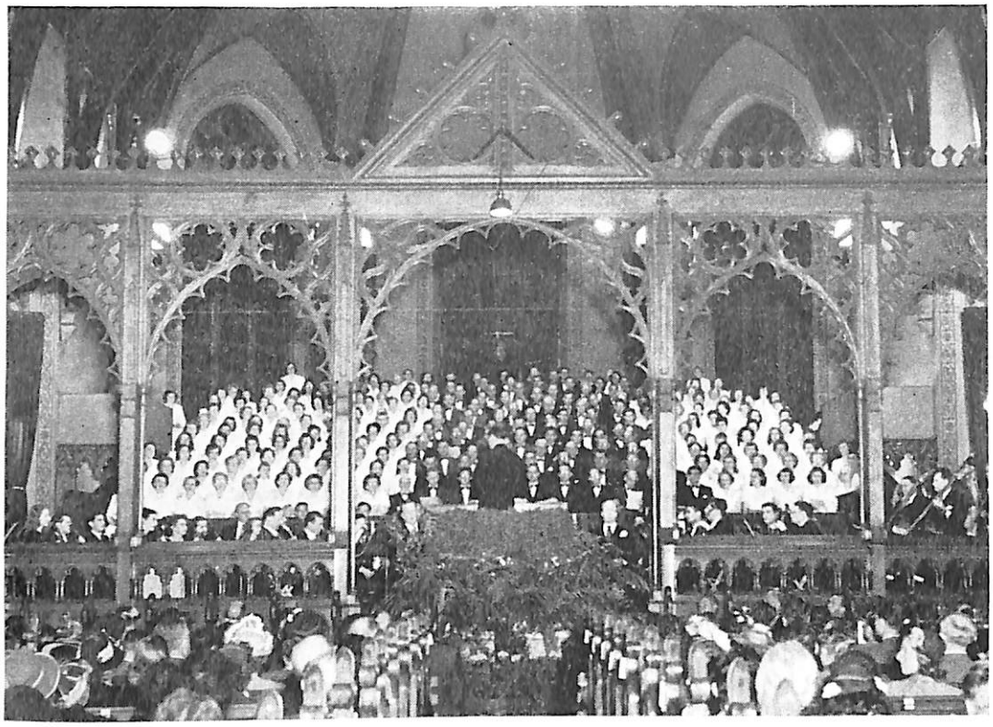
As soon as your pupil is ready, give him exercises such as the following:



With these as a beginning, you can easily invent other and more complicated exercises. You should also re-finger some of his easier first-position pieces so that he can use them in the third position.

I have given only first-finger shifts, but the pupil should have similar exercises for the second, third, and fourth fingers. Fourth-finger shifts are particularly valuable, for they will quickly strengthen that weak finger.

When a pupil is learning to shift to the fifth position, it is particularly important to watch the shaping of his hand; the hand should be sufficiently around the shoulder of the violin so that the fourth finger can be placed on the string without undue effort.



The Bach Festival Choir of Bethlehem, Pennsylvania, under the direction of Ifor Jones, will be one of the attractions scheduled during June 19-23 for the AGO Convention in Boston.

The A.G.O. Assembles

Its biennial convention in Boston offers a crowded calendar of stimulating events

By ALEXANDER McCURDY

AN EVENT OF INTEREST to all U. S. organists will be the National Biennial Convention of the American Guild of Organists scheduled to take place in Boston on the 19th to 23rd of this month.

For the benefit of organists from all parts of the country, the convention will offer a survey of latest developments in the field. All sorts of new instruments will be demonstrated by leading organists. There will be electric organs, electronic organs, and pipe organs ranging in size from one or two stops to monster installations with more than a hundred.

The lineup of convention events will keep delegates on the move. Fred Waring will conduct a "choral workshop," revealing tricks of the trade which he uses for his famous glee club. The Boston "Pops" Orchestra will present an "AGO Night," with Arthur Fiedler conducting and E. Power Biggs as soloist. Dr. A. T. Davison will discuss "The Choir of the Future." There will be a Bach Festival by the Bethlehem Choir, Ifor Jones conducting; a service of Gregorian music, by Everett Titcomb and the Schola Cantorum; Stravinsky's Mass, performed by the St. Cecelia Society, and the Schoenberg Organ Variations.

There will be solo and duet recitals by many AGO members, including Virgil Fox, Dr. Fritz Heitmann, Catherine Crozier, Harold Friedell, Arthur Poister, Robert Owen, Fenner Douglass, Lawrence Moe, Mary Crowley Vivian, and this writer.

Altogether the event promises to be both diverting and a worthwhile exchange of ideas, in keeping with the nature and purpose of the American Guild of Organists.

IN ITS MORE THAN 50 years of existence, the AGO has made many practical contributions to American musical life. Most noteworthy is the marked improvement it has brought about in standards of organ playing and choral conducting.

Model services have been presented in many parts of the country; festival services have been performed by combined choirs, sometimes with orchestra; recitals have been played by resident organists and visitors, including many foreign virtuosi. Lectures and round-table discussions have been arranged by AGO headquarters and chapter committees.

Examinations for certificates are the most important work of the Guild. Standards are high, and demand careful preparation. The highest Guild examination, that for a Fellowship, is one of the most comprehensive given in any branch of music. Its successful completion is a mark of achievement. To date, 338 organists have passed the Fellowship examinations, 1,045 those for Associateship, and 49 those for Choirmaster.

The overall result of the Guild examinations has been an impressive advance by members in all-around musicianship, particularly in the field of music theory, so necessary to the efficient organist and choirmaster.

The Guild also has done notable work in the standardizing of organ consoles. Organ builders have conferred with Guild committees, whose practical suggestions have resulted in many improvements. When instruments are "built to AGO specifications," builders now point out the fact with pride.

THROUGHOUT its half-century of existence, the Guild has striven for a better understanding between clergy, organists and laymen—essential in achieving a worshipful and artistic church service. The Guild's own position was made clear in a declaration, issued on April 13, 1896:

"We believe that the office of music in Christian Worship is a Sacred Oblation before the Most High.

"We believe that they who are set as Choirmasters and as Organists in the House of God ought themselves to be persons of devout conduct, teaching the ways of earnestness to the Choirs committed to their charge.

"We believe that the unity of purpose and fellowship of life between Ministers and Choirs should be everywhere established and maintained.

"We believe that at all times and in all places it is meet, right, and our bounden duty to work and to pray for the advancement of Christian Worship in the holy gifts of strength and nobleness; to the end that the Church may be purged of her blemishes, that the minds of men may be instructed, that the honor of God's House may be guarded in our time and in the time to come.

"Wherefore we do give ourselves with reverence and humility to these endeavors, offering up our works in the Name of Him, without Whom nothing is strong, nothing is holy. *Amen.*"

This non-profit organization is an example of what can be achieved by the devoted labor of serious artists.

"Ride — hitchhike — fly — come by pogo stick," reads an engaging announcement by the Guild, "to the 20th National AGO Convention; Boston, June 19-23, 1950." After all, the announcement adds, "Bach *walked* 200 miles to hear Buxtehude!"

A MASTER LESSON BY GUY MAIER

CHOPIN:
Waltz in A-Flat Major, Op. 69, No. 1

MUSICIANS CRINGE whenever someone tacks a spurious title to a masterpiece; but the public dotes on such sentimental labels. On the manuscript of his Sonata Opus 27, No. 2, Beethoven wrote "*Quasi Una Fantasia.*" Audiences know it only as the "Moonlight" Sonata. Does anyone ever refer to his Sonata in F Minor, Opus 57? Of course not; it's the "Appassionata." Chopin's whirling little D-flat Waltz is doomed to live forever as the "Minute" Waltz, which would be appropriate enough if the public pronounced it *my-newt.* Even the title of Chopin's Fantaisie-Impromptu was concocted by a publisher with an eye to sales.

I have often wondered why Chopin's intriguing little Waltz in A-flat, Opus 69, No. 1, escaped a label, for it offers ample justification for a romantic title. The simplest waltz of all, it is an ideal assignment for students after a few of the short, easy preludes. Its forlorn, descending chromatics portray perfectly the composer's aching heart when he wrote it as a Farewell to the only woman he ever wanted to marry—Maria Wodzinska, lovely young daughter of a noble and influential Polish family. When he was 18, Frederic gave lessons in Warsaw to little Maria, then a pretty dark-eyed child. He did not set eyes on her again until many years later when he spent a week in Dresden visiting her parents, Count and Countess Wodzinski. The moment he saw her Frederic was dazzled by her charm, for Maria was transformed into a beautiful young lady, mature beyond her years, a good singer, pianist, excellent painter and fine linguist. Chopin was so captivated that he forgot everyone else in Dresden. During these days he and Maria wandered blissfully through the quiet, shaded streets and into the cool parks and museums, while at night Frederic improvised and played endlessly until the chimes of the Cathedral struck late hours. Not only Maria but the entire Wodzinski family was entranced by Chopin.

AFTER A WEEK he had to leave for Paris. The night before he spent composing. Next day just before stage-coach time, Frederic came to Maria to say goodbye. Tenderly he offered her his farewell gift, the manuscript of this waltz. As he played it Maria wept as she heard the heavy-hearted theme. After a brief, merry Mazurka (measures 33-48) Chopin repeated the tearful melody. Through measures 65 and 80 (and twice later) the chimes of the Cathedral sound the hour. An arriving carriage is heard (measures 81-88) . . . later (measures 97-104) it drives away . . . finally the pathetic tune returns. On the manuscript Frederic wrote, "For Maria, September 1835."

LATER, CHOPIN PROPOSED to Maria. She accepted, but stipulated that he must obtain her parents' consent. After many despairing months of correspondence during which Maria at first wrote only cold postscripts to her mother's letters and finally no word at all, the family refused permission for the union. Chopin, ill and disillusioned, took all the letters from the Wodzinskis and a rose which Maria had given him in Dresden, put them in an envelope, tied them with a pink ribbon, and wrote on it, "My Misery."

THE FAREWELL WALTZ

I'm not proposing to call the piece the "Misery" Waltz, but it might well be named the "Farewell" or the "Adieu." It is often erroneously called "Waltz in F Minor" perhaps because its lonely first theme wanders about for a few measures without a key until it adopts and clings to A-flat Major.

To play it sensitively the student must choose a good slow-waltz tempo (about ♩=126) and must be careful never to let the waltz rhythm bog down. To sense the rhythmical pulse, first play the left hand accompaniment with both hands, as in Example 1.

Be sure the waltz rhythm "lifts" on the second beat of each measure . . . afterward play it with the left hand as written in Example 2.

Does it still "lift"? Are you careful always to depress damper pedal on "one" and release it on "two"? This pedal changing pattern is the rule for most waltzes.

Play measures one and two richly, measures three and four more softly and freely. Don't crescendo much or play too loudly in measures five to eight. The answering phrase (measure nine-16) is a subtle and exquisite variation of measures one to eight . . . use much soft pedal . . . hesitate slightly on the B-flat in measure nine and take time after the tear-splash in measure 11. In his compositions Chopin uses such sixteenth (or thirty-second or sixty-fourth) rests hundreds of times to indicate brief rhythmical hold-ups or fermate. Again in measures 13-15 make only a gentle crescendo.

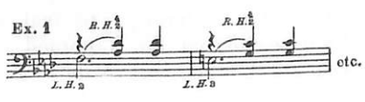
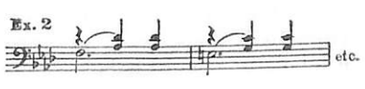
At measure 17 play even more softly and despairingly—as if Chopin could scarcely endure such a poignant parting. Let the "tears" in measure 27 crescendo slightly, the diminuendo, as in Example 3.

Be sure to rest again after the top G-flat. That upward flow of tears is just to prove music can defy the law of gravity!

Play the Mazurka section (measures 33-48) slightly faster (♩=152) and practice it long and firmly with separate hands. The left hand must sound especially solid with slight stress on third beats. Its inner theme must ring out clearly (see Example 4).

The right hand of the Mazurka sings capriciously. Play the high C's in measures 42, 44 and 46 with a light bounce and take plenty of time (there's that sixteenth rest again!) after those C's.

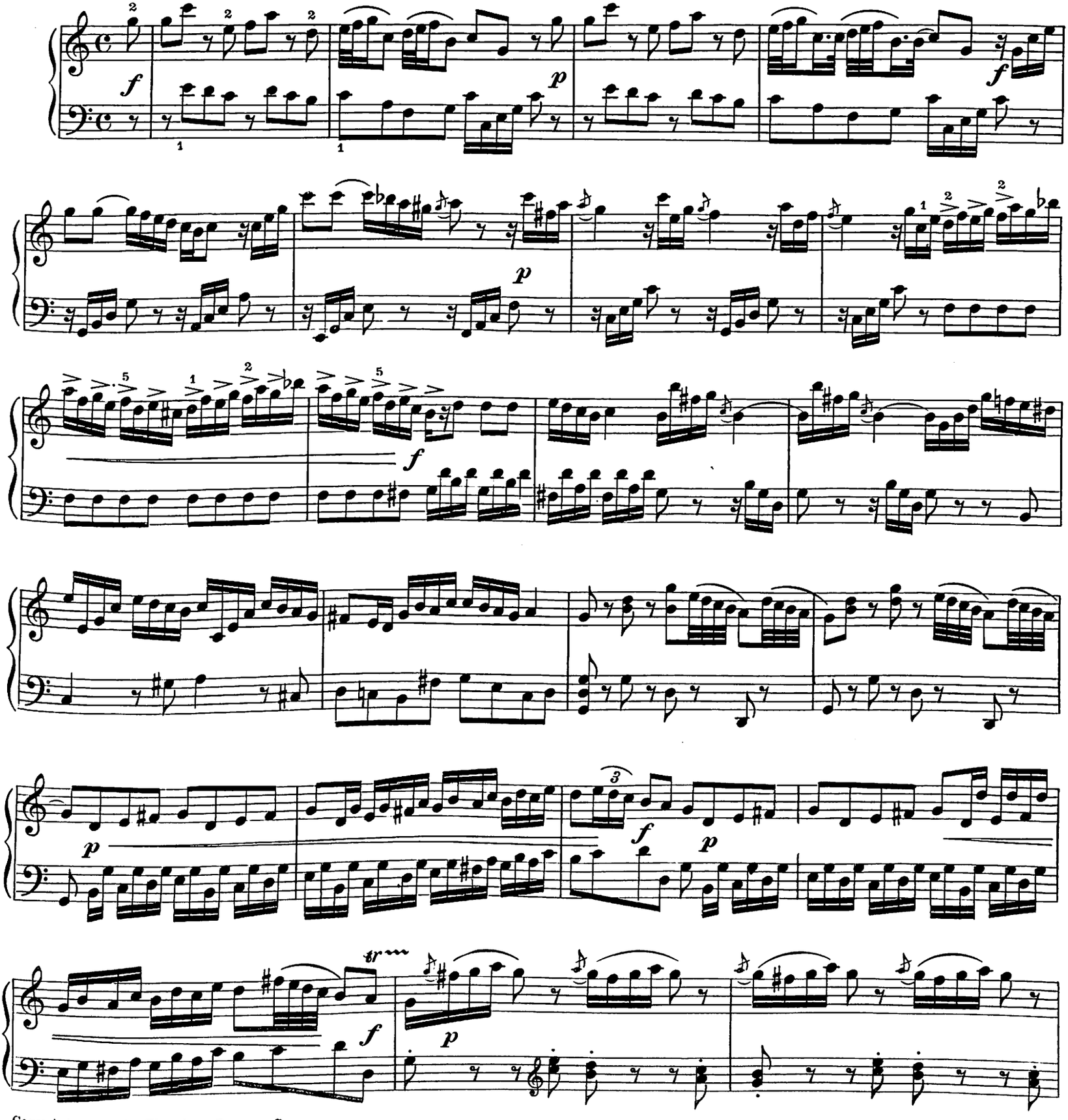
To prepare for that single, magical returning measure (48) begin the ritardando in measure 47, overhold the top F (measure 48), then proceed smoothly a tempo but not too forza.

Guard against jerkiness and pushed rhythm in the "Cathedral bell" (*Continued on Page* 51)

No. 24477

Sonata

Giuseppe Sarti was born in Faenza in 1729 and died in Berlin in 1802. Like many Italian musicians of his time, he traveled widely. He held important posts in Berlin, Copenhagen, St. Petersburg, Venice, and Milan. His numerous operas were extremely popular in his time. Today he is remembered mainly for the charming aria, "Lungi dal caro bene." This Sonata is one of the very few works which Sarti wrote for keyboard instruments. Stylistically it is related to the sonatas of Domenico Scarlatti. Grade 4.

GIUSEPPE SARTI
Transcribed and edited by
G. Francesco Malipiero

Allegro

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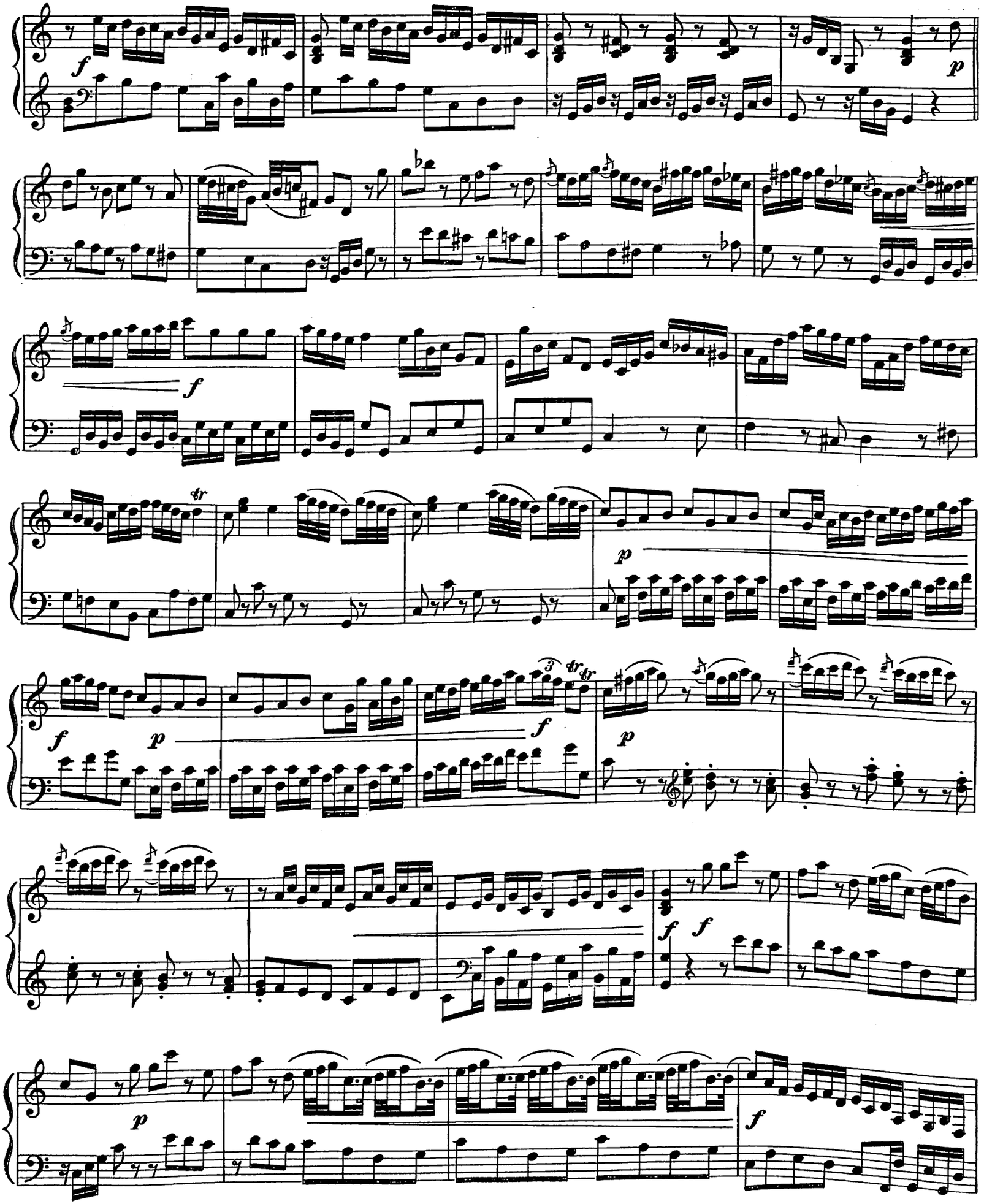
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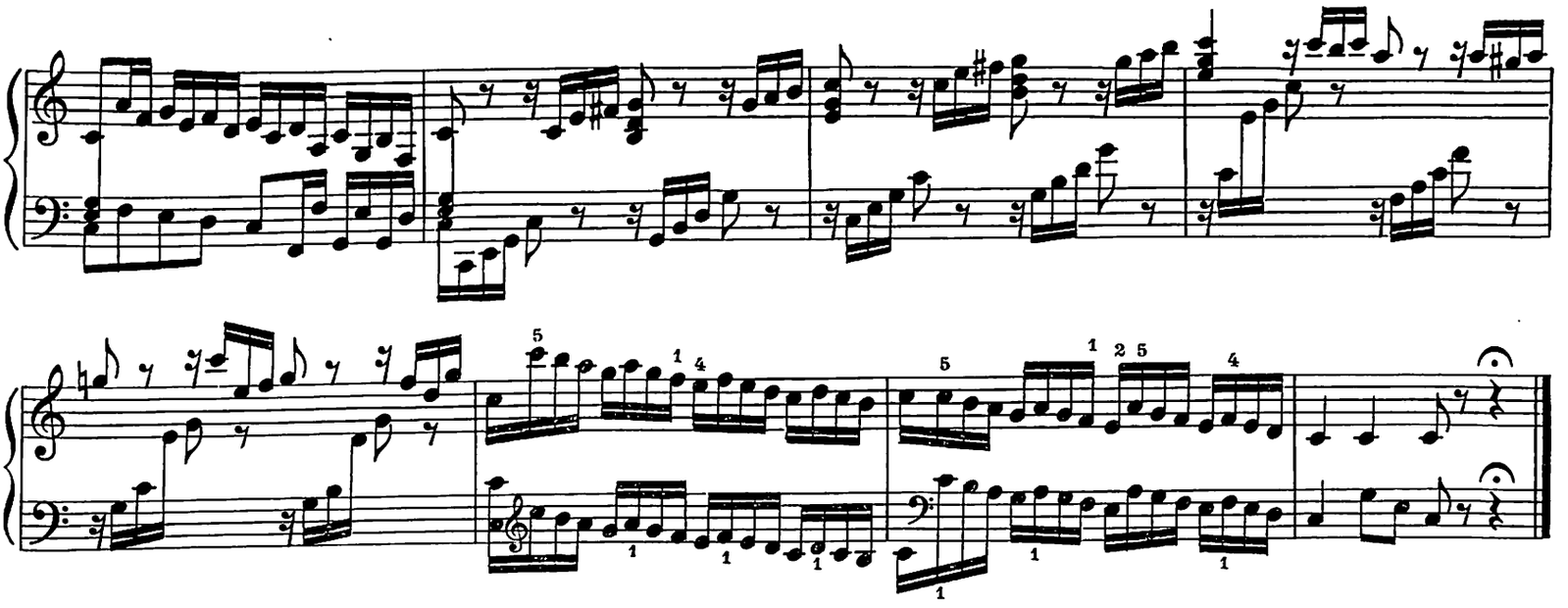
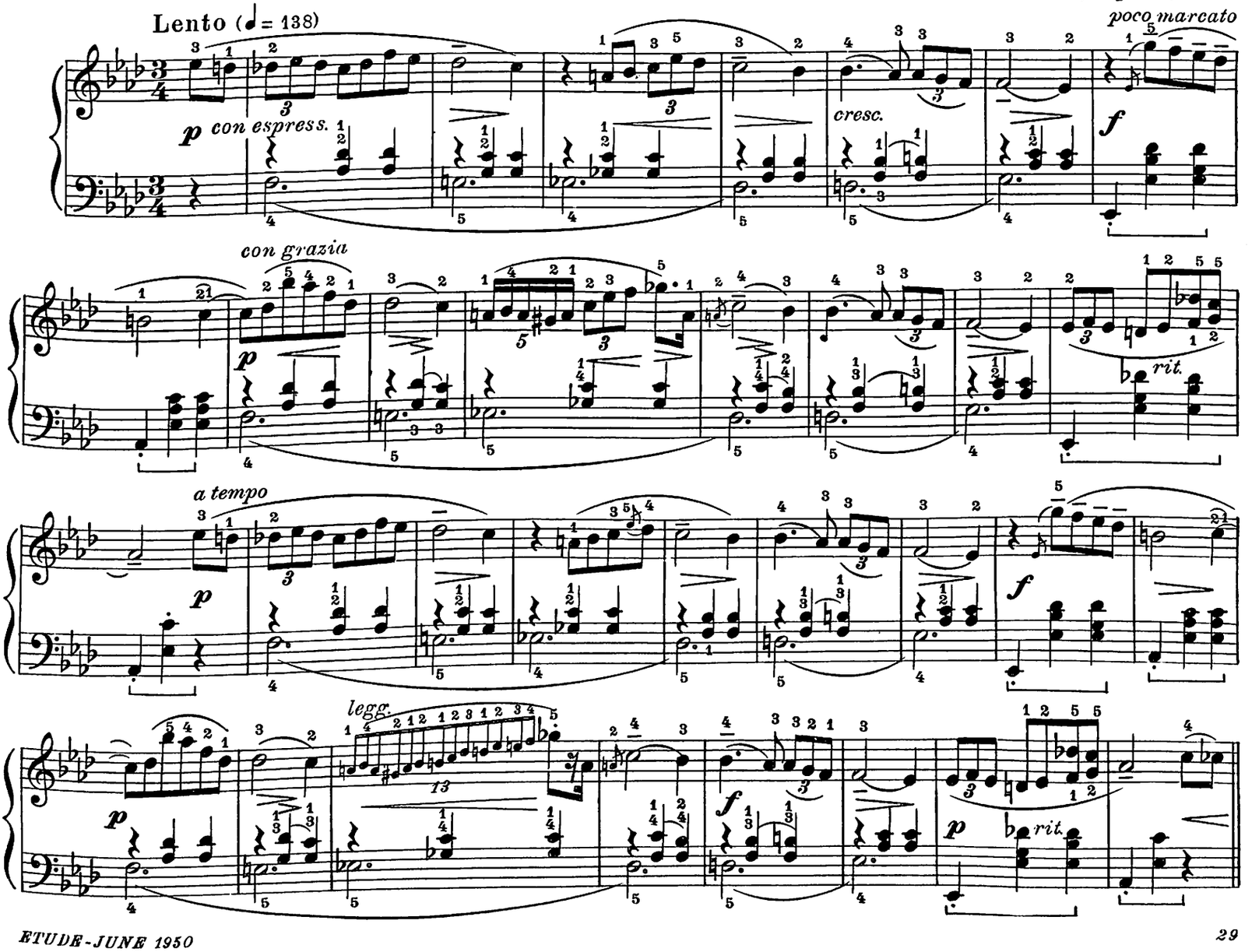
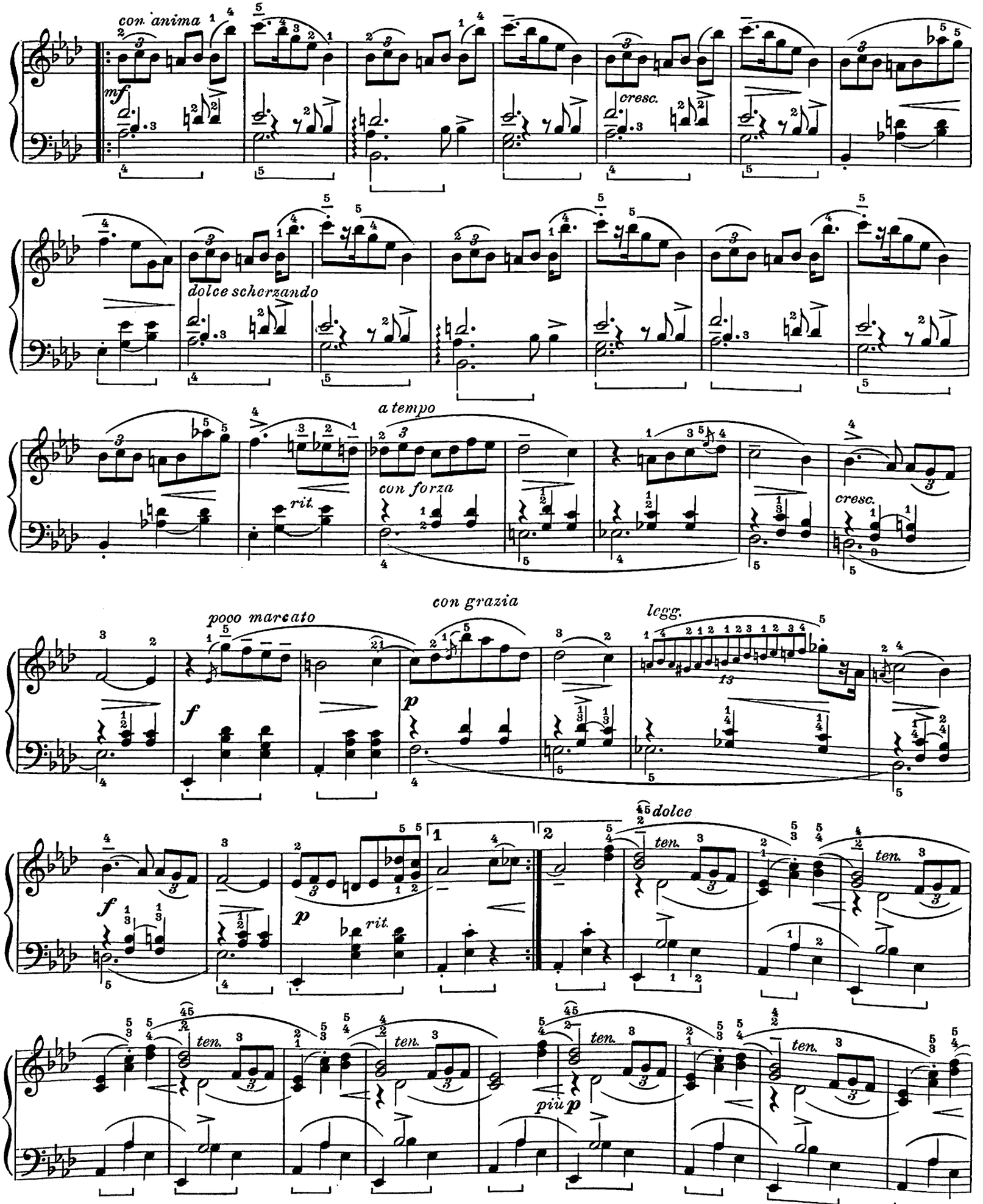
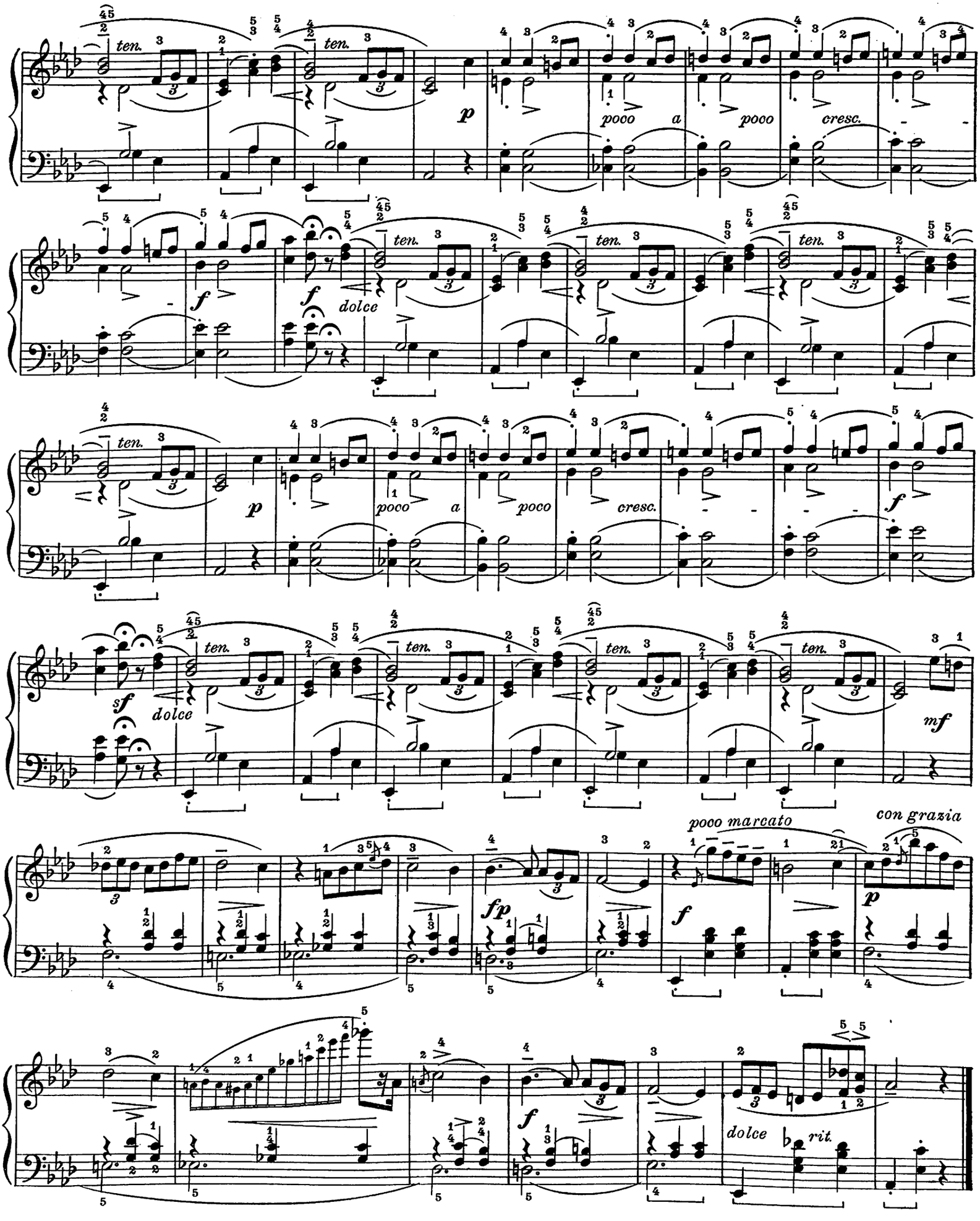

Valse

(Posthumous)

No. 4045

This graceful waltz is one of two comprising the composer's Opus 69 not published until after his death. Elsewhere in this issue Dr. Guy Maier presents a Master Lesson on the interpretation of this work. Grade 5.

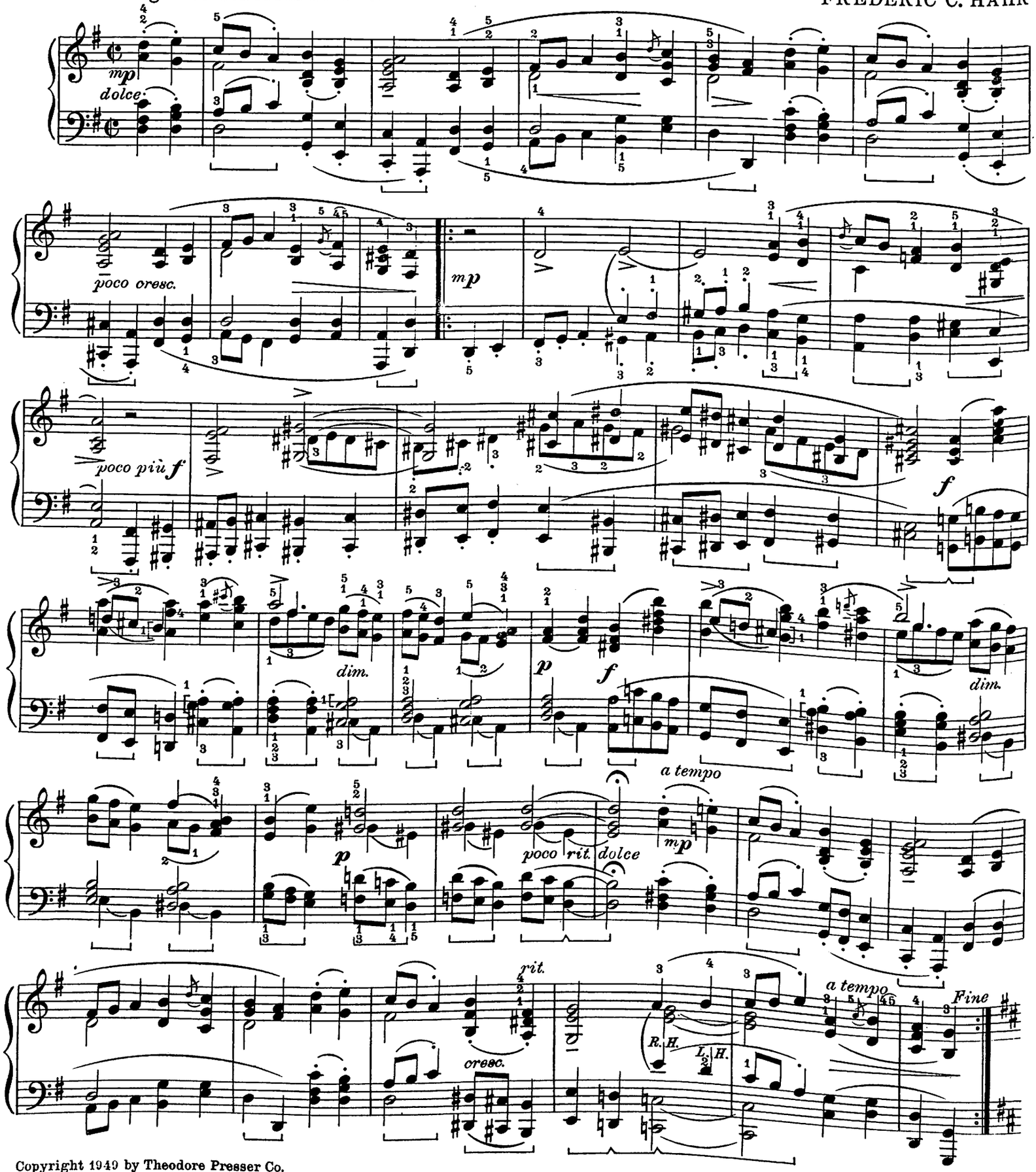
FR. CHOPIN, Op. 69, No. 1

con anima
mf
cresc.
dolce scherzando
a tempo
con forza
rit.
cresc.
con grazia
poco marcato
f
p
legg.
dolce
ten.
rit.
più p

ten.
p
poco a poco cresc.
f
dolce
sf
mf
fp
poco marcato
con grazia
rit.

+No. 110-40044

Gavotte and Musette

Borrowing antique dance forms of the 18th century, the composer here has cast a contemporary musical thought in a classic mold. A brilliant and effective display piece. Grade 6.

Allegretto scherzando (♩= 60)

FREDERIC C. HAHR

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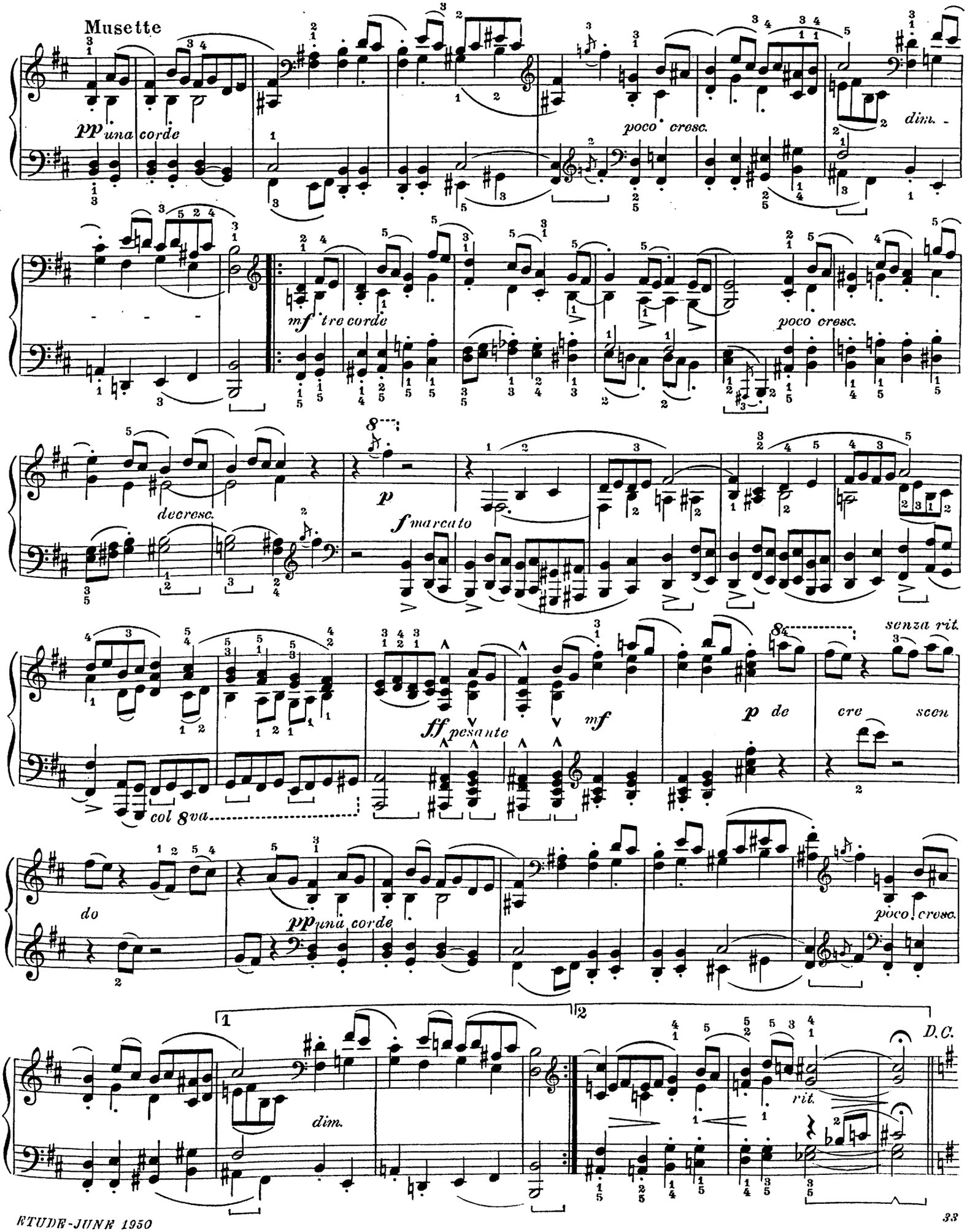
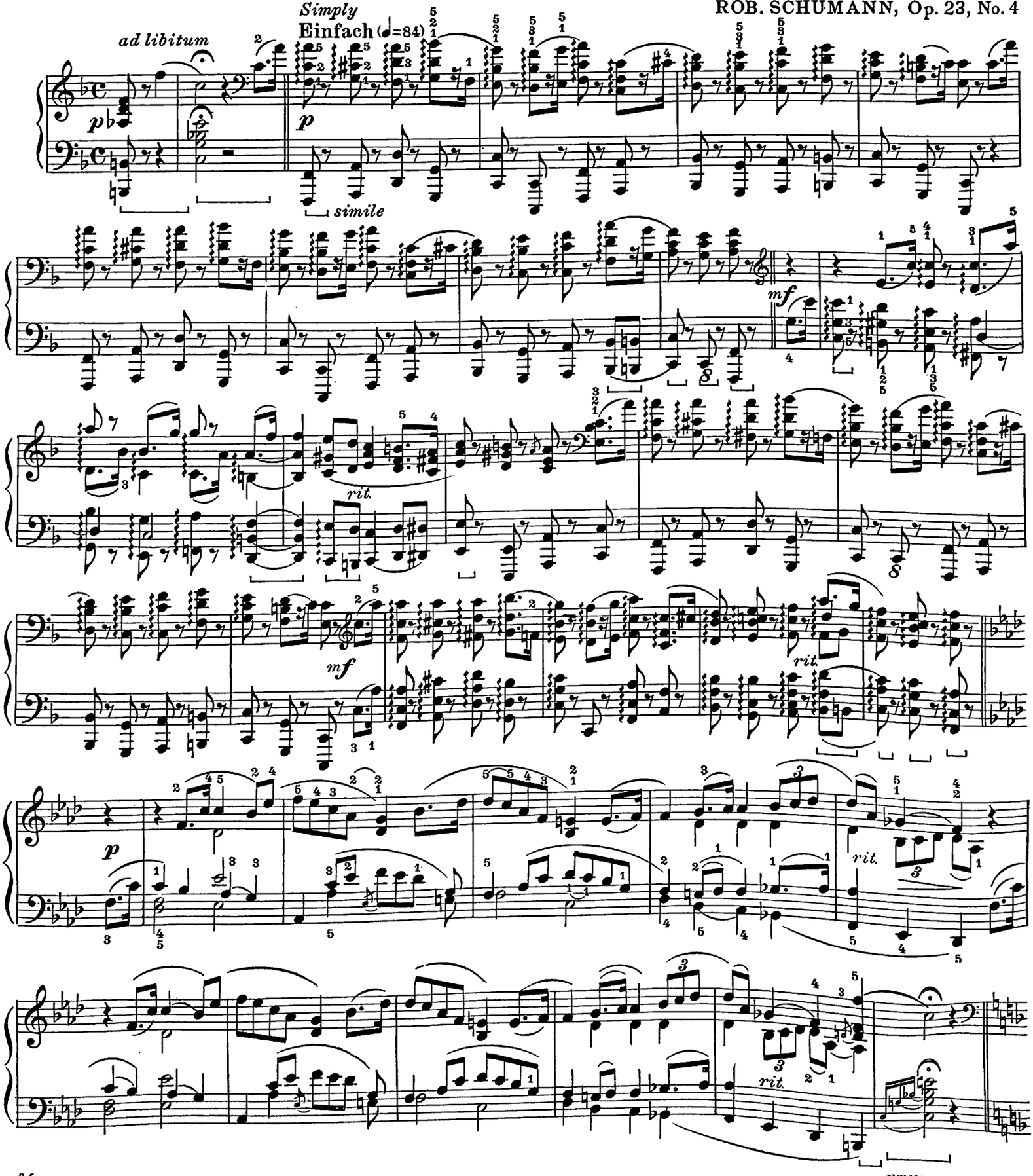
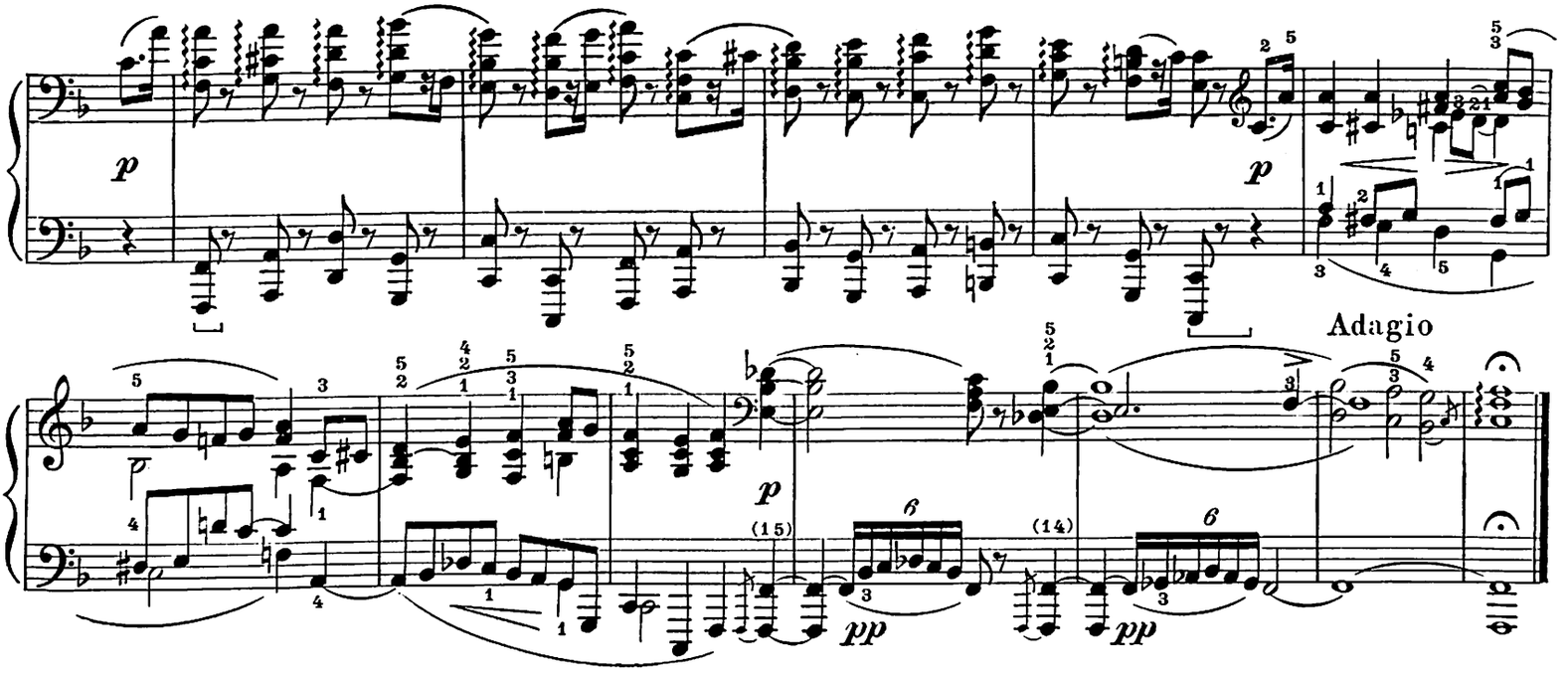

Musette
pp una corde
poco cresc.
dim.
mf tre corde
poco cresc.
decresc.
p
f marcato
ff pesante
mf
p de
cre scen
senza rit.
col 8va
do
pp una corde
poco cresc.
1
2
dim.
rit.
D.C.

Nocturne in F

Nachtstück

No. 110-00936

This charming work is, like all Schumann's piano music, pianistic and effective for the instrument. Pianists with small hands may have difficulty with the wide spaced arpeggiated chords. Interpretatively Schumann has set pianists a hard task: that of playing a rather difficult work and making it appear simple. Grade 6.

ROB. SCHUMANN, Op. 23, No. 4

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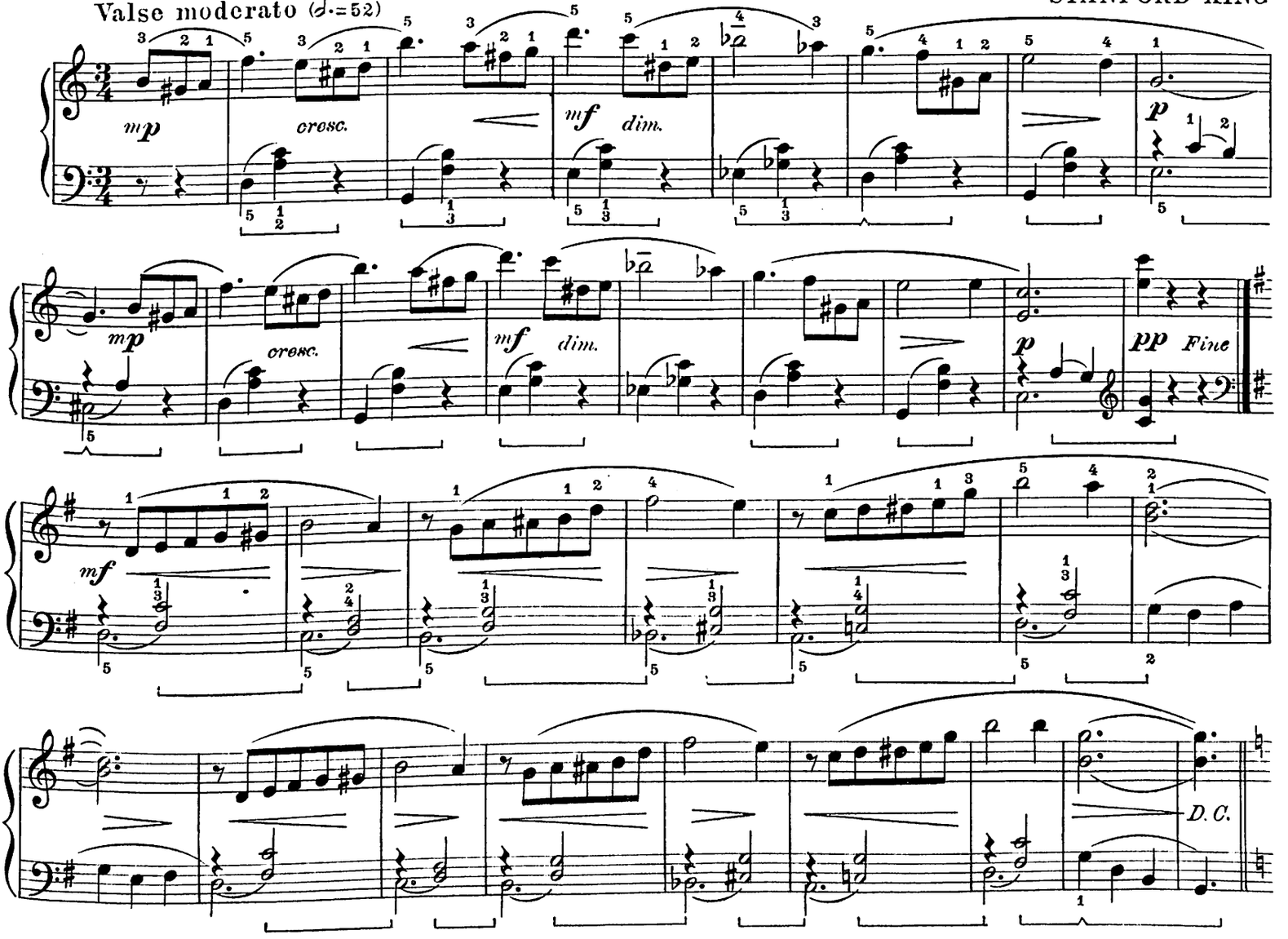
Grade 2½

Winter Woods

STANFORD KING

Valse moderato (♩.=52)

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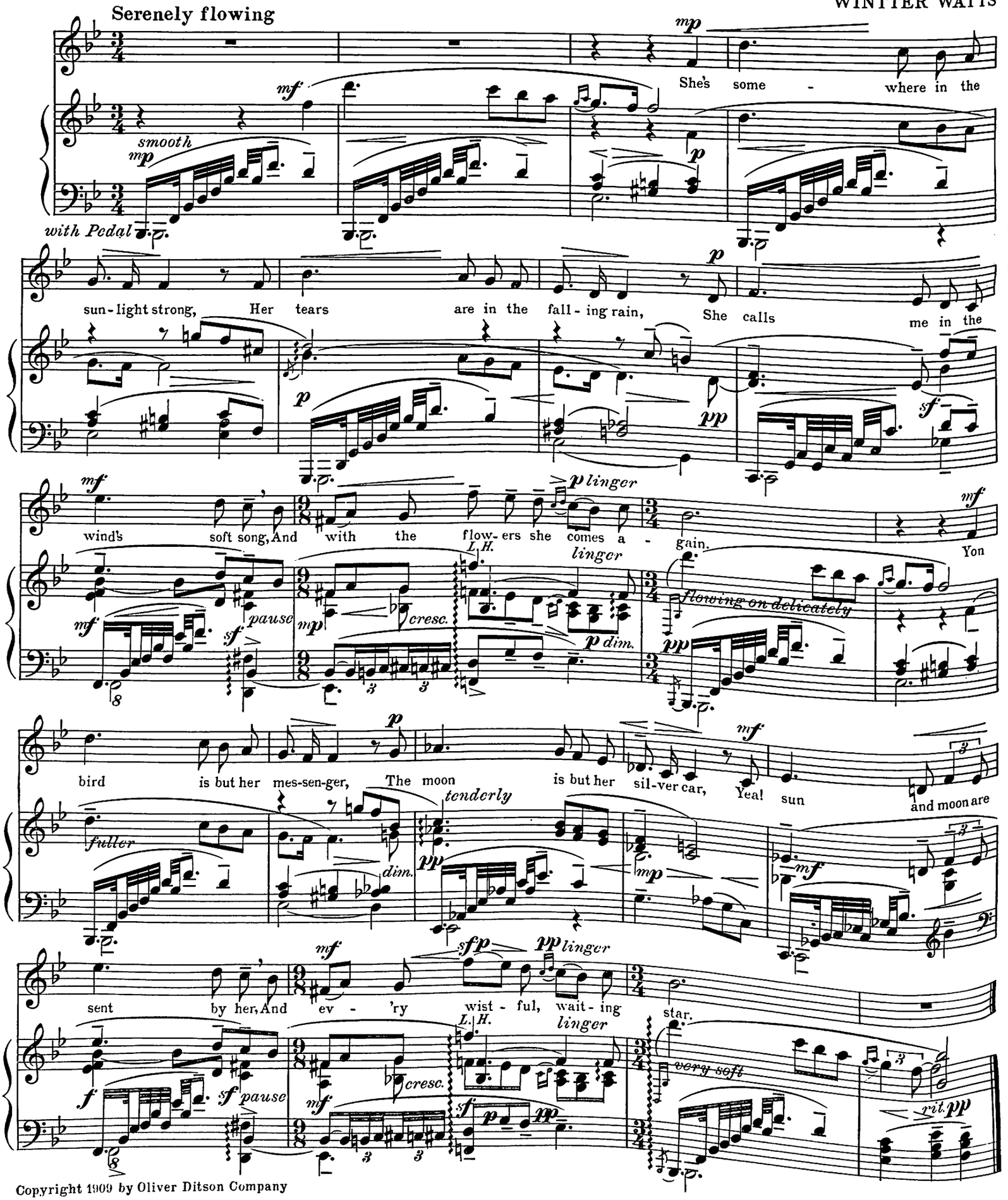
The Poet Sings

Medium Voice

Richard Le Gallienne

WINTTER WATTS

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No. 113-40004

Hammond Regis.

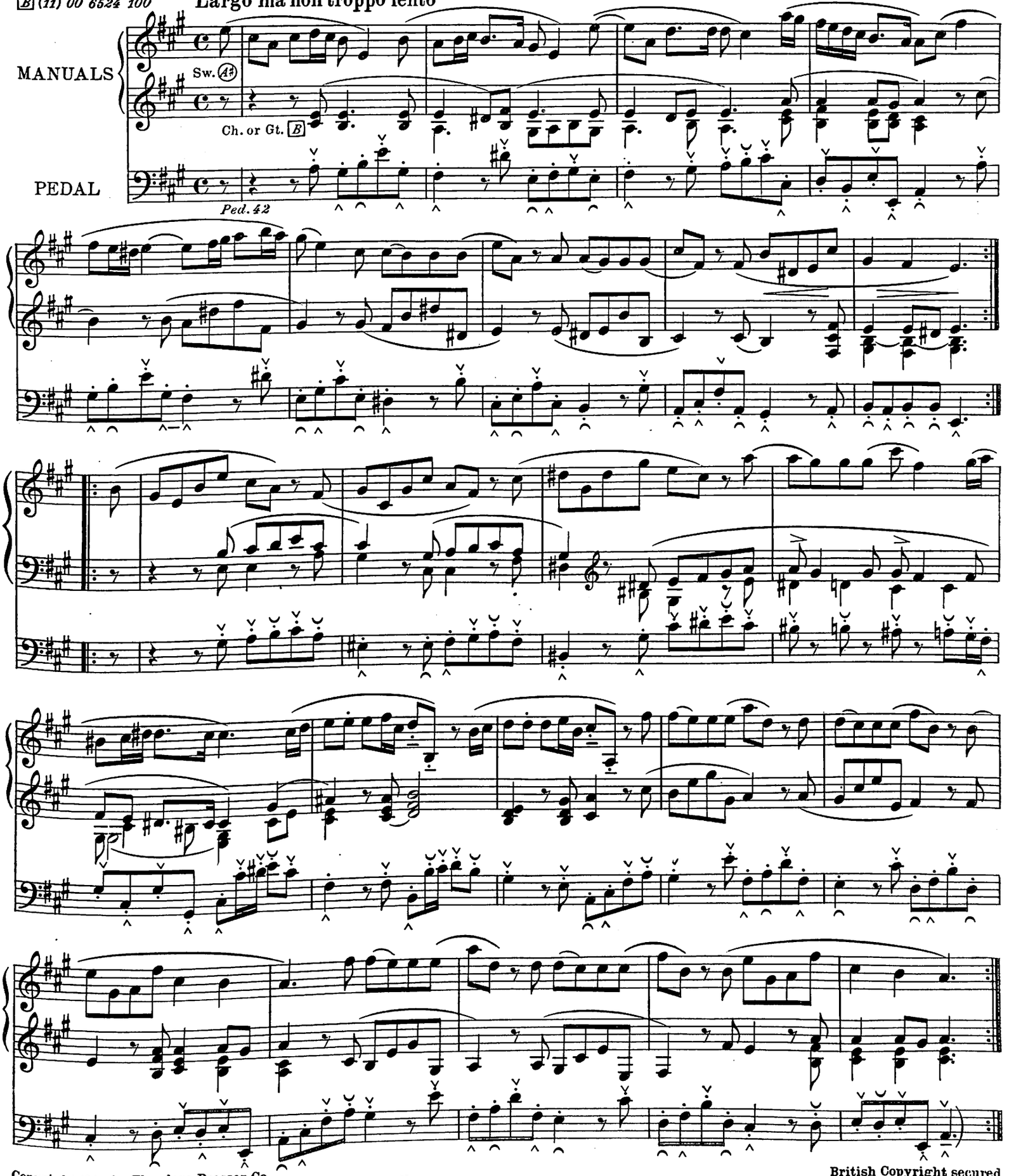
(A♯) *(10) 00 5772 430*

[B] *(11) 00 6524 100*

Prepare { Sw. Voix Célestes, Oboe, Flute 8′
Ch. or Gt. Soft Flute 8′
Ped. Soft 16′, coup. to Ch. or Gt.

Prelude

ARCANGELO CORELLI (1653-1713)
Arranged by Edwin Arthur Kraft

Largo ma non troppo lento

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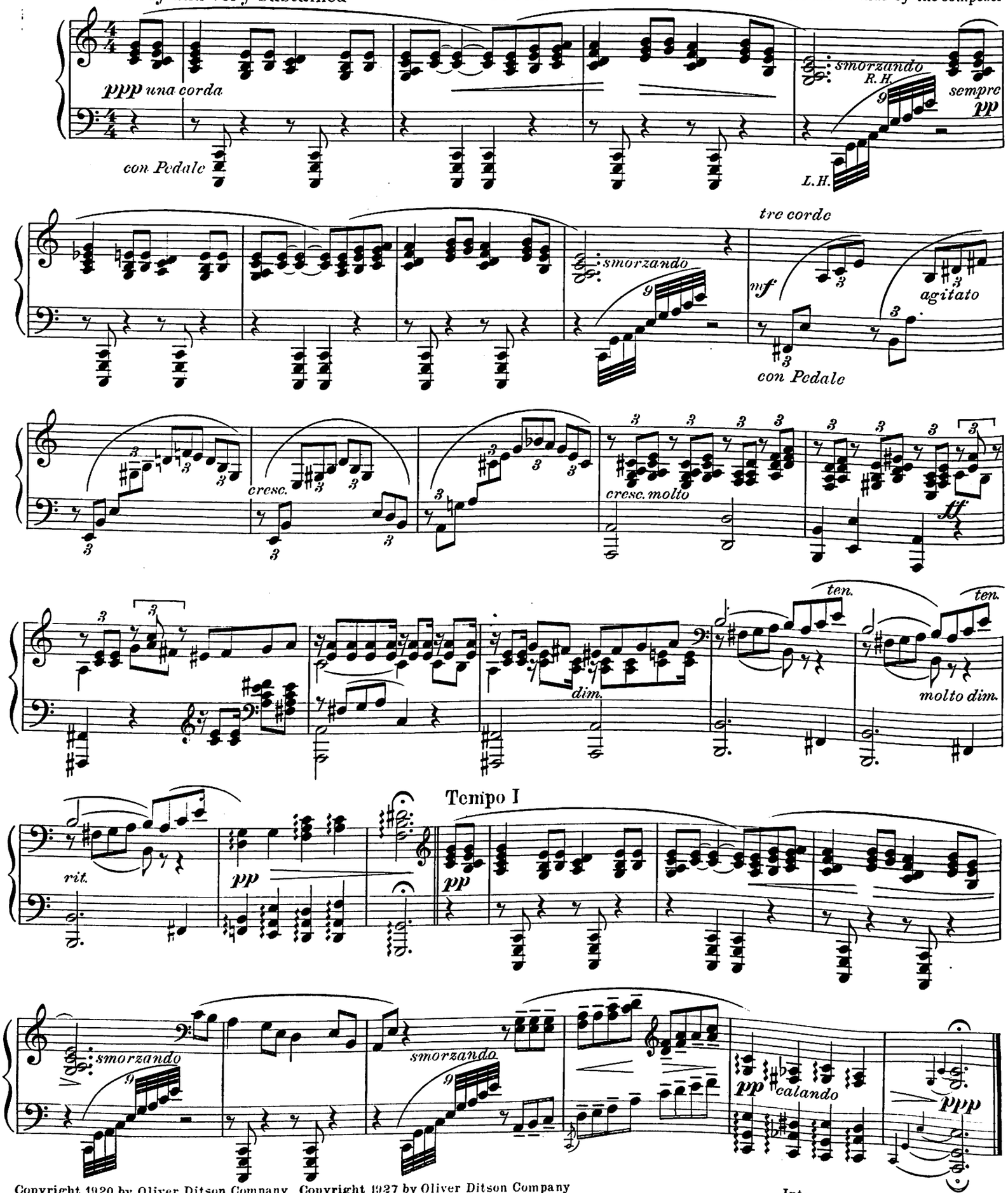
The Pines

SECONDO

H. ALEXANDER MATTHEWS
Arr. for four hands by the composer

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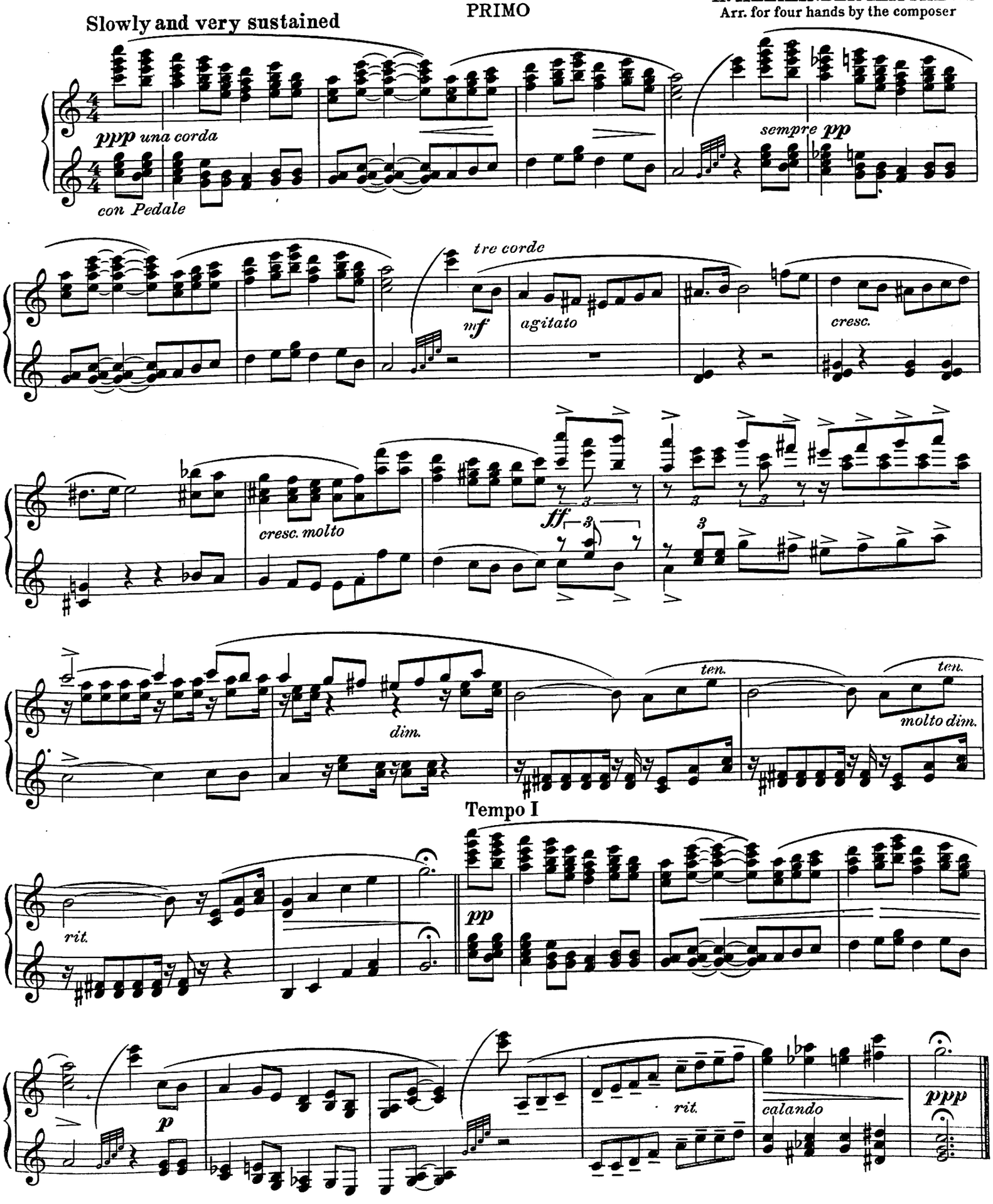
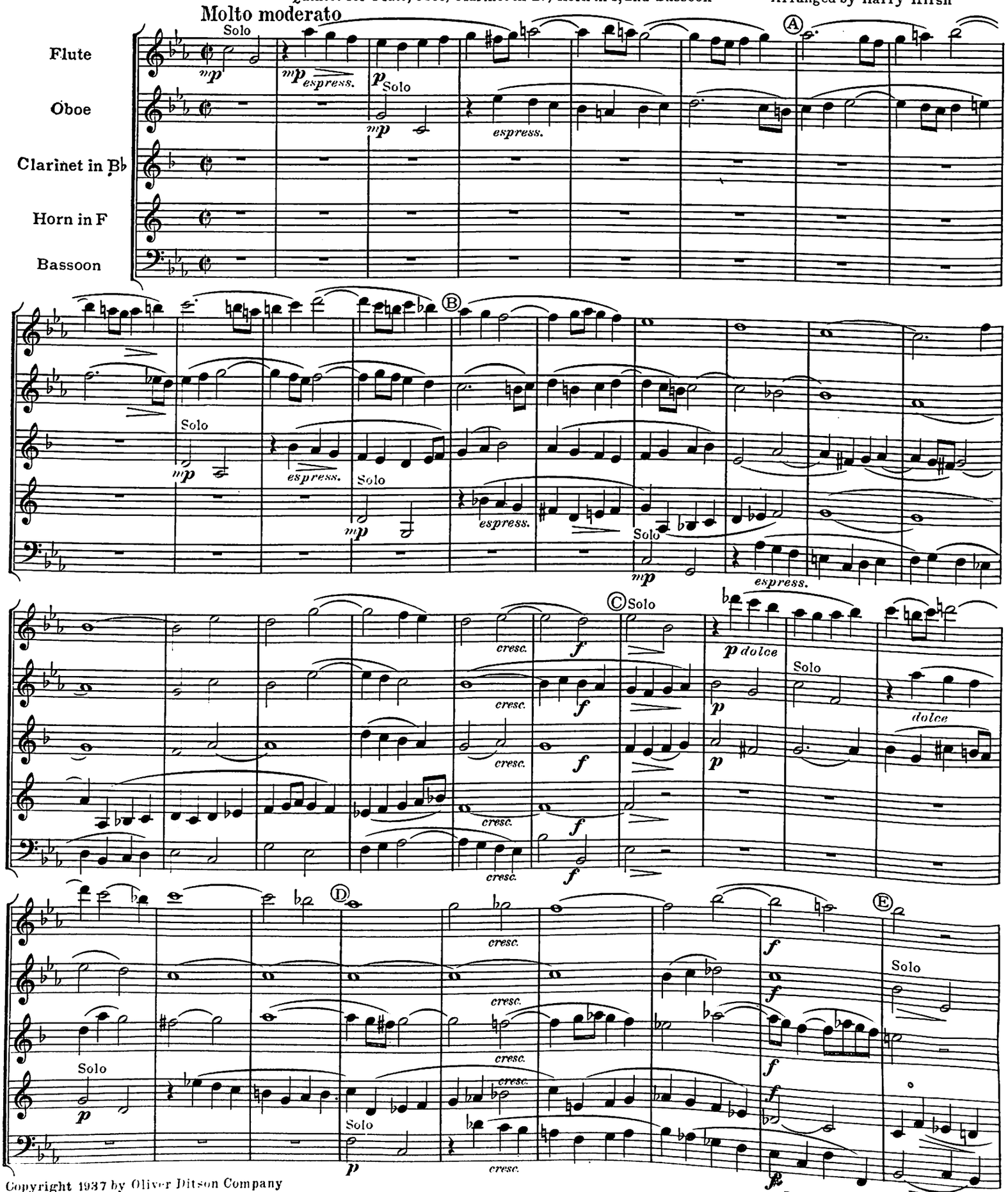
The Pines

PRIMO

H. ALEXANDER MATTHEWS
Arr. for four hands by the composer

Fugue in C minor

From *The Well-Tempered Clavichord*, Part I

Quintet for Flute, Oboe, Clarinet in B♭, Horn in F, and Bassoon

JOHANN SEBASTIAN BACH
Arranged by Harry Hirsh

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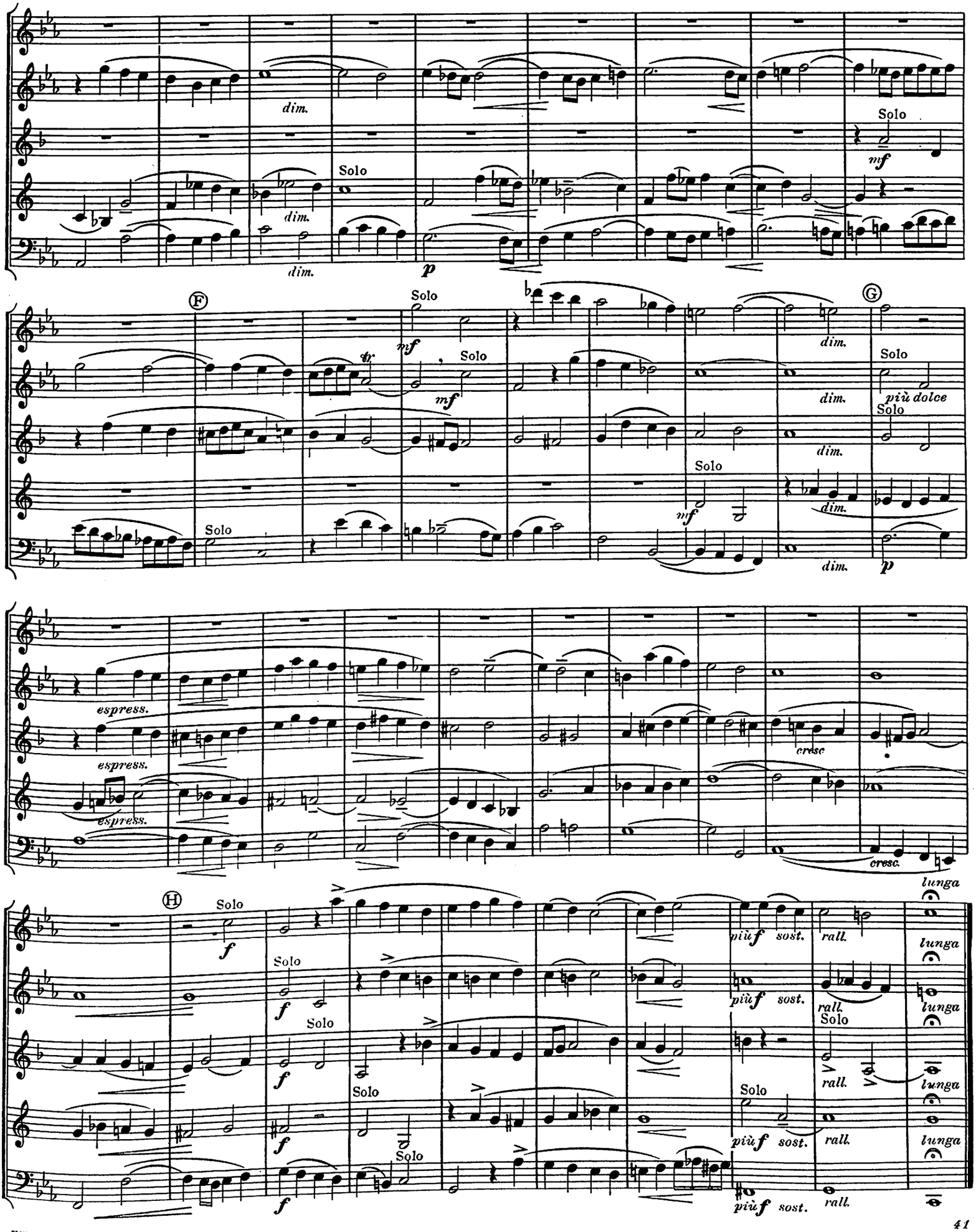
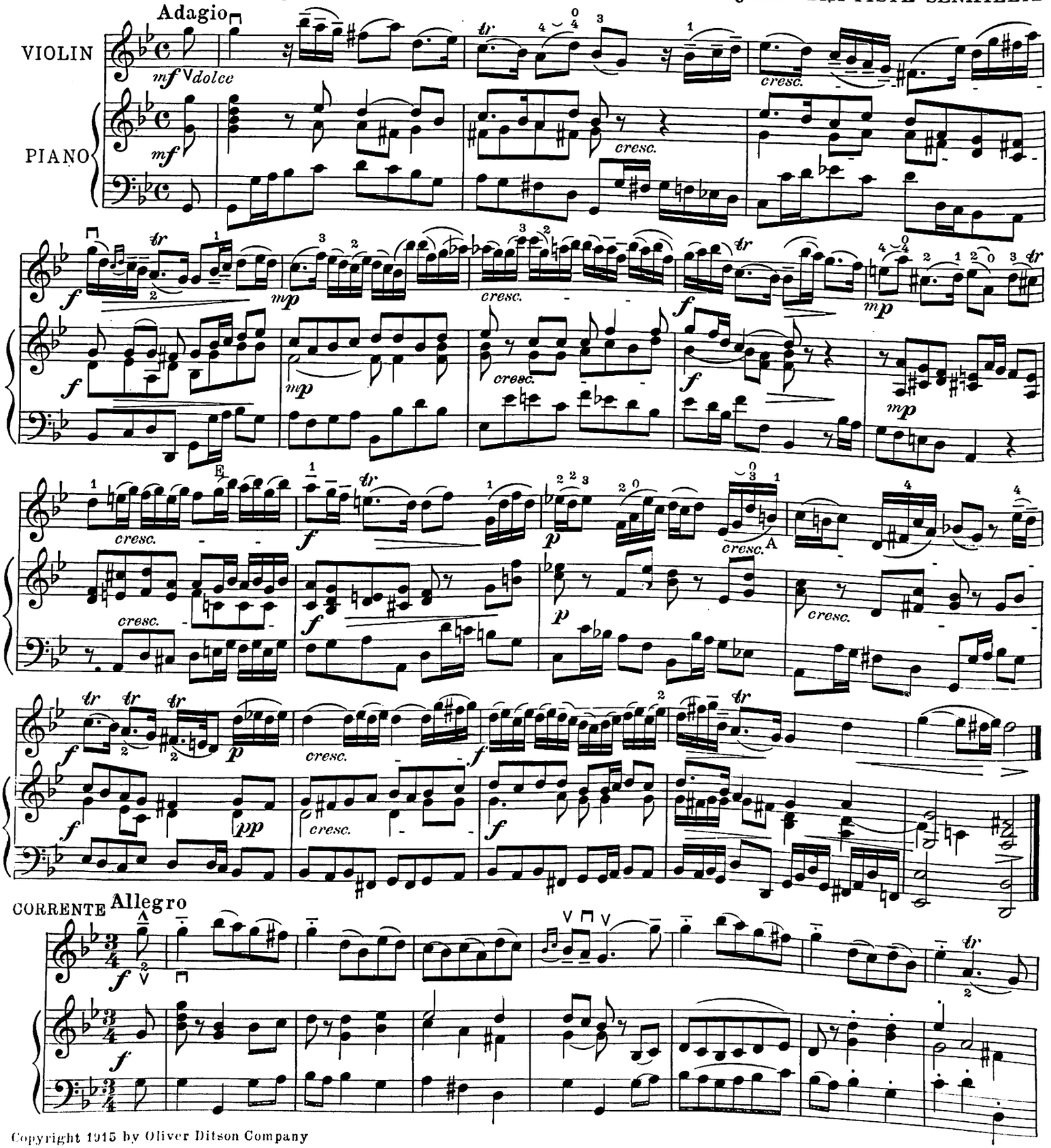

dim.
dim.
dim.
Solo
p
Solo
mf
Ⓕ
Solo
mf
Solo
mf
dim.
Ⓖ
Solo
più dolce
Solo
dim.
Solo
mf
dim.
dim.
p
espress.
espress.
espress.
cresc.
cresc.
lunga
Ⓗ
Solo
f
Solo
f
Solo
f
Solo
f
più f sost.
più f sost.
più f sost.
rall.
rall.
rall.
rall.
Solo
Solo
lunga
lunga
lunga
lunga

Adagio and Corrente from Sonata IX

ETUDE here presents an unusual work by a French contemporary of Handel. The composer Senaillié was born in Paris in 1687, went to Italy to study with Vitali, and from about 1720 played in the Court band in Paris. He influenced French violin playing of his time by introducing Italian methods. He composed a great deal of violin music, including 50 sonatas for unaccompanied violin. Senaillié died in Paris in 1730.

Edited by Eugene Gruenberg

JEAN BAPTISTE SENAILLIÉ

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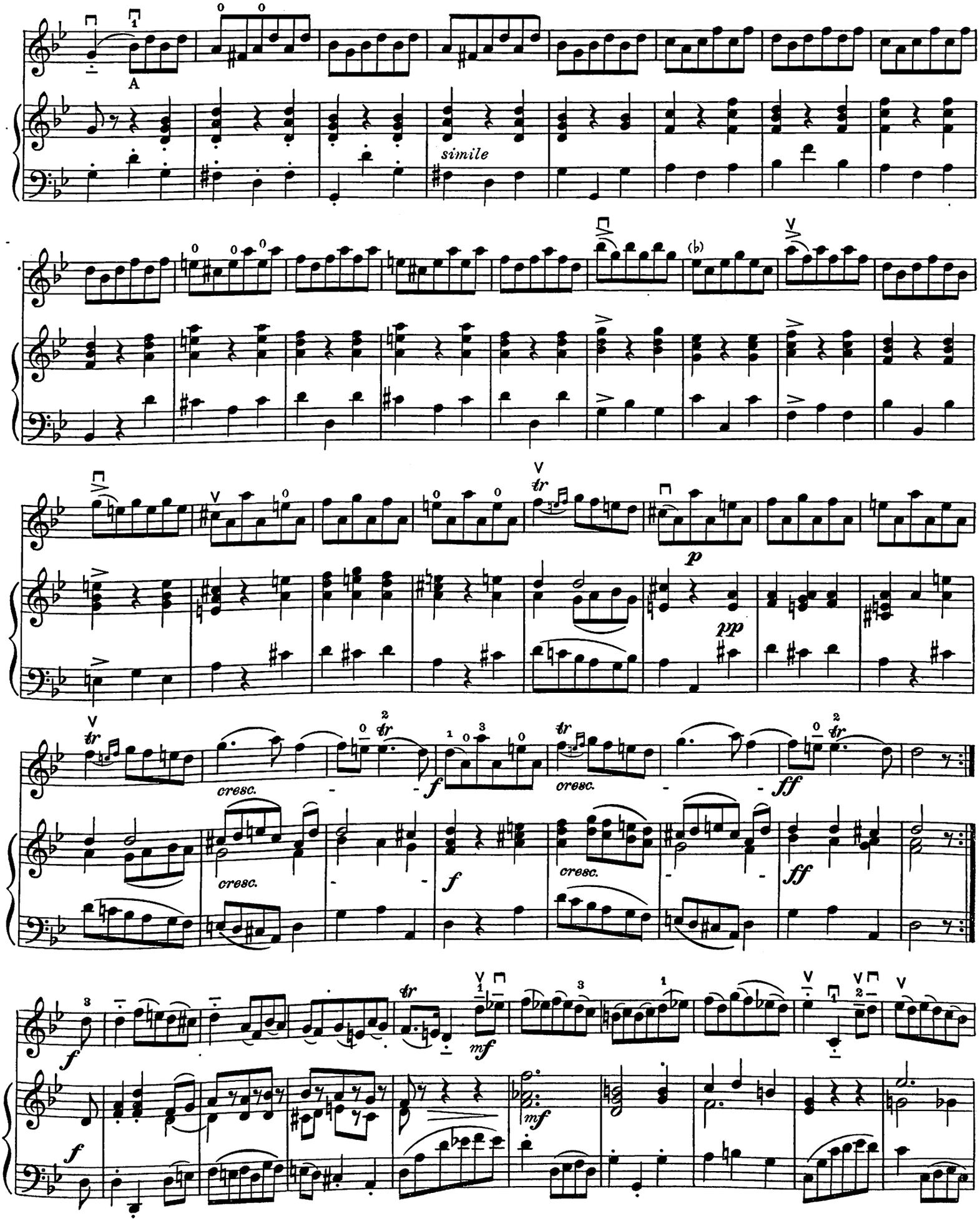
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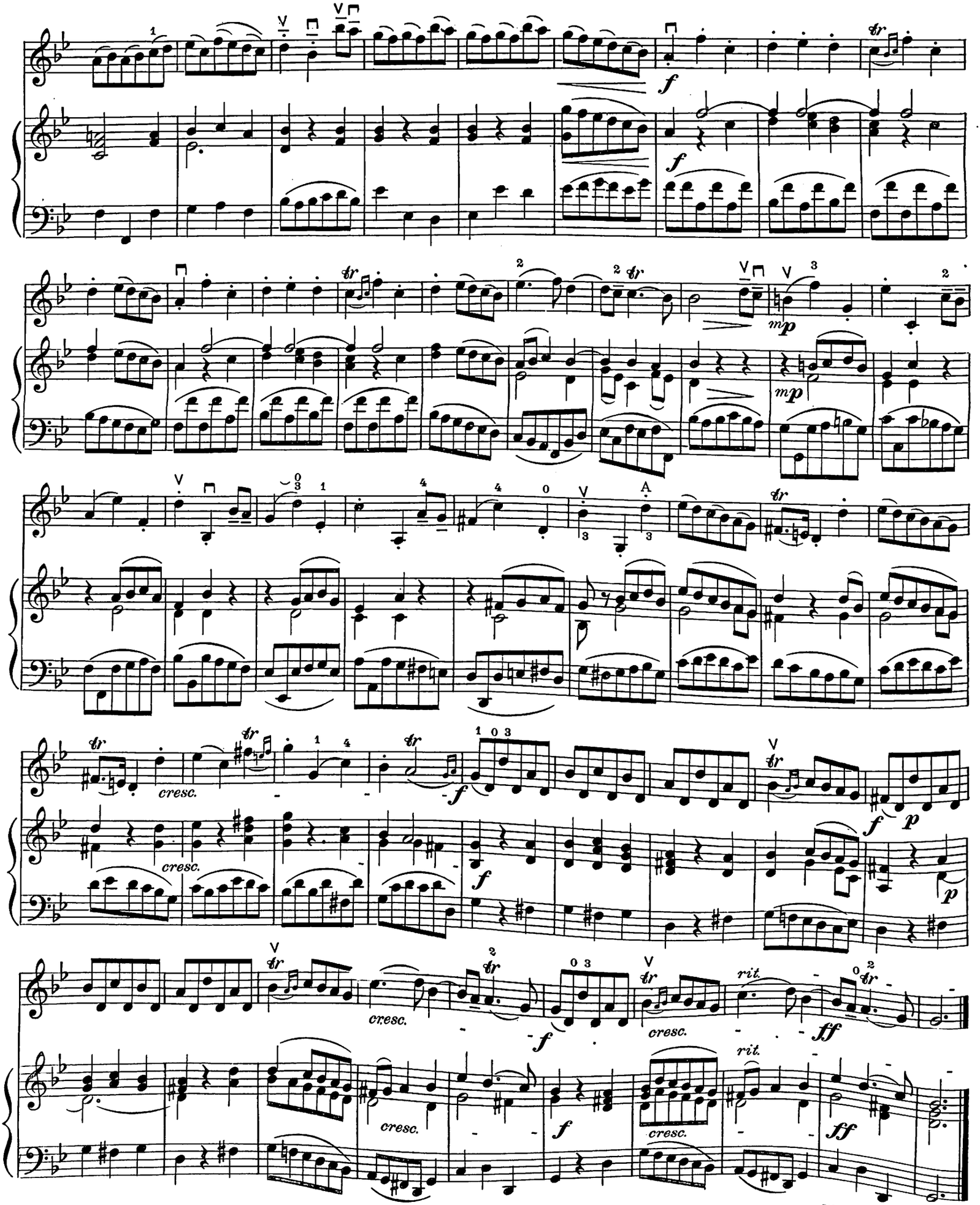
f
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mp
cresc.
cresc.
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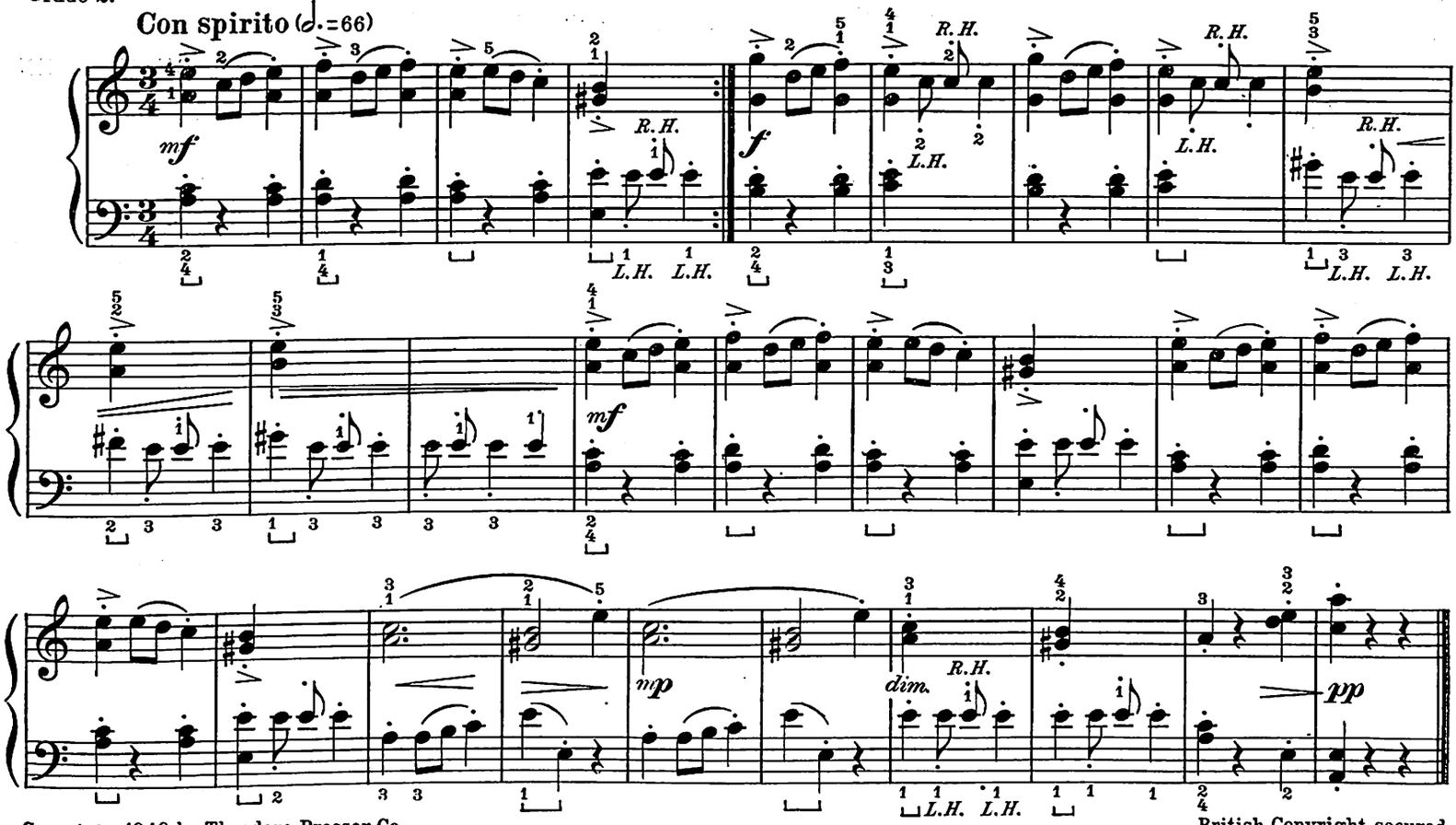
No. 110-40046

Grade 2.

The Castanets

ANNE ROBINSON

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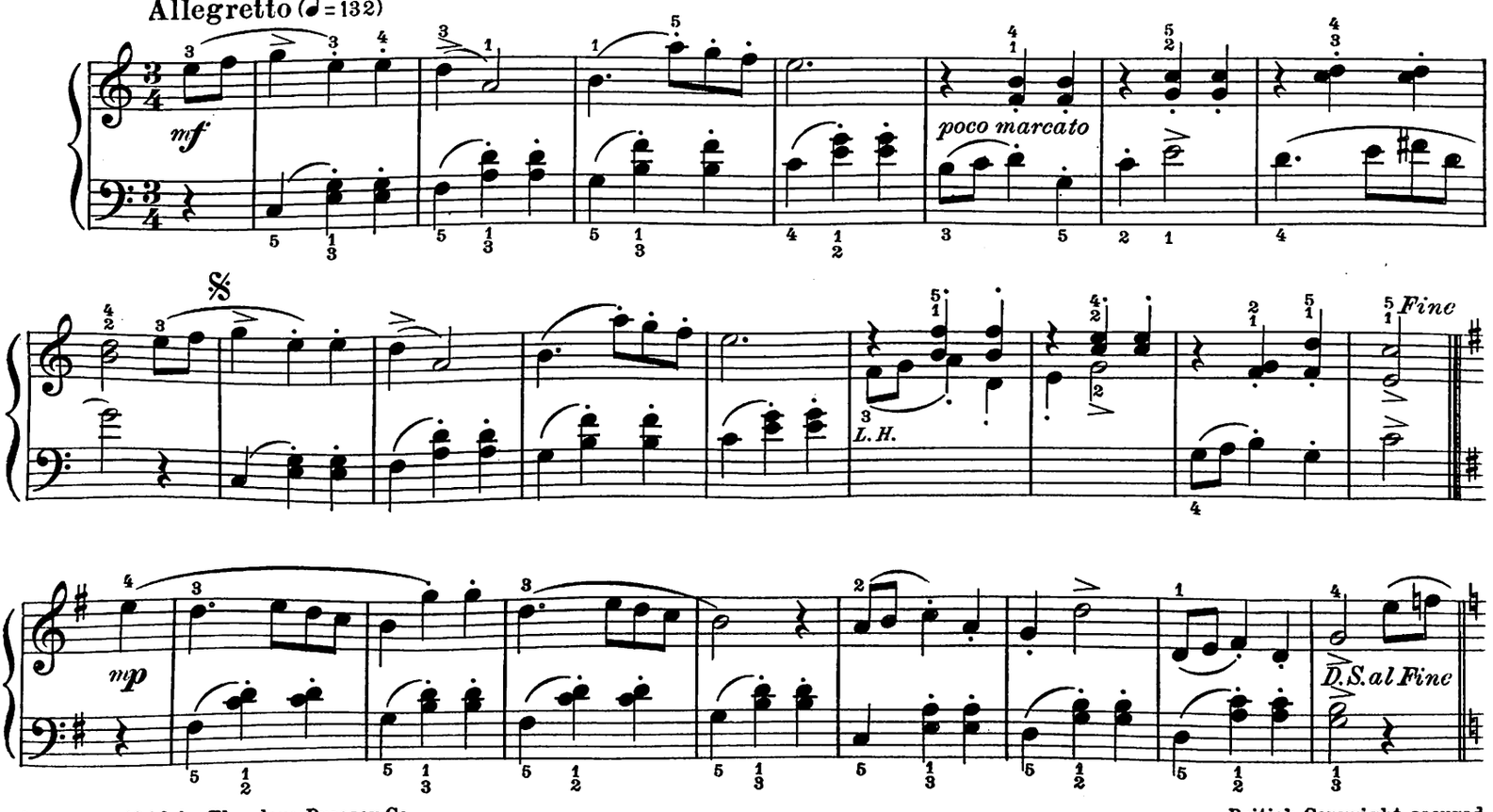
+No. 110-40053

Grade 2.

Katrina and Hans

Dutch Dance

RENÉE MILES

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No. 1183

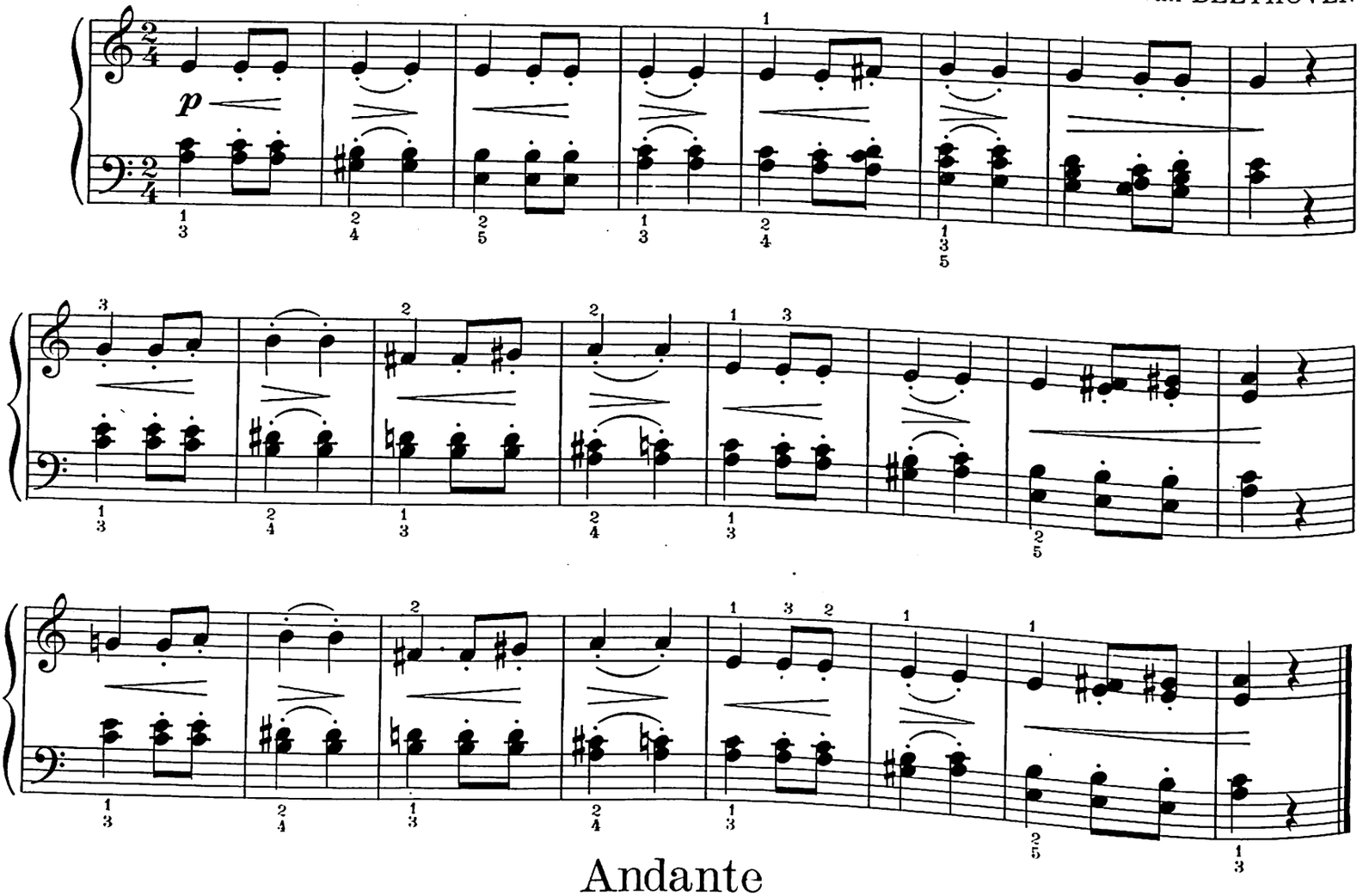
Allegretto

From Seventh Symphony in A major

Grade 1½.

(♩=80-96)

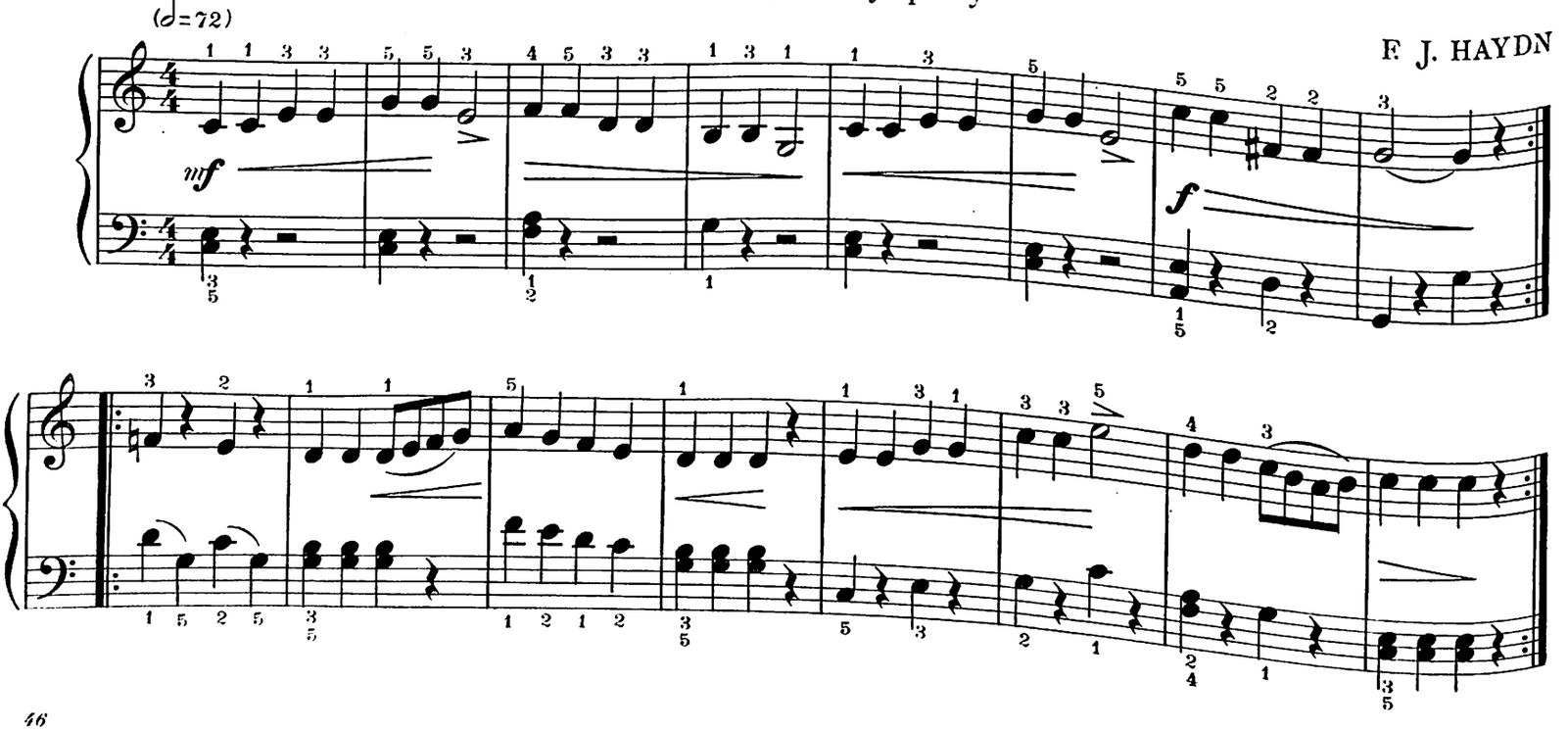
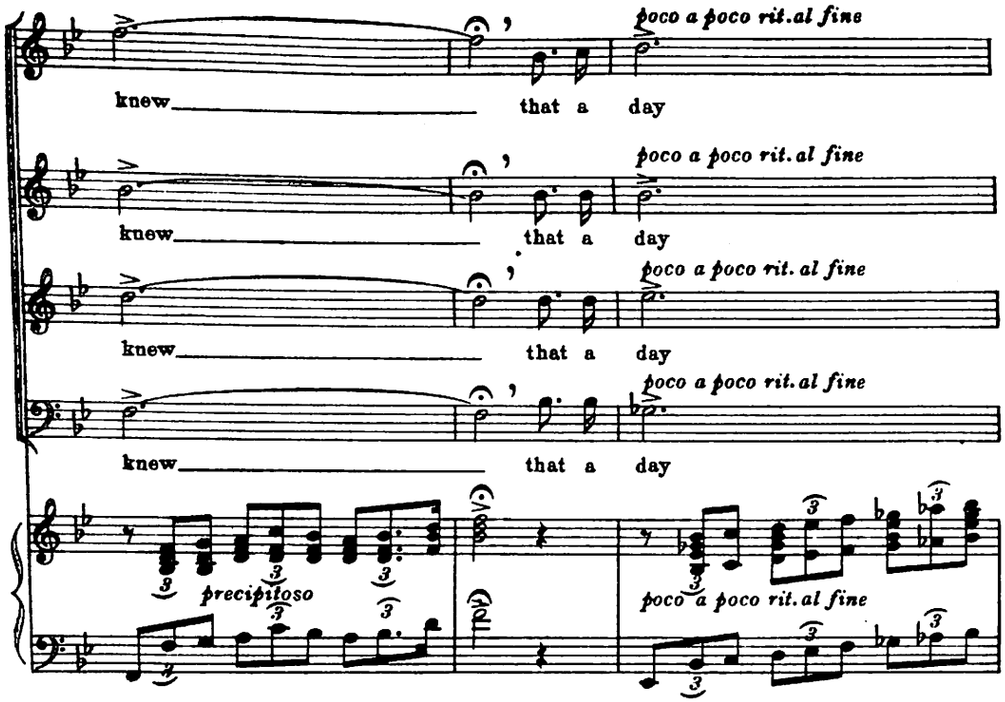
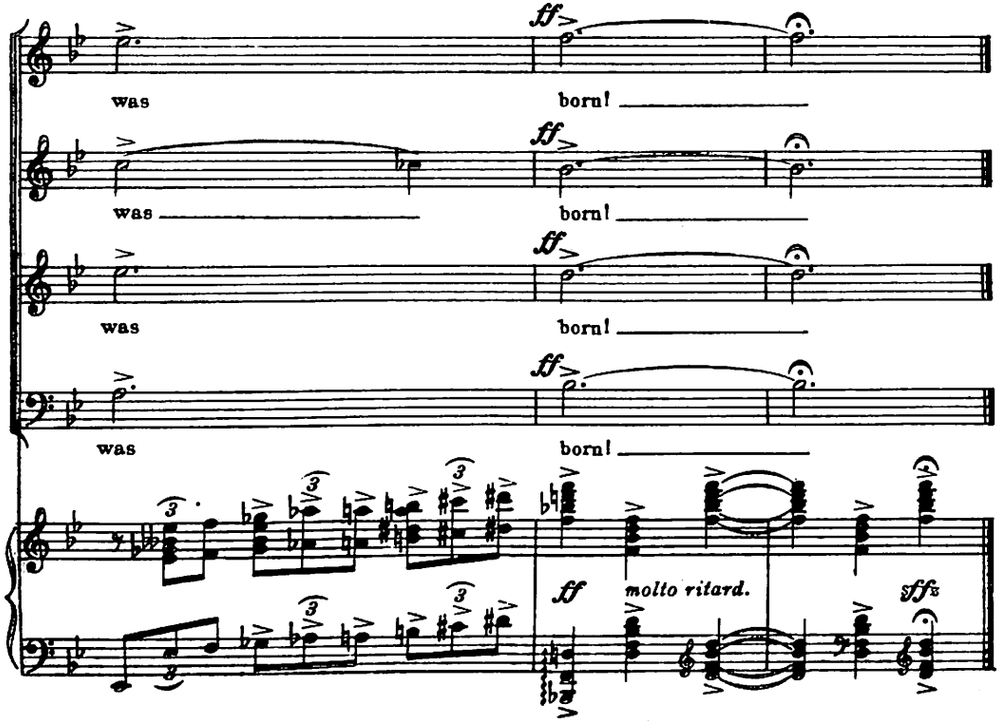
L. van BEETHOVEN



Andante

From the "Surprise" Symphony

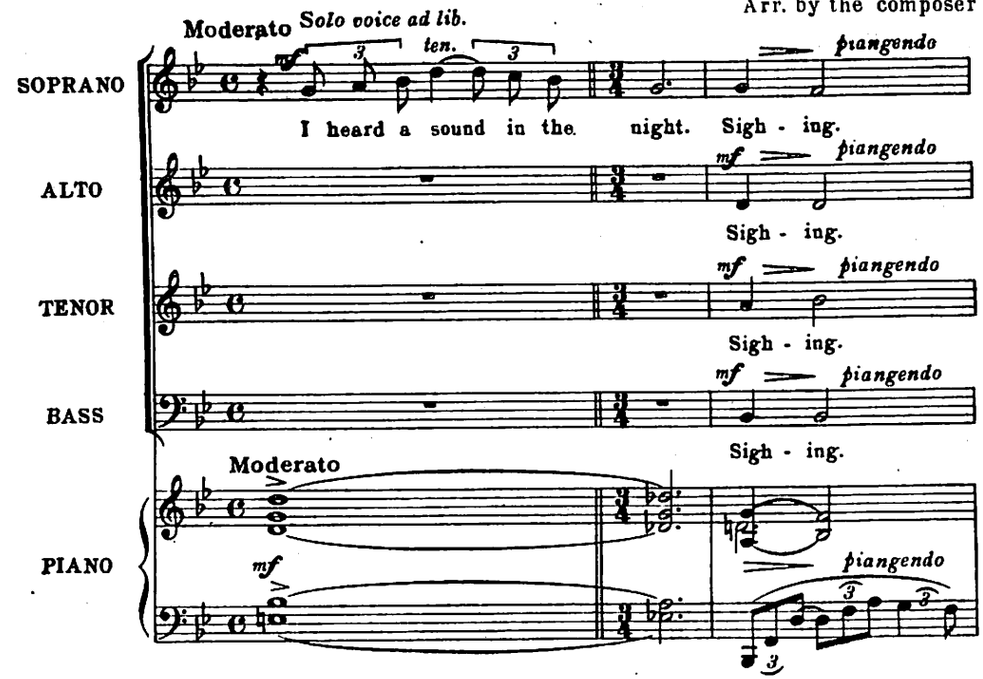
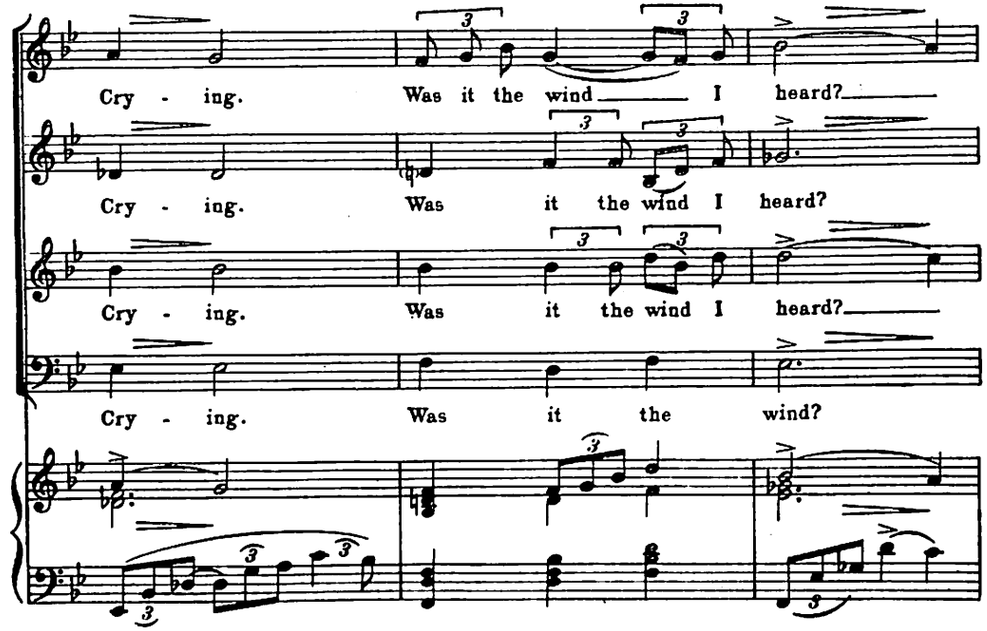
(𝅗𝅥=72)

F. J. HAYDN

ETUDE-JUNE 1950

Sounds

Four-part Song for Mixed Voices

H. J. Pearl

GUSTAV KLEMM
Arr. by the composer



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№ 15071

Was it the cry of a bird? Or was it the

Was it the cry of a bird? Mm,

Was it the cry of a bird? Mm,

Was it a bird? Mm,

con franchezza

I heard a sound in the morn. Re - joic - ing.

Più mosso

Re - joic - ing.

Re - joic - ing.

Re - joic - ing.

Più mosso

poco a poco cresc.

ld day dy - ing? Mm,

Mm, Mm,

Mm, Mm,

Mm, Mm,

poco rit.

allargando

Voic - ing. The lilt of a note In a rob-in's throat. And I

Voic - ing. The lilt of a note In a rob - in's throat. And I

Voic - ing. The lilt, the lilt of a note In a rob - in's, rob - in's throat. And I

Voic - ing. The lilt, the lilt of a note In a rob - in's, rob - in's throat. And I

MASTER YOUR FLUTE TONE

(*Continued from Page* 15)

flow (or current) of air from his diaphragm to his lips and on into the instrument—without any quivering or shaking. This is what we call straight tone. It is the hardest thing for the young flutist to master; it is also the basis for all further development of tonal quality, variation, and color.

Later on, flute tone demands infinite shadings (largely produced by a good vibrato), but all that must wait until basic straight tone is full, free, pure, and controlled.

When straight tone is sure, the vibrato may be clarified by a competent vocal teacher, for its principle is the same that governs the fullest, freest vibration of the human voice. Indeed, the flute should sing, quite as the voice does. This means that the exact middle of each tone must be reached by the full, free vibration of well-supported breath. The hearer should never be aware, however, of any tremolo shaking!

THE VARIOUS COLORS and shadings of tone are, of course, governed by the demands of the passages to be played. And the flutist must be ready for all of them. He must practice for hard tone, soft tone, dark tone, and bright tone. He does this by means of his breath, as the singer does. Changing the speed of the vibrato also makes possible infinite tonal effects and combinations. But the actual tonal color depends less on hints than on accuracy of the inner hearing.

The flute is perhaps the oldest instrument known to man, developing, as it has, from the early shepherd's reed. We hear of the flute in the Bible, and we know that the Greeks were proficient in its use. In 1830, however, the flute took a new lease on life when Boehm perfected the modern instrument we know. And the modern flute is richly rewarding, both artistically and commercially.

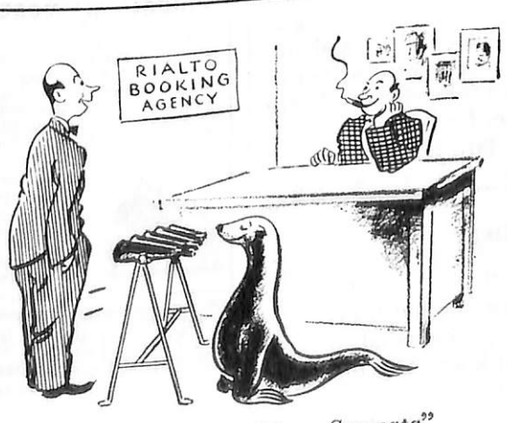
A generation ago, the flute ranked among the rarer instruments (as compared with violins and pianos). Today, there are over 30,000 amateur flutists in the U. S., while the ranks of the professionals are constantly increasing. And sex is no barrier to good flute positions in orchestras.

SYMPHONIC organizations are most receptive to inquiries from flutists who really know their business. Also, jazz bands are including flutes. Twenty years ago, a flute in a dance band would have been an oddity. Today, many saxophone players are required to double on the flute.

And the flute has a rich literature. The best examples of fine flute music come from classic and modern composers. Bach wrote much for the flute, as did most of the composers of his day. The moderns (from Ravel on) have also given us enchanting flute works. But between these two periods, the instrument was neglected. We find but little outstanding flute music in the purely Romantic period.

A youngster can look forward to an interesting and rewarding career on the flute—provided he makes himself a good player and a good musician. As a musician, he must master the same knowledge, the same skills that form the background of any devoted virtuoso. As a player, he does himself the best service by mastering good straight tone and working from there for quality and color.

THE END



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(*Continued from Page* 14)

sound merely by moving air more quickly, he will only succeed in making the sound more breathy; he is putting the cart before the horse. The long messa di voce of the old school is possible only when the larynx leads the breath. And as the laryngeal pressure (i.e. approximation) becomes progressively firmer through the duration of the swell, the sensation is that of a squeeze of the larynx, and never of a push of the breath. This agrees with Bonci's description of singing as being "like squeezing paint out of a tube," and Caruso's "controlled squeeze."

Steadiness of Sound. This is the last elementary demand made by music upon the human voice, and I have placed it in bold letters because it is that vanished characteristic of the voice which is alluded to in the first part of this article. Even the Italians themselves lead with the breath today, and it is only the eminent suitability of their language to the purposes of "breath singing" which keeps them permanently in the forefront. It is no exaggeration to say that no pair of modern ears under the age of 30 years has ever heard a completely steady vocal tone in an actual performance.

Steadiness is a matter of maintaining that equilibrium of the two energies concerned (air compression opposed by resistance of larynx) which was discussed above under the heading "Quality of Sound." Whenever the equilibrium is perfect the sound will be perfectly steady, always provided that there is no trembling of any part of the articulator mechanism, e.g. the tongue, the uvula or the lower jaw. It is, however, advisable to reiterate with some emphasis the part played by the ascending diaphragm in the maintenance of equilibrium. Any method of breath control which robs the diaphragm of its power, by ascending, to maintain a steady weight of air compression at the larynx, will infallibly result in unsteady tone.

Abdominal breathing, the dropping of the chest, an outward or downward thrust upon either the lower or upper abdominal muscles, all these have the effect of preventing the ascent of the diaphragm, and so starving the instrument of the compression which is essential for the maintenance of mechanical equilibrium. The practice of by far the great majority of modern singers is, by leading with the breath, to cause an air loss far in excess of what is necessary. They then seek to remedy a bad position by starving the larynx of compression, through holding the diaphragm down, thus making things much worse.

The result is the horde of bleaty tenors, vibratory sopranos and contraltos and wobbly bases and baritones which infests our concert-halls and opera-houses. It is not their fault; how can they do better when they have been taught to do the very things which make the voice shake?

It was this ability to sing a tone which was one hundred percent steady, the capacity to maintain an exact equilibrium which evoked that vanished characteristic of the soprano voice which died with Destinnova and Tetrazzini, the last two sopranos of the old school to possess it.

We have now reached the end of our voyage of discovery, and can proceed to formulate an exact definition of that art of singing which, and which alone, can be classified as a branch of the greater art of music:

The Art of Singing, in its technical aspect, consists of a continuous vocal gesture of the larynx, in which the tone-vowel is conceived as a unity: which is unbroken for the duration of each phrase or section of a phrase, and which is accompanied by a simultaneous but independent action of the articulator whereby words are imposed upon the sound.

THE END

Are Your Pupils Listening?

Children often appear to be listening, but are you sure they are? Ask your pupil to repeat when you finish explaining new theories. This will fix the idea in his mind, if he has comprehended it; if he hasn't, you'll know. Try this often, and your pupil, not knowing when to expect you to ask him to repeat an explanation, will give you his attention.

—*Ethel J. M. Conrad*

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HOW TO CLASSIFY VOICES

(*Continued from Page 23*)

on the petite side—for example, Lily Pons.

When we study acoustics we accept the law that fast vibrations are easier to produce than slow vibrations. If we accept this law we must accept the conclusion that so-called high tones in the singing voice are easier to produce than the so-called low tones.

WHEN THE AVERAGE singer sings what he calls a high tone he "reaches" for it, either sharping the pitch or never attaining it at all. The same type of singer in singing the low tones tries to depress his whole vocal mechanism to produce this low tone and usually flats the pitch.

The musical notation that has come to us through the centuries is for the eye and must be retranslated for the ear if we are to make music. The symbol of a quarter note on the first line above the staff is called "high A." In reality this symbol must be translated to the listener through a vibration which comes to him through the air at a rate of 880 vibrations per second. When this note is played by the pianist he never reaches up above the piano to play it. The whole scale is on one level. The same should be true with the human voice. The scale is in the voice box. When a singer sings the note on the second line below the staff he is not singing a tone that is low, but a vibration that is slower than the A on the first line above the staff. The tone on the second line below the staff has only 220 vibrations per second. Therefore, because it is so much slower it is harder to produce.

If the singer and conductor can accept the fact that music is horizontal flow, not vertical flow, they will quickly find tensions leaving the singer's throat, developing a new coordination between his body and the voice that he gives forth. To achieve this coordination it is absolutely essential that the singer and conductor understand lifts. The understanding of lifts makes the whole problem of voice much simpler. It

means that on the note where the lift occurs the singer must use a modified pronunciation that will in turn require much less mental pressure. Because less mental pressure is used, less breath will be used, less oxygen will be used, vocal tensions will leave and fear of high tones will disappear. With the loss of fear in producing so-called high tones the singer will suddenly find that he has new freedom in producing his low voice.

YOUNG PEOPLE possess so much physical exuberance that often they enjoy these muscular tensions which cause the local effort in the muscles around the vocal cords. Such individuals should run two or three miles or play a couple of sets of tennis before they take their voice lesson or come to choir rehearsal. Singing necessarily demands a powerful body, but the application of power is not directly through the muscles. It is applied through the mind. The individual who gets his joy from muscular tension and physical distortion will perhaps not enjoy singing when he first finds that the realm of vocal art uses the body only as an instrument, controlled by the mind and, we hope, by a strong imagination and a deep spiritual understanding. When a voice is classified correctly and obeys the laws that are centered around the lifts, artistry begins to develop. The singer makes the wonderful discovery that art in singing is based upon the creation of a beautiful line. He will also quickly learn that good ensemble work depends on balance and proportion in the weaving together of these lines. His creative powers will suddenly begin to unfold and new experiences in the whole realm of living will be his.

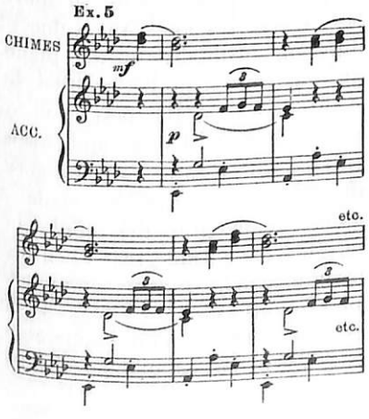
THE END

(Dr. Williamson's next article on choral singing will appear in the September ETUDE.)

CHOPIN MASTER LESSON

(*Continued from Page 26*)

sections (measures 65-80 and later). Play these about ♩=132 and ring out the chimes over the

Ex. 5

inner voices. I think of the passage as shown in Example 5.

Stress the D-flats gently like distant bells . . . play the staccato like soft, "fat" pizzicato.

The arriving carriage (measures 81-87) creates excitement. Accelerando and crescendo until measure 87 . . . hold back in measure 88 . . . play the bell repetition (measures 97-104) with progressive diminuendo and a slight ritardando in measure 104 . . . keep the last chimes and the final return of the theme within piano and pianissimo limits (soft pedal!). Practice the tricky "tear" passage (measure 123) in slow and fast sections to assure clear articulation. (See Example 6.)

Ex. 6

By this time your own feelings will probably match the Wodzinskis' . . . Maria wrote Frederic a few days later that when she played the little waltz to her disconsolate family—grouped about the living room after Chopin's departure—they indulged in a long emotional binge. All wept inconsolably for hours!

THE END

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(*Continued from Page* 17)

rhythm. Every sport has fine points that require delicate and varied controls on the part of the performer. Some players are more resourceful than others, in that they can do all things well. Others are limited. A good home-run hitter is not necessarily a good bunter, and in golf some very good drivers have trouble adjusting themselves to putting.

Some pianists achieve their best tone quality while they are playing softly. Other more dramatic pianists, who are strong on muscular power, lack the finesse to play soft poetic passages.

In any activity requiring a high grade of muscular skill, whether it be piano playing or sports, the individual who wants to become proficient can develop his skill only through practice. The young piano student who engages in some sport will readily admit the need for practice in his sport and will even boast of the time and effort he devotes to it. With a little good-humored reasoning, the piano teacher may transfer this enthusiasm to practice at the keyboard.

A NUMBER of my pupils have told me how the study of piano has helped them in becoming better at their respective sports. To those who are high-strung and tense at the keyboard, I have suggested a more calm and balanced attitude. To those who are inclined to make frenzied motions, I have suggested slower and smoother motions. My students have told me that they have applied these same attitudes to their golf playing, and this has given them greater pleasure, and improved their score.

Athletes engaging in competitive sports have temperamental qualities that remind you of pianists. Some are calm under pressure. They are the so-called "money players." Others are high-strung, and yet self-possessed. Like the pianist who is preparing for a concert, they train themselves to a high point of perfection, and are keyed up to give their best. They have the competitive temperament, and the courage to face an ordeal and master it. Some athletes, like some concert pianists, suffer the pangs of nervousness before an important appearance; but they have learned to master their nerves and give a stunning performance.

Athletes, like pianists, grow stale when they over-practice or overplay. They fall into a "slump." Their coordination suffers, and the more they try to correct things the worse things get. The best cure is a rest. When mind, nerves, and muscles have been refreshed, the former skill comes back.

IT IS INTERESTING to note the two different types of pupils so far as skill is concerned. Some have a natural aptitude, an inborn gift, for falling into right muscular patterns. Others, the student type who may not be so naturally gifted and lack the intuitive sense, may have the compensating virtue of being able to work out a solution. In sports we find some natura's, as Jack Dempsey in boxing and Babe Ruth in baseball, as opposed to the student type. Gene Tunney, and Ty Cobb.

Every piano teacher has noticed among his pupils that some do well because almost subconsciously they fall into the correct way of playing. One of these may even become a great pianist. If he tries to think out piano problems he becomes confused and upset. He won't make a good piano teacher because he doesn't know and can't explain just how he plays.

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

The student type supplements his natural ability with a keen sense of analysis, and is eager to find out how things are done.

THE DESIRE to know how things are done is a characteristic of the American youth. In sports he eagerly discusses the value of different methods. At the piano, his curiosity can be aroused by a discussion of the best ways of using fingers, hands and arms. Instead of a thing of drudgery, piano practice can be made a game, challenging the pupil's interest. I have found that when this is quickened, students contribute suggestions as to how things should be done, and become cooperative partners in solving piano problems.

THE END

Questions and Answers

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

MOVING UPRIGHT PIANO

● *Could you give me directions for disassembling an upright piano or tell me where such directions may be found? The piano is an extra-heavy upright, and it seems to be practically impossible to move it from an upstairs apartment.*

—M. E. B., Missouri

When a grand piano is to be moved the legs and pedals are taken off and the piano is turned on its side. But in the case of an upright there is nothing of this sort to be done, and the only suggestion I have is that you get in touch with your piano dealer and ask him who in your vicinity has facilities for moving a heavy piano. It usually takes four good husky men to do it, and if the piano is upstairs it is sometimes necessary to devise a special rig for bringing it out through a window.—K. G.

TO PLAY A BROKEN CHORD

● *(1) When playing a broken chord with the left hand, together with a single note or chord in the right hand, should the right hand note be played at the same time with the lowest or with the highest note of the broken chord, as in Rubinstein's Melody in F or Wollenhaupt's Etude, Op. 22, No. 1?*

(2) What are the names of the C's above Middle C?

—Mrs. H. W. M., Missouri

(1) **In music** composed during the Romantic period (c. 1825-1900) it is correct to play the right-hand note or chord with the highest note of the rolled chord of the left hand. This means that the lower notes of the rolled chord must be played slightly before the beat, with the right-hand melody note or chord and the highest note of the left-hand rolled chord coming together on the beat.

(2) Middle C is referred to as C^1, with the C's above it referred to as C^2, C^3, C^4, and C^5 respectively.—R. M.

PLANNING THE PROGRAM

● *You have helped me out of many a predicament, and now I need your advice again. I have a pupil who has studied piano for three or four years, and because she is one of my best performers I want her to give a solo recital. The pieces that she is ready to play are: a movement from the "Moonlight" Sonata as well as another movement from Beethoven; Fantasie Impromptu, Ballade in G minor, Prelude in A major, and Polonaise in A-flat by Chopin; Spanish Dance, by Moszkowski; and Spanish Intermezzo by Cooke. In all, these take about 40 minutes, and I should like your advice as soon as possible as to arranging them on a program.*

—Miss T. J. N., Massachusetts

People have all sorts of ideas about arranging programs, and all I can do is to give you a little idea of what I myself like. In the first place, I think it is good to have something that is both short and attractive at the very beginning so that those who are on time may be favorably impressed, and also in order that there may be a little break soon after the program begins so that late-comers who are standing at the back may not have to stand too long. Therefore I suggest that you place the two "Spanish" pieces at the very beginning, as Part I.

After this I like to have the "heavy" part of the program, and since Beethoven is generally regarded as "heavier" than Chopin, I advise you to place the two Beethoven movements as Part II.

Finally, I think the closing part ought to be brilliant so as to constitute a real climax, therefore I advise you to place all the Chopin pieces under Part III, with either the Polonaise or the Fantasie Impromptu as the closing number of the recital.

For a fuller discussion of the subject of program building I refer you to Chapter 14 of my book "Essentials in Conducting," which you will probably find in your library.—K. G.

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Junior Etude

Edited by ELIZABETH A. GEST

The Bells of Valley Forge

Have you ever heard a "carillon"? If you happen to live within a few miles of one of these sets of bells you surely have.

Carillon is a French word and in French it is pronounced carry-ohn, but many people pronounce it just as though it were an English word, just as it is spelled. It is a set of bells tuned to a scale and suspended in a bell tower. Melodies and chords can be played on the bells and the effect is very beautiful. There are many more carillons in Europe than in America—in fact there are very few good ones in this country. Belgium is famous for its carillons, particularly those in the towns of Malines, Bruges and Ghent.

AT VALLEY FORGE, that historic place where George Washington and his shivering soldiers spent their miserable winter, there has been built the Washington Memorial Chapel, a fine piece of Gothic type architecture. People from all over the United States come to visit this national shrine. And with this chapel there is being built a granite and limestone bell tower, a hundred feet high, in which the carillon will be hung. When completed it will be one of the largest bell-towers in America. At present the bells are hung in a temporary structure but it is expected that all the bells will be in their new tower this summer.

The carillon at Valley Forge consists of forty-nine bells. Each State in the Union has presented a bell, from deep toned bells to high toned bells. The forty-ninth bell was presented by the Daughters of the American Revolution and is known as the Birthday Bell, meaning the birthday of America. This bell weighs two and one-half tons and sounds low C. The Pennsylvania bell weighs thirty-five hundred pounds and sounds D. The Bells of the States go up the scale, smaller as the tones become higher. This carillon is described as the most perfect set of bells in the world. With these bells there is also the Star Spangled Banner National Peace Chime, consisting of the thirteen State bells which represent the thirteen original colonies. As an approach to the bell tower it is planned to have twenty-two "steps of fame", each step being a memorial to one of Washington's heroes.

A musical bell, which must sound a definite pitch and be in tune with the other bells in the set, is a very difficult thing to cast, and after it has been successfully cast and found to meet these requirements it must be hung in the tower. With the large, heavy bells this is also a difficult task.

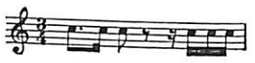
CONCERTS are given at stated times on carillons and the man who gives the concerts on the bells is called, in English, the bell-player, or the bell-master; the French term (generally used at Valley Forge) is the carilloneur (pronounced in French carry-ohn-err, or in English, carillon-err). He brings forth the music from the "domes of silence" by means of an electric bell-ringing device, and he must have special training.

Other fine carillons in America include the Bok Singing Tower in Florida, and those at Duke University in North Carolina and in Riverside Church in New York City, and the Luray Singing Tower in Virginia.

PERHAPS SOME DAY you will have an opportunity to hear the Washington Memorial National Carillon if you have not yet visited Valley Forge in Southeastern Pennsylvania. You will have fun identifying the one which came from your State.

Who Knows the Answers?

(Keep score. One hundred is perfect.)

1. Who wrote America the Beautiful? (20 points)
2. What was the nationality of Edward Elgar? (10 points)
3. How is a mandolin tuned? (10 points)
4. From where does the song Aloha Oe come? (5 points)
5. What is meant by *marcato il canto?* (5 points)
6. Should you say *accompanist* or *accompanyist?* (10 points)
7. Is the double-bassoon a wood or *accompanyist?* (10 points)
8. How may the value of the measure given with this quiz be expressed in two notes? (10 points)

9. Which composer's middle name was Ilyitch? (10 points)
10. Which instruments in a symphony orchestra use a *bridge?* (10 points)

(Answers on next page)

Playing for People

Do you often play your memorized pieces for your friends or your family's friends? That is one of the nice things that pianists can do and should do. Nearly everybody likes to hear good music and many of the listeners cannot play themselves—they only wish they could; they must depend on others.

Sometimes they have favorite pieces and it might be that you just happen to have learned and memorized one of their favorites. In such cases they scarcely notice who the performer is; they just enjoy listening to their favorite piece, which perhaps they seldom have a chance to hear. If you happen to know what someone's favorite piece is, you may have an opportunity to learn it and give them a surprise. Play as well as possible when you play for people, so that they will not only enjoy hearing the pieces you play, but they will enjoy them even more than the last time they heard them. And the more they enjoy hearing them, the more you will enjoy playing them.

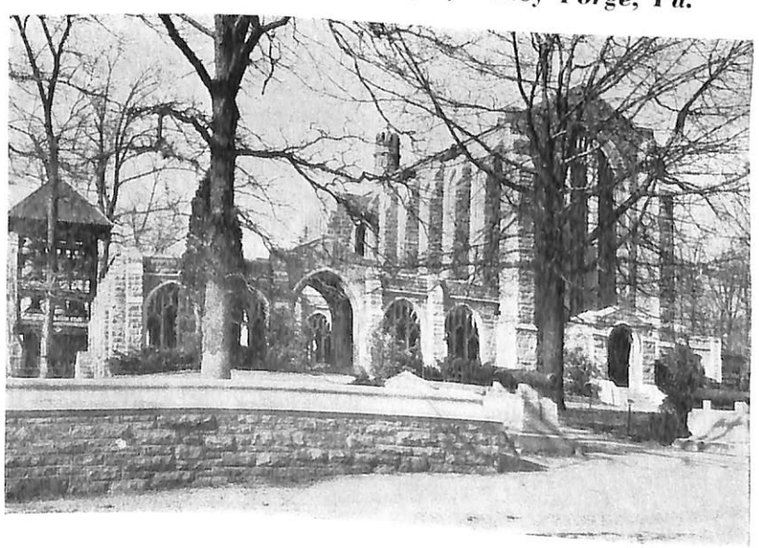
★

Musical Forms

BERCEUSE is a French word
Which means a cradle song.
BARCAROLLE moves slowly
Like boats that roll along.
NOCTURNE is a night song—
A dreamy serenade
That's played when stars
shine down
Into a moonlit glade.

—Anne Richardson

Washington Memorial Chapel, Valley Forge, Pa.



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.

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 July. Topic for essay: "Music in Summer."

Out-of-Doors Game

Join hands in a circle, with one blindfolded player in center. Move in circle until told to stop by center player, who points to someone saying, "Sing a phrase of ..... by ....." If he guesses the name of the singer correctly, he takes his place in the circle, and the one "caught" becomes "It," being blindfolded in the circle. If he guesses incorrectly, he must be "It" again.

★

Results of JANUARY QUESTIONNAIRE

Many thanks to all the Juniors who sent in the interesting replies to the Questionnaire in the January issue. It was a pleasure to find so many of you are really studying your music seriously and practicing more than an hour a day, and that the great majority of you, beside studying piano and other instruments, are taking an active part in your church or Sunday School choirs as well as in school music activities.

Here are a few examples of what some of the busiest Juniors are doing:

A fourteen-year-old boy in Idaho plays piano, violin, flute, piccolo, saxophone, tenor saxophone, alto saxophone, alto horn, oboe, clarinet; he also plays in his school band and orchestra, sings in the chorus and is a choir director!

A fourteen-year-old girl in Ohio studies piano, violin, piano-accordion, saxophone, drums and twirls baton; she is also accompanist for her High School girls' glee club, boys' glee club and mixed chorus.

A thirteen-year-old girl in California plays violin and is concert mistress of her school orchestra and her county orchestra, plays trombone in her school band and is accompanist for the glee club.

A twelve-year-old boy in Indiana has studied music for seven years and is assistant organist for his church choir.

A sixteen-year-old girl in Alaska plays piano, 'cello and drums; plays in her school band and sings in the chorus.

In school music answers, about one-half the total number, or fifty per cent, came from chorus or glee club members, twenty-five percent from band and twenty-five percent from orchestra members.

The instruments studied, in addition to piano (which of course, had by far the largest number of students) were violin, viola, 'cello, bass, flute, piccolo, oboe, clarinet, bassoon, horn, trumpet, cornet, trombone, organ, drums, piano-accordion and voice; twirling baton was included.

About thirty percent answered "yes" to the question about composing music. That is a splendid way to learn to understand and appreciate music.

To be a choir director was the ambition of many, and that is a splendid future to look forward to. Many, of course, said they would like to become concert artists. However, it must be remembered that very few reach that goal, no matter how much they would like to have such a career. Think this over seriously.

What do you like best in Junior Etude? Quizzes came first, with all the other things falling close together.

So, we are glad so many Juniors returned their questionnaires and we wish you all happiness and success in your music study.

Keep it up and you will have fun.

Answers to QUIZ on Page 54

1, Words by Katherine Lee Bates, music by Samuel Ward; **2,** English; **3,** the same as a violin, in fifths from G below middle C; **4,** Hawaii; **5,** bring out the melody (literally, mark the song); **6,** accompanist; **7,** wood-wind; **8,** by a half note and a quarter note; **9,** Tchaikovsky; **10,** violins, violas, 'cellos and basses.

★

Letter Box

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

Dear Junior Etude:

• I play piano and play flute in our school band. My mother was a Junior Etude reader, too, when she was younger. I would like to hear from others interested in music.

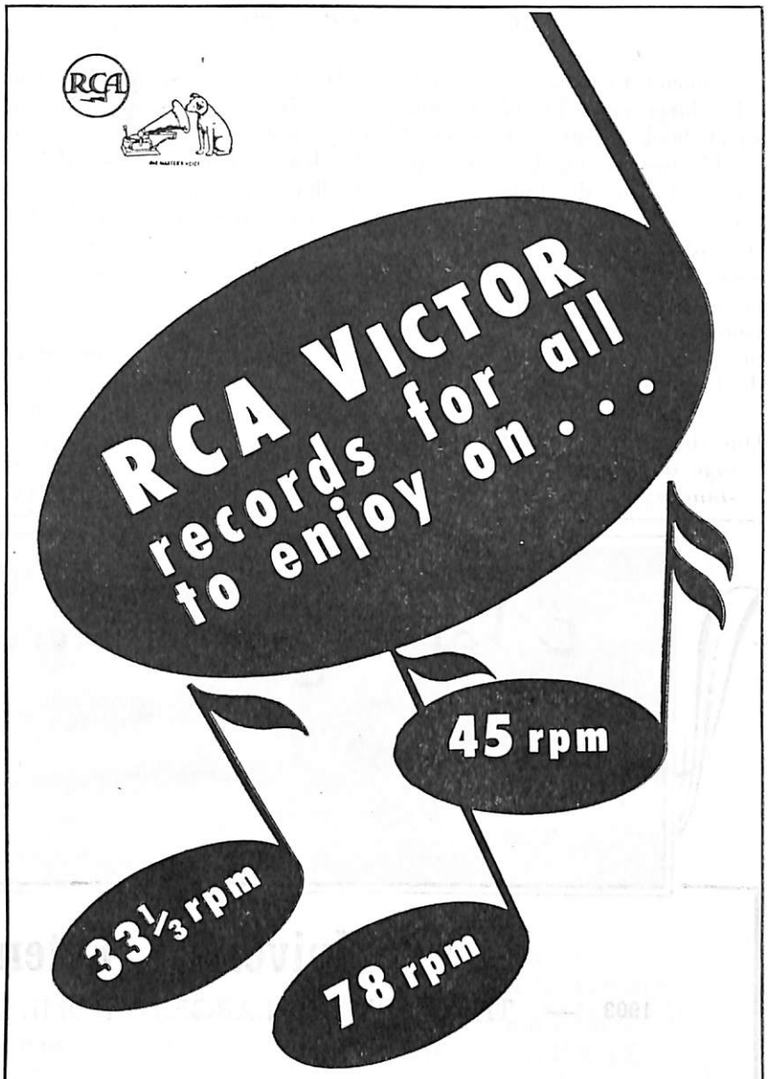
Jane Moor (Age 12), Illinois.

• I play the piano and enjoy listening to violin and opera. I sing in our church choir. I would like to hear from any one who likes to write letters.

Wilburta Young (Age 15)
California

• I think it is a great honor to be able to play the piano well. I have taken part in six recitals. I would like to hear from some of your American or foreign readers.

Shirley Ann Harris (Age 14)
Florida



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WHEN CHOOSING A PICCOLO

(*Continued from Page* 22)

recommend that the serious piccolo player make his own manuscript book of difficult passages for his instrument. These can be extracted from the full scores of works available in music libraries; often an entire overture may have no more than four or five measures which should go into your book—but this advance preparation will pay off one hundred fold one of these days.

Question 8: *Is there any advantage in my becoming an outstanding piccolo player?*

DEFINITELY YES. Whether you have in mind some day to play professionally, or have not the least intention of so doing, the flutist who can play exceptionally good piccolo has a decided advantage. It was my own experience in my student days in New York, when I was trying so hard to gain orchestra experience in the various amateur orchestras around town, that time after time I was accepted in one of these groups, and thus given opportunity to gain the much-desired orchestra routine, mainly on the strength of playing piccolo in addition to flute.

Another point worth mentioning is that a number of modern composers are including occasional "change to piccolo" passages in their chamber works, especially woodwind quintets.

Question 9: *Should a vibrato be used on the piccolo?*

THE GREATEST PART of modern musical thought seems to agree that the tone of most instruments is rendered more interesting through the judicious use of vibrato. All the string instruments, and others such as flute and oboe, use vibrato most of the time. I see no reason why the piccolo should not follow the lead of the other instruments and also use vibrato judiciously.

In conclusion I would like to invite both the student flute-player and his band director to approach the piccolo as a separate and distinct instrument. It is not inferior to the flute but merely different. For this reason I recommend that one of the best talents in the flute section be assigned to piccolo; it will pay excellent dividends in the band's general tone-quality, as well as in its successful answer to the ever-challenging problem of intonation. An incompetent piccolo player is a definite hazard!

THE END

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Violin Questions

By HAROLD BERKLEY

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J. J. F. G., Kansas. The label "Special Model Nicolaus Amati" plus the second label giving the name of the New York City Sales Importer is sure indication that your violin is a German or Bohemian product worth about thirty or thirty-five dollars. When it was sold, with two bows and a case, for fifty-two dollars, the price was about right. The name Amati is one of the greatest in the annals of violin making, and violins by various members of the family are worth today anywhere between $3500 and $12,000. But your violin, I am sorry to say, was not made by any member of the family. The name on the second label is that of a man who was an importer and jobber. He was never a maker.

JOHANN CHRISTOPH MERZ

S. H. P., New Jersey. Johann Christoph Merz was one of many makers in Klingenthal, Germany, who turned out a rather cheap grade of violin worth at most $150.

A-STRING SOUNDING THIRDS

Mrs. A. E., Indiana. Tonally, the aluminum-wound gut A string is superior to the aluminum-wound steel A, but in hot weather the latter lasts longer and holds its pitch better. And there are some violins that sound better with a steel A. (2) The extra vibration you speak of is probably caused by the wire wrapping becoming loose. When this happens the only remedy is a new string. (3) I cannot imagine why your A string ever sounded thirds with the notes being played. Possibly the string was very old and was vibrating unevenly.

MAY BE $2500 VIOLIN

F. G., Malaya. I am sure you know that one can make only a rough guess at the value of a violin one has never seen. Your Vuillaume violin, if still in good condition, could be worth anywhere between $1500 and $2500. For instruments by Gand & Bernardel of Paris, the prices today run between $150 and $450 for the commercially made violins, and up to $800 for those individually made.

WIENIAWSKI "LEGENDE"

Miss C. H., Kansas. As you say, the double-stop section of Wieniawski's "Legende" should be played more than twice as fast as the first section. The chromatic scale is the climax of the piece and must be played with much fire and dash. But it must be practiced slowly for some time before the fingers and bow will do their jobs automatically. I know of no edition which simplifies this passage.

HOW FAST SHOULD PUPIL PROGRESS?

Mrs. J. H. M., Texas. The only organization I know of that would appeal to you is the Violin Teachers Guild. I do not know if the Guild has a chapter in Texas, but you could find out all details about it by writing to Miss Blanche Schwarz, 825 West End Avenue, New York City. It would be difficult to say "how much a violin pupil should progress from year to year." So very much depends on the pupil's natural talent, on the degree of his ambition, and on how much time he can spend practicing. Some pupils have a fair mastery of the first position and are starting in the third and fifth by the end of the first year. Others, seemingly no less talented, need much more time in the first position. It is impossible to grade violin students as piano students are graded.

MORE THAN SCORE READING

S. S., Vermont. I am sorry to disillusion you, but there is a very great deal more to violin playing than "score reading." To play the violin even tolerably well, one must acquire a complicated technique. If you are determined to learn the instrument, then you must take lessons, at least for a while. If you cannot study, then you had better resign yourself to being an intelligent and appreciative listener.

FINGERBOARD IS CONCAVE

J. G. L., Michigan. The fingerboard on a violin should be slightly concave. It is no easy job to get the degree of concavity just right, and I don't advise you to experiment with it yourself.

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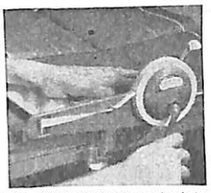

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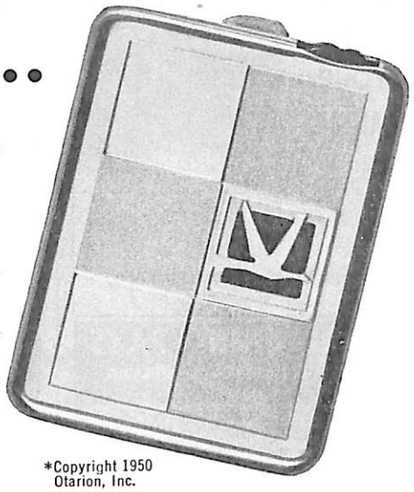

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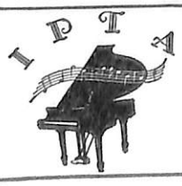

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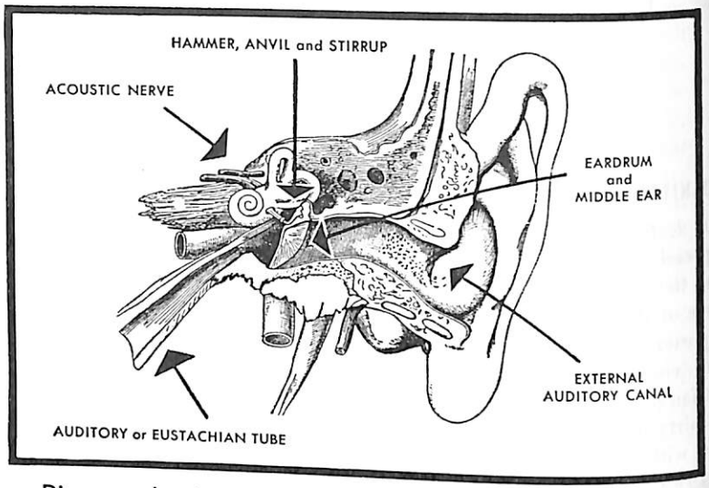
(*Continued from Page 20*)



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Every individual, whether totally deaf or "hard of hearing," may benefit from visiting a reliable hearing-aid consultant. A hearing aid for those with residual hearing may enable them to capture enough of sounds and rhythms to stimulate the imagination and evoke familiar and beloved sound images.

THE END

Teachers Need Training, Too

By MAY WOOD KIXMILLER

RECENTLY the principal of a private school was searching for a teacher of music. "My difficulty," said she, "was not that I was unable to find a teacher adequately prepared musically, but that I was unable to find one who had pride in the profession of teaching. Everyone seemed to regard the occupation as a stopgap, or as a consolation prize when some other ambition had failed."

Musicians had been willing to devote concentrated effort to improving their musicianship, but had neglected teaching technique.

The average young teacher needs more training in the art of teaching. The specialized demands of the profession are very severe. In addition to hours and hours of practice on the chosen instrument, the prospective teacher will benefit by studies in psychology and education. Would-be teachers should be thoroughly acquainted with teaching materials and their use. They should leave the music schools equipped for teaching with something beside virtuosity.

Some people are born teachers. They do the right things instinctively. Those who don't have this instinct for teaching need special training in pedagogy. They should study the pupil himself and relate their material to his needs. Otherwise, they will fail, and their pupils will fail.

I SPOKE ONCE to a versatile young teacher, who not only taught piano, but coached a tennis class besides. "Which is easier?" I questioned one day. "Why, it is all the (*Continued on Next Page*)

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(Continued from Page 58)

same thing," she answered. This one was a born teacher. She knew that to inspire the pupil was more important than subject-matter.

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PERHAPS here is a good place to answer the question, "Why try to teach music to the unmusical or slow child? Why not throw him out of the class altogether?" Because, no matter how he plods at them, these music lessons are enriching to his life. How many adults do you know who wish and wish they could play the piano; or how many do you know who wish they had practiced, or had been required to practice? Perchance if we music teachers had known better how to teach them when they were children, they could today realize this dream.

We can learn to do better. We can study the child, adapt our methods and materials to his gait, and then he too may have the pleasure and enrichment which only music can bring.

The teacher of music has a memorable experience to give to pupils—the ability to produce music at will all their lives. This is an enrichment of leisure, a comfort in loneliness, a lively source of comradeship among all those who can participate, and a contribution to the atmosphere of home. Therefore, the music lesson should be a pleasurable event. The teacher should be a person delightful to remember. In all the difficult tasks of learning, the pupil should savor the experience of enjoying music with a musician.

Let the music lesson, so far as is possible, mirror the joy which music gives to its disciples, and the fun of working together in harmony. Make the music lesson an occasion.

THE END

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THE WORLD OF *Music*

For the first time in five years a **Walter W. Naumburg Foundation** award has been presented to a vocalist: Angeline Collins, soprano, of Detroit. Other Naumburg award winners this year are violinists Betty Jean Hagen, of Calgary, Canada; Esther Glazer, of Chicago, and pianist Margaret Barthel, of Detroit.

Pierre Monteux, San Francisco Symphony conductor, recently celebrated his seventy-fifth birthday. . . . Composer **Ossar Straus** ("Waltz Dream", "The Chocolate Soldier"), 80, has had his forty-eighth operetta, "The First Waltz", produced in Munich, Germany. Its cast numbers 150.

The International Federation of Music Students, Juilliard Chapter, has held its **Fourth Annual Symposium.** Attending the Symposium, at the Royal Conservatory of Music in Toronto, were representatives from Curtis Institute of Music, Philadelphia; Eastman School of Music, Rochester; Juilliard School of Music, N. Y. C.; New England Conservatory of Music, Boston; Royal Conservatory of Music, Toronto; Yale School of Music, New Haven. The public was admitted to the concerts.

Benjamin Britten's stage work, "Let's Make An Opera", was performed for the first time in America at the Music Educators' National Conference in St. Louis in March. Stanley Chapple conducted. . . . **Boston University** held its First Annual Music Festival April 17-21. Handel's oratorio, "Israel in Egypt", highlighted the program which included in addition an opera and orchestral and band concerts, 600 students participating.

First prize in the biennial contest in music composition sponsored by the **National League of American Pen Women** has been awarded to Iris Brussels of Paterson, N. J., for her string quartet piece, "A Lively Conversation for Strings". . . . **Dorothy Maynor,** soprano, completes her first European concert tour May 23 with a recital in Paris.

A series of Thursday evening concerts of seventeenth and eighteenth century music are being offered during April and May at the **Governor's Palace** in Williamsburg, Virginia. Members of the ensemble, directed by **Cary McMurran,** dress in period costumes . . . The congregation of Park Street Church, Boston, has honored **John Hermann Loud,** organ recitalist, on his thirty-fifth anniversary as organist and choir director at the church.

Following concert appearances throughout Europe, **Ricardo Odnoposoff,** violinist, will judge the International Violin Contest to be held in Venice in June.

COMPETITIONS

Lake View Musical Society, First Annual Composers' Contest. Prizes in three classifications. Information from Mrs. Vito B. Cuttone, 421 Melrose St., Chicago, Illinois.

Columbia University composition contest. First prize: $150. Closing date, September 15. Details are obtainable from the Department of Music, Columbia University, New York 27, N. Y.

Young Artists' Competition for the Friday Morning Music Club Foundation and Patrick Hayes $1,000 award. Deadline for filing applications: July 15. Details from Kathryn Hill Rawls, chairman, 1805 37th Street, N.W., Washington 7, D. C.

The Northern California Harpists Association Competition: two $50 awards, one for the best solo harp composition; one for the winning work combining harp with one or more instruments. Closing date: January 1, 1951. Details from Yvonne La Mothe, 687 Grizzly Peak Boulevard, Berkeley 8, California.

SUMMER MUSIC: U.S.A.

(*Continued from Page* 3)

Caston's direction. Concerts, staged in the spectacular Red Rocks amphitheatre 15 miles from Denver, begin, July 7, and continue on successive Fridays through August.

In Chicago, the 15th Ravinia Park Festival will open Tuesday, June 27, in a new fan-shaped pavilion costing $350,000. The Festival season offers six weeks of concerts by The Chicago Symphony Orchestra.

IN LOS ANGELES, the Hollywood Bowl's 29th season of "Symphonies Under the Stars" will open July 11, continuing through September 5. Conductors will include Serge Koussevitzky, Artur Rodzinski and Alfred Wallenstein. Soloists will be Jascha Heifetz, Yehudi Menuhin, Artur Rubinstein, Jose Iturbi and others.

Cincinnati offers its 28th season of summer opera outdoors, June 25th through August 5. Performances are staged in Cincinnati's Zoological Gardens. This season will offer 36 performances of 17 different operas, featuring Astrid Varnay, Gladys Swarthout, Stella Roman, Winifred Heidt, Frederick Jagel, Ramon Vinay, Enzo Mascherini, Robert Weede and other well-known performers.

A WAGNER FESTIVAL is scheduled for July 11, 12, 25 and 26 at Aspen, Colorado, with Helen Traubel, Lauritz Melchior, and the Denver Symphony Orchestra, Saul Caston conducting. Also performing at Aspen will be the Paganini and Juilliard Quartets and the Albeneri Trio.

In the South, two festivals are scheduled for this summer—the Brevard Music Festival at Brevard, N. C., August 11-20, and the Cumberland Forest Festival at Sewanee, Tenn., June 26-August 19. The Brevard Festival, offers orchestral concerts under James Christian Pffohl, featuring a performance of the Verdi Requiem. At the Cumberland Forest Festival, the emphasis is on chamber music. Composer Roy Harris and his wife, the pianist Johana Harris, will direct the Festival, assisted by first-desk men from the New York Philharmonic-Symphony and the Cleveland Orchestra. Programs of the Festival will be broadcast by NBC.

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THE END

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OPPORTUNITIES FOR THE MUSIC COUNSELOR

(*Continued from Page* 12)

time of the season to present the operettas. He puts the dates down in a notebook.

Now to find a place for the rhythm band. In some camps, the rest period after lunch is ideal for band rehearsals. In others, it's the evening free play period. A spot for glee club is arrived at in the same way, by hunting around for available free periods.

Every night is a specialty night, when a specialty counselor takes charge of an indoor event. Friday night is usually given to music appreciation combined with a musical program by camp talent. This is the music counselor's night. If these programs are effective they enrich the children's camp experience. At the start of the season, Friday evenings can be used partly to teach camp songs. A "Stop the Music" and "Information Please" can be introduced skillfully as a regular feature of music appreciation night at camp.

IN CASTING an operetta, the music counselor must be a diplomat. Even though a particular child seems just made for a certain part, every child who wants to try for it must be allowed a few minutes. Failure to do so results in hurt feelings. Usually after all have tried, a show of hands will reveal that the majority will pick the one the counselor knew all along was best fitted for it. When all the leads are picked in this manner, it is no trouble to form a chorus.

THE MUSIC COUNSELOR must also be a diplomat in working with the other counselors in camp. He must not attempt to pull children out of other activities for rehearsals. If he does, he will arouse antagonism among the counselors.

Program planning for the music counselor begins before the camp opens. He gets together with the camp director and head counselor and learns what they would like in the way of a music program. At this time he very frankly states what he cannot do.

The music counselor learns at the meeting what type of musical plays the camp would like to present. He purchases the necessary music and bills the camp. If he must buy material for the music appreciation program or for the rhythm band, it is all charged to the camp.

INEXPERIENCED music counselors who come up to camp without this preliminary interview and planning of a program waste much valuable time getting things organized on the spot. Sometimes as many as three weeks go by before a program is launched. Those counselors are rarely engaged for a second season.

If you plan to go to camp for the first time as a music counselor, get an early interview with your directors and know what they expect from you. Find out why the previous music counselor is not coming back. If he did not please the camp, in what way did he fail? Knowing this helps you to avoid his mistakes.

You should go at first with the idea of gaining experience. After two or three years of camp life, you will be in a position to earn a salary double and triple your original contract. In the meantime, summer camping offers training in leadership that will stand you in good stead professionally.

THE END

NOTICE TO ETUDE READERS

Our printer is no more infallible than the rest of us, and last month sent out a number of ETUDES without names and addresses. We apologize to readers who were inconvenienced. If you did not receive your copy for May, write to Subscription Dept., ETUDE, Bryn Mawr, Pa. Another copy will be sent by return mail.

—The Editors

Organ Questions

Answered by **FREDERICK PHILLIPS**

● *Please tell me where to get a price on a small motor to attach to a one manual reed organ. (2) Where can I find out about used reed or pipe organs small enough for the home? I cannot afford a new electronic instrument, and churches are reluctant to rent their organs for practice purposes. (3) What do you think of pedals attached to a piano, and where can they be bought?*

—R. B. L., Ohio

We are sending you the names of two firms who make motors for organs, and from whom you may obtain information. (2) Write to the firms whose names we sent you. (3) To the best of my knowledge there does not seem to be any practicable way of attaching organ pedals to the piano, but if you could use just the pedals (without any sound) a set could be obtained and placed under the piano bench, but even this would carry its difficulties as the bench would have to be wide enough to clear the entire pedal board, and if elevated to a point of convenience for the feet, the seat would be too high for proper piano work. We are sending you the names of some firms who might be able to supply a pedal board.

● *I am an organ lover and have wanted to take lessons since I was ten. I play the piano moderately well, and several times have asked the organist of my church to teach me, but she makes excuses. The organ is a two manual with 20 stops, and is operated by electricity. I have had a few lessons from another organist who is an amateur. She has explained the earlier principles of organ playing, and since I go to the church at least twice a week, I have accomplished much. Do you think I will need more training? If not please recommend some books.*

—J. B., Illinois

Since the "amateur" organist is apparently doing a fair job, we suggest that you continue your lessons with her until you are able to make arrangements with some really competent organist who can carry you further. Certainly we advise continuance of studies *with a teacher* if at all possible. The teacher is really the one who should recommend the books to use, but the following suggestions may help: As a basic method use Stainer's "Organ Method" (read carefully the early chapters relating to organ construction and the different stops and pitches). With this you might use Sheppard's "Pedal Scale Studies." Then later, "25 Advanced Pedal Studies" by Nevin, or "Pedal Studies" by Schneider. For books of preludes we suggest "Organ Melodies" by Landon; "Chapel Organist," Perry; "Chancel Echoes," Felton.

● *Our pipe organ has been giving us a tremendous lot of trouble. What causes the keys on the Swell manual to catch when depressed? The two keys won't even go down now; it seems as if the keys are swollen and won't slide down into the keyboard bed. The console has just been rebuilt and everything was working fine until now. The rebuilding was at Easter time last year. Would the basement kitchen cooking steam be bad for the console? Our heating system in the building is a hot air furnace. The hot air wall register is right above the console; would that cause this trouble?*

—H. H., Minnesota

It is really difficult to give the correct answer without an opportunity of examining the instrument and the surrounding conditions. If the steam from the kitchen really penetrates into the console it could cause some swelling of the wood, and on the other hand if the heat from the wall register is directly against the console it could result in over-dryness, causing some internal trouble with the action. Why not have the firm which installed the console or a competent serviceman make a thorough inspection? It is possible that some small particle of substance has gotten down between two of the keys and is binding them, or preventing free operation.

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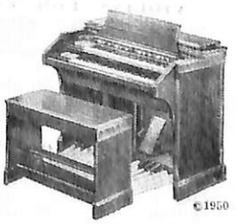

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Teacher's Roundtable

Maurice Dumesnil, Mus.Doc., answers readers concerning recitals and South American music

KEEPING A HIGH LEVEL

What should a teacher do about keeping the quality high in recital material? In my class in many cases, musical taste in the pupil and in the home is developed by what is heard in the movies and over the radio, so that while they love the "classical" music, they love only the "war horses" such as A-flat Polonaise, C-sharp Minor Prelude, "Clair de Lune," etc. In these cases, talented pupils are bored with the more classic pieces, and would simply discontinue lessons if they could not learn the things they and the public love. It has been my experience in several cases, that when these students reach the eleventh or thirteenth grade in school, their values suddenly change and they will say: "I just love this Haydn Sonata!" That is most gratifying and makes me feel glad that I went along with them for several years. Is this the right thing to do?

—(Mrs.) L. E. G., Michigan.

Indeed it is. In the matter of developing musical taste it is wise to follow a middle-of-the-way course. The diet can be devised in such a manner that on one hand the students are allowed to play what they—and the members of their household, and friends—like, and want to hear. On the other hand, numbers of a higher quality and artistic standing can be introduced and, as you point out, they will eventually be enjoyed more than the lighter fare. It almost invariably works out that way.

But here, once more, the teacher must possess and use discrimination in selecting the right things at the right time. What is good for one pupil may not be so good for another. Luckily, we pianists have such a wealth of materials and repertoire to draw from, that no one should ever be concerned about making adequate selections.

SOMETHING DIFFERENT

South American music is becoming so frequent to the various dance forms of which the Tango seems to be best known. Is there any literature on the subject, also on the more widely known South American composers? Also, where in modern composition does John Ireland of England stand?

—(Mrs.) N. M. C., Georgia

You are right: music from our good neighbors to the South is steadily growing in popularity, and this is justified, for its color and rhythm are bound to appeal to all audiences alike. Besides, pupils take to it in unusual fashion and always ask for more.

You will find all the information you need in the "Harvard Dictionary of Music." Under the headings of "Mexico," "Cuba," "Peru," "Chile," "Argentina," "Brazil," lengthy paragraphs will tell you the history of music in those countries, up to the contemporary composers. The dictionary also contains descriptions of the various dances, such as the Tango, the Milonga (Argentina), the Cueca (Chile), the Habanera (Cuba).

Here's a suggestion: why not arrange a South American group at your next pupils' recitals, of numbers by H. Villa-Lobos, Henrique Oswald, Carlos Lopez Buchardo, Julian Aguirre, Alberto Williams? All have written effective piano pieces of moderate difficulty.

As for John Ireland, he stands very high in my estimation and others', too. He is an all-around musician, the author of symphonic and choral works, chamber music, songs, and many fine piano compositions among which "The Island Spell" is probably best known and has the greatest appeal.

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NOW GO EASY, my fellow Roundtablers, and please save your adjectives and your tomatoes. For I am *not* the author of the above lines. They were written in October 1886, in his diary, by . . . Tchaikovsky!

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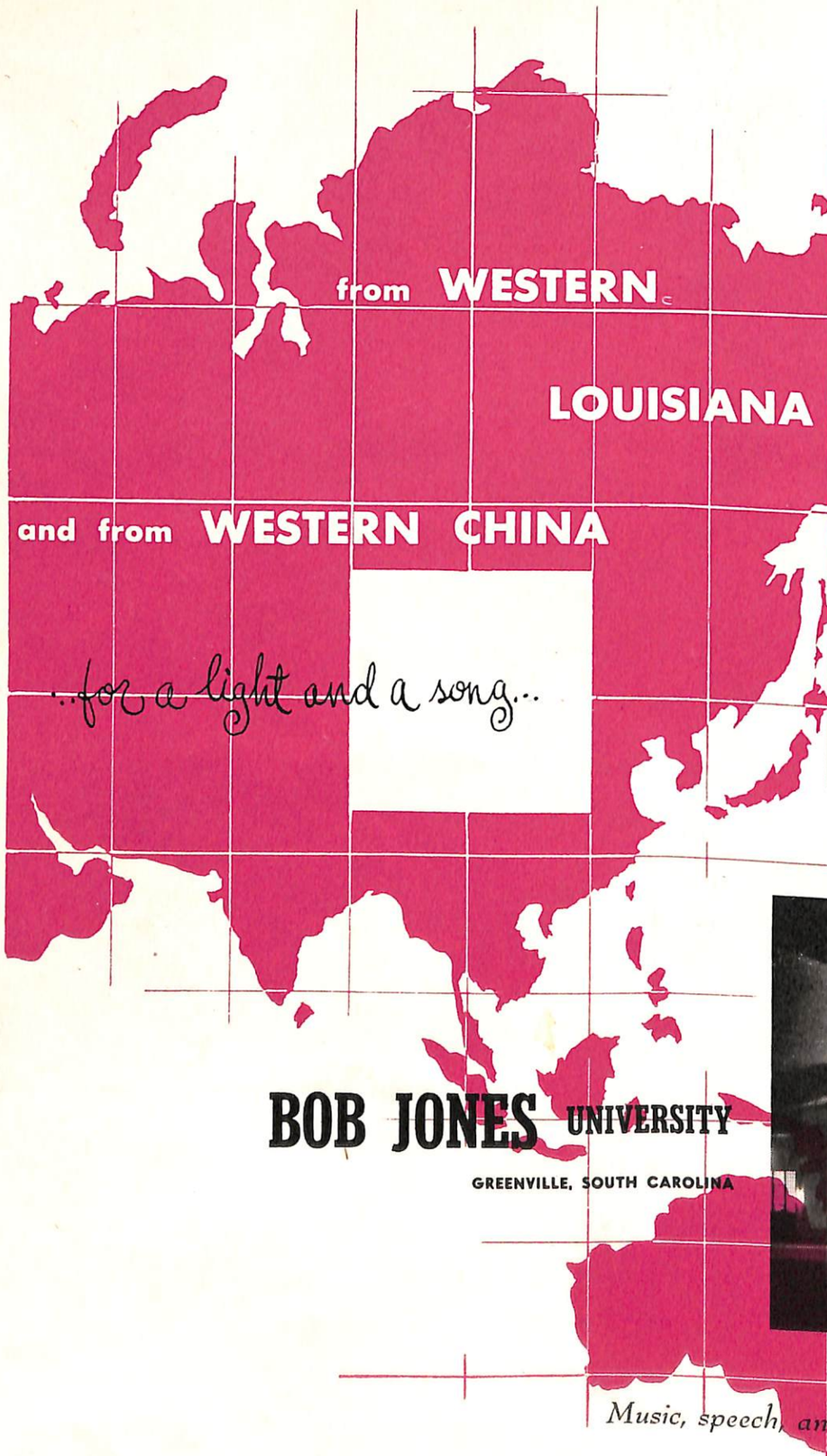

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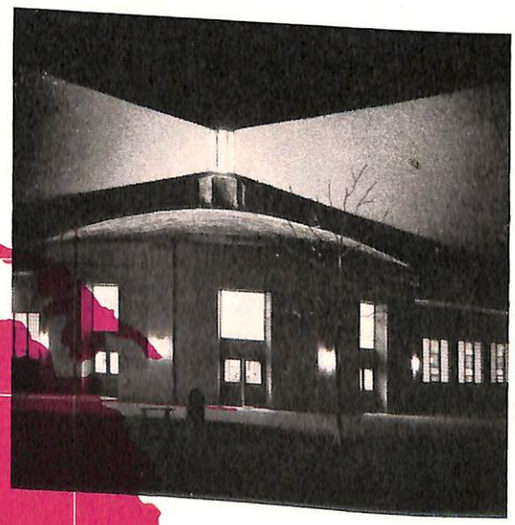

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