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James Francis Cooke

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ETUDE *the music magazine*



November 1949
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Don't Miss These Features in the December ETUDE

Sing Ho for Christmas By James Aldredge
The real-life drama behind the composition of "Silent Night," "O Little Town of Bethlehem," "The Messiah," and other beloved Christmas music.

Learned to Sing by Accident By Mario Lanza
Mario Lanza, most widely-heralded new singer of the day, tells the story of his rise from truck-driving to fame and a Hollywood career.

Advice to Young Sopranos By Rose Bampton
Rose Bampton, leading soprano of the Metropolitan, discusses the perplexities that beset young singers, and suggests what to do about them.

Swing Into Your Tone By Henry Levine
Is your piano tone dry, hard, percussive? Read the method evolved by this well-known teacher and composer for adding depth and sonority to your tone.

On the Claque By Earl Wilson and Hector Berlioz
A Broadway columnist and a 19th-century composer-critic prove that this aspect of musical performance has not changed greatly in 100 years.

Hand Bells: Ancient Art Revived By Marion Harwood
Did you ever hear of "Bob Major?" Or "ringing in spur?" Did you know that a "peal" of bells is technically 5,000 separate sequences of notes, requiring three hours or more to ring? These are part of the lore of change-ringing, the odd and little-known art which is now being revived in America.

THIS MONTH'S COVER

Edward Johnson, who will step down as general manager of the Metropolitan Opera Company at the end of the 1949-50 season, began his career as a tenor in Italy, singing as "Edouardo di Giovanni." His interpretations of operatic roles, notably that of Pelléas in "Pelléas and Mélisande," were among the most distinguished of recent operatic times. The cover shows him framed by the gold proscenium arch of the Metropolitan Opera House.

ETUDE the music magazine

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Charles Muench, who this season succeeds Serge Koussevitzky as conductor of the Boston Symphony Orchestra, opened his season on Oct. 7 by playing the same program as that performed at the orchestra's first concert in 1900, under the direction of Wilhelm Gericke.

The New York City Opera Company will include as a feature of its current season Serge Prokofiev's fairy-tale opera, "The Love of Three Oranges." This will be the first presentation of the work in New York since it was given there by the Chicago Opera Company in 1922.

Sir Thomas Beecham will conduct several orchestras in the United States this fall and also will lecture on Mozart at the Library of Congress, and on Handel for the Handel Choir of Baltimore.

The Louisville Philharmonic, its name now changed to the Louisville Orchestra, has commissioned several works for the coming season, two of which will be conducted by the composers. David Diamond and Paul Hindemith will conduct their own compositions. Two other composers commissioned are Robert Russell Bennett and William Schuman.

The Young Composers' Contest of the National Federation of Music Clubs has produced the following winners: Lochren Johnson of Seattle won the first prize of \$100 in Class 1 for a chamber music composition; he also captured first prize of \$50 in Class 2 for a keyboard work. Walter Aschenburg of West Hartford, Conn., won second prize of \$50 in the chamber music group. Harold Earl Cook, Jr., won the first

prize of \$50 in Class 3 for a choral work.

Mendelssohn's operetta, "Die Heimkehr aus der Fremde," was recently produced by the Lemonade Opera Company in New York City. It was given in an English translation entitled "The Stranger." Principal roles were sung by Ruth Kobart, Margaret Ritter, Francis Monachino, Lewis Brooks, Peter Hodson and Morris Gessell.

The Vienna State Opera is reported to be among the foreign musical organizations to be brought to the United States this season. While no details are available at this time, a tour by this group seems well assured.

Dame Myra Hess and Lotte Lehmann have recently received honorary degrees of Doctor of Music, the former being honored by Cambridge University, the latter by the University of Portland (Oregon).

The Philadelphia Orchestra opened its 50th anniversary season Oct. 7. Honoring the event, Mayor Bernard Samuel of Philadelphia proclaimed the first week in October "Philadelphia Orchestra Week." The opening program included a Bach transcription by Conductor Ormandy and a composition by Arnold Schoenberg commemorating the famous composer's 75th birthday.

Georges Enesco, distinguished composer, violinist, pianist and conductor, has been appointed artist-in-residence at the University of Illinois for the month of April, 1950. Mr. Enesco will appear as performer and conductor (Continued on page 56)



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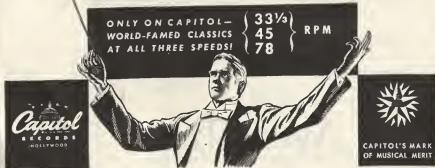
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MUSICAL MISCELLANY

A Hollywood composer asked advice of a famous musician, now residing in the capital of the movie industry, how to go about writing background music for airplanes. Said the composer, "Exactly the same as bee music, only louder."

A society woman brought her daughter, a renowned piano teacher for an audition. The master listened attentively to the girl's playing, and then said gravely: "The young lady is not without a lack of talent."

When Leoncavallo attended a performance of "Pagliacci," a man in the next seat asked him why he did not applaud. Leoncavallo, who thought he was not recognized, replied half-humorously: "The best in the opera is an imitation of 'Carmen,' and the rest is not very good." He was astonished when on the next day he read in the papers: "Composer of 'Pagliacci' admits he plagiarized Bizet." The amiable man in the next seat was a reporter.

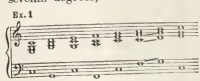
A tenor applied for a job in a chorus. The manager in charge prided himself on his musical education. "Before I engage you," he said, "I must ask you one question. Do you sing in consecutive fifths? If you do, I cannot accept your services."

When Hanslick saw Schumann in Dresden in 1846, he asked him what he thought about Wagner. Schumann said: "Wagner is a very cultivated and intellectual person. But he talks continually, and I could not put in a word during our entire meeting. Well, one cannot listen all the time."

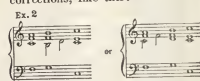
Some time later, Hanslick met Wagner and asked him what he thought of Schumann. Wagner replied: "Schumann is a highly gifted musician, but he is impossible to converse with. I spoke to him about French music, German music, literature, politics, for over an hour, and Schumann never said a word. Well, one cannot talk alone all the time."

The Smetana Museum in Prague, on the bank of the Moldau River which he immortalized in his music, has among its exhibits a corrected harmonic exercise of Otakar Hostinsky, a Czech composer who was a pupil of Smetana. It was the harmonization of an ascending major scale.

Hostinsky put consecutive fifths and octaves between the sixth and seventh degrees, thus:



Smetana offered two possible corrections, like this:



On the title page of the manuscript of Beethoven's *Quartet in C-sharp Minor*, opus 131 (now in possession of Schott music publishers in Mainz), Beethoven wrote: "Zusammengestohlen aus verschiedenem diesem und jenem" (stolen from here and there).

This jocular bit of Beethoven's humor frightened Schott, who asked Beethoven how he could expect to have it published. A glimpse of Beethoven as a business man is obtained in a letter from Schott's banker, sent from Vienna to Mainz and dated November 27, 1826, noting, with reference to Beethoven's unfulfilled promise to deliver a manuscript:

"Dieser compositor hat uns bis heute noch nichts für Sie übergeben." (This composer has as yet given us nothing for you.)

Beethoven died four months later.

Lord Coleridge expressed his admiration for Sir Hubert Parry, the British composer of many a dignified oratorio. "Your job is not only admirable but unique." "Why unique?" inquired the composer. "Because your devil sings in the tenor voice. All operatic devils sing low, to symbolize the nether regions whence they come."

By Nicolas Slonimsky

The newspapers of 1873 reported the formation of a Parrot Opera Company in Lima, Peru. Thirty singing parrots presented "Norma" at a puppet show, accompanied at the harmonium. When the audience applauded, the parrots got frightened and flew behind the scenes. They had to be lured with bread soaked in wine.

The manner of dressing up for the opera was regarded as of some importance in Victorian England. "The Opera Box", a weekly bulletin of Her Majesty's Theatre in London, gives these specifications for an opera-goer's attire for the year 1850:

"The proper dress for gentlemen who visit the opera consists of a dress coat, plain black or white neckcloth, and black or white trousers; waistcoats are left to the fancy of the wearer. "It may be added that, although white trousers are admitted, black are preferred."

Even such an iconoclastic non-conformist as George Bernard Shaw had to abide by the rules, and dutifully donned an evening dress prescribed at the turn of the century.

But, as a champion of equal rights for men, he objected to the freedom enjoyed by feminine opera fans, and expressed himself at length in a letter to the LONDON TIMES. This is what Shaw wrote:

"Sir . . . The opera management at Covent Garden regulates the dress of its male patrons. When it is going to do the same for the women?"

"Saturday night I went to the opera. I wore the costume imposed on me by the regulations of the house. I fully recognize the advantage of those regulations. But I submit that what is sauce for the gender is sauce for the goose."

"Every argument that applies to the regulation of the man's dress applies equally to the regulation of the woman's."

"Now let me describe what actually happened to me at the opera. Not only was I in evening dress

by compulsion, but I voluntarily added many graces of conduct, as to which the management made no stipulation whatever.

"I was in my seat in time for the first chord of the overture. I did not chatter during the music, nor raise my voice when the opera was too loud for normal conversation. I did not get up and go out when the statue music began."

"My language was fairly moderate, considering the number and nature of the improvements on Mozart volunteered by Signor Caruso, and the respectful ignorance of the dramatic points of the score exhibited by the conductor and the stage manager—if there is such a functionary at Covent Garden. "In short, my behavior was exemplary."

"At nine o'clock (the opera began at eight) a lady came in and sat down very conspicuously in my line of sight. She remained there until the beginning of the last act. I do not complain of her coming late and going early; on the contrary, I wish she had come later and gone earlier."

"For this lady, who had very black hair, had stuck over her right ear the pitiable corpse of a large white bird, which looked exactly as if someone had killed it by stamping on its breast and then nailed it to the lady's temple, which was presumably of sufficient solidity to bear the operation."

"I am not, I hope, a morbidly squeamish person, but the spectacle sickened me. I presume that if I had presented myself at the doors with a dead snake round my neck, a collection of black beetles pinned to my shirtfront, and a grouse in my hair, I should have been refused admission. Why, then, is a woman to be allowed to commit such a public outrage?"

"I suggest to the Covent Garden authorities that, if they feel bound to protect their subscribers against the danger of my shocking them with a blue tie, they are at least equally bound to protect me against the danger of a woman shocking me with a dead bird."

Yours truly,
G. Bernard Shaw."



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1864



1949

By James Francis Cooke

The passing of Richard Strauss on September 8th marks the end of the career of one of the most momentous composers in musical history. The phenomenon of death is simple, natural and inevitable. It comes to all men.

But the phenomenon of giant genius, as in the case of the great masters of art, literature, music and science, is altogether extraordinary. It is irreplaceable and partakes of immortality. Richard Strauss' life span was long, like those of Verdi and Wagner. It was over twice that of Mozart and Schubert. Like Verdi and Puccini, Strauss was very practical in his personal affairs and amassed a huge fortune.

Many critics look upon Strauss as the greatest symphonic and operatic composer since the days of Richard Wagner and Johannes Brahms. Unlike either Wagner or Brahms, Strauss succeeded in both the fields of opera and of the symphony. Now that the tragic bitterness and hatred of war is subsiding, we can forget the unfortunate position in which the master was placed during the black days of Nazism.

Strauss was representative of typical middle-class Bavarian families of culture which, under the rule of the Wittelsbachs and the mentally afflicted Ludwig II, brought to Munich such art treasures as the Pinakothek and the Glyptothek, as well as the flowering of the Wagner movement. That was the era which gave to the world the untranslatable word, "Gemü-

thlichkeit," signifying heart-felt, good-natured friendliness and cozy complacency.

In such an atmosphere Richard Strauss was born, raised and developed his simple, modest, democratic personality, which, added to his natural genius and exhaustive musical training, gave him his high position in his art.

Despite the fact that the Waltz-Kings, Johann Strauss, Sr., and Johann Strauss, Jr., were already world known, Strauss retained his birth name, which may be translated into English as "nosegay" or "ostrich."

Once in Munich we passed the apartment house at 2 Altheimerick where Richard Strauss was born. It was unpretentious, but was much more imposing than the dark and dingy tenement in Hamburg where Johannes Brahms first saw the light of day.

Strauss' mother was the daughter of Pschorr, one of the larger beer brewers of Munich. In Bavaria the name Pschorr connotes beer just as Schlitz, Pabst and Piel do in America. The occupation of *Baumister* in Bavaria was never a demeaning one. Rather was it a post which was looked upon with almost reverent respect.

Strauss' father was a greatly admired French horn virtuoso, born at Parkstein in the upper Palatinate. He played in the Royal Opera at Munich and also taught at the Royal Academy of Music. Strangely enough, he was an anti-Wagnerite. His great distinction was his unbounded ambition to have his son become a great master. He saw to it that the boy received a thorough academic training as well

as a rigorous musical education. This he insisted should be along strictly classical lines, unpolluted with romantic tendencies. However, when Richard was twenty-two, he met the idealistic Alexander Ritter at Meiningen, who persuaded the young man to turn from the more rigid classical forms to the freer atmosphere of program music.

Strauss' Opus I was a Festival March written in 1876 when he was twelve years old. In 1884, before Strauss reached his 21st birthday, the ever-enterprising Theodore Thomas gave the first performance of Strauss' first Symphony in F minor, Opus 12, in New York City with the New York Philharmonic Orchestra.

His first opera of note, "Guntram," was done in 1894. This was followed by "Feuersnot" in 1901, "Salome" in 1905, "Elektra" in 1909, and, what is generally regarded as his greatest operatic work, "Der Rosenkavalier," in 1911. Since then he has produced nine operas, none of which has been so successful as his works written before World War I. This might also be said of his symphonic works; for not even his elaborate "Alpensymphonie" and his curious "Sinfonia Domestica" are looked upon as comparable with his magnificent symphonic poems, "Tod und Verklärung," "Till Eulenspiegel," "Ein Heldenleben," or "Also Sprach Zarathustra."

It is somewhat startling to realize that most of the great critics of the world have a feeling that the music which has been done since World War I does (Continued on page 58)



Culver Service Photo

GATTI-CASAZZA



Philadelphia Evening and Sunday Bulletin Photo

EDWARD JOHNSON



Underwood & Underwood

RUDOLF BING

by H. W. Heinsheimer

A native of Vienna, H. W. Heinsheimer before the war was an executive of Universal-Edition, music publishers, and aided the early careers of Kurt Weill, Ernst Krenek, Alton Berg and other composers. He came to America in 1938. He is the author of the book, "Menagerie in F-Sharp," and numerous magazine articles.

THREE GENERATIONS of impresarios: Giulio Gatti-Casazza (left), Edward Johnson (center), and newcomer Rudolf Bing.

Goodbye, Mr. Johnson

In the spring of 1935, Giulio Gatti-Casazza, most glamorous and most successful impresario in American operatic history, resigned as general manager of the Metropolitan Opera after a fabulous 27-year-reign. His successor (following a short interregnum by Herbert Witherspoon, who six weeks after Gatti's departure collapsed at the general manager's desk) was a Canadian tenor, Edward Johnson, who this month commences his final season at the Metropolitan's helm.

Today we know that what happened in 1935 was not merely the replacement of one manager by another. When Gatti-Casazza left his massive directorial chair (an antique piece which Johnson promptly replaced with a streamlined, businesslike swivel-chair), an era had come to an end. A new and radically different era was to begin.

Gatti-Casazza himself, on leaving the company, had said—and his words today sound prophetic and very wise—"I have left the Metropolitan because I feel convinced that opera can no longer be done the way I did it."

He had done it in the grandest possible style. The symbols of his regime had been the Diamond Horseshoe, the Otto H. Kahn and Paul Cravatts, the golden voices and glamorous personalities of Caruso and Chaliapin, Jeritza and Farrar, the youthful Lily Pons,

Bori, Hempel, Rethberg, Lehmann, Gigli, and productions of "baronial lavishness."

To Gatti and his era, nothing seemed impossible. When Oscar Hammerstein's rival opera house began to compete successfully with the artistic and social glamor of the Metropolitan, its wealthy stockholders restrained Hammerstein—for a cash payment of \$1,200,000—from giving opera anywhere in New York or Chicago.

The Met gave regular performances not only in its house at Broadway and 39th Street but also in Brooklyn (it was here that Caruso sang his ill-fated "Elisir d'Amore"), in Baltimore and in Philadelphia. The company even staged a brilliant season in Paris, with all expenses underwritten by a few shareholders within 24 hours after manager Gatti-Casazza had suggested the idea to board chairman Otto H. Kahn.

At its height the organization employed 100 soloists, 150 musicians in two orchestras, and two choruses with a roster of 180 singers.

Ever since he had first balanced his books, in the 1913-14 season, Gatti had prided himself on operating the Metropolitan without a loss, and in many a season with a profit. The owners of the opera house, to be sure, the shareholders of the Metropolitan Opera and Real Estate Company, did not charge him for

the use of the building. He did not have to worry about, or provide in his budget for rent, insurance, real estate taxes or repairs. What was more, no amusement tax existed in those golden days of plenty, the era of five-cent cigars and nickel subway fares, when Gatti could charge as much as eight dollars for an orchestra seat.

On October 27, 1929, when he opened the Metropolitan for his 21st season, Gatti-Casazza had a cash reserve of \$1,200,000 in the bank. Next day, the stock market broke.

Within a year, subscriptions had dropped 30 percent. In another year, the proud cash reserve had been wiped out. Salaries of high-priced singers had to be cut as much as 50 percent. The season was slashed by a whole month. "It was the deluge," Gatti said afterward, looking back in bewilderment to the collapse of his safe, familiar world.

Soon Gatti had to ask the board of directors for help. Grudgingly, the board raised \$300,000. The season of 1933-34 was made possible by a public subsidy, the first Gatti ever received. His resignation the following year and his departure for his native Italy were a logical consequence. His days, the days of the world whose brilliant representative he had been, were over. As in the larger fields of economics and politics, the world had

changed. A New Deal was in the making. If the Metropolitan Opera was to live, it too had to change.

As early as 1932, conductor Artur Bodanzky had spoken of the necessity of "taking the Metropolitan out of the hands of the wealthy few and putting it in the hands of the general public." This was to be the principal task of the Johnson era. The Metropolitan, America's foremost operatic enterprise, as a result was to become more nearly an integral part of the new, broadening cultural development that changed the American scene rapidly and decisively.

Later historians, looking back on the Johnson era at the Metropolitan, will, I think, find his regime an important one, and in the broader aspects of America's musical history, a highly successful one.

It has not been a spectacular or a glamorous era. It appears pale, timid and pedestrian beside the sparkling fireworks of the days of the great Gatti-Casazza. It has lacked overwhelming personalities and important premieres. It has been a hard, unending struggle with rapidly changing times. Yet it has marked the transition of the Metropolitan from an exclusive club, to which the general public was rather grudgingly admitted, to something that approximates an opera house

for the people. This might well be a more permanent and more important achievement than all the glitter of the past.

The transition was far-reaching and violent. Nothing seems to typify it better than the disappearance of the "Diamond Horseshoe," the world-famous semicircle of boxes on the Grand Tier which in 1940 was replaced by rows of seats and a broadcasting booth.

In the beginning the Metropolitan was essentially two tiers of boxes with an opera house built around them. The Metropolitan Opera and Real Estate Company came into being because fashionable New York of the 80's found there were not enough boxes at the old Academy of Music to go around. A new, bigger opera house seemed the only way to provide more boxes at the opera, and accordingly in 1883 the Metropolitan opened its doors for the first time.

The "yellow-brick brewery" at 39th and Broadway was owned by the Metropolitan Opera and Real Estate Company. The Metropolitan Opera Association, the actual producing organization, collected all box-office receipts, paid no rent and had no obligation to the Real Estate Company except to present opera six nights a week.

Shareholders—those who held at least 300 shares in the Metropolitan Opera and Real

Estate Company—for their part had the permanent use of a box at the Metropolitan. They were the elite of New York society. The social glitter of the Metropolitan was eclipsed by only one event during the season—the Horse Show at Madison Square Garden. Everybody knew where the Vanderbilts, the Astors, the Juilliards and Morgans, the Goulds, Whitneys, Belmonts, Fahnestocks and Kahns were seated. These were the proud people who could afford to provide Gatti-Casazza with the free use of the house, and who did not, in those golden days, expect any return for their investment, and their assessments for upkeep and repairs, except the boxes with their names on gilded plates at the doors.

But even before 1929, cracks had appeared in the solid front of socialites. Boxes had been sold like seats on the Stock Exchange, some fetching as much as \$200,000. Soon after Edward Johnson took office, the restlessness among the shareholders became dangerously apparent. In an era of changing social values, and the harsh economic and political realities of the New Deal, being seen in a box on opening night seemed too insignificant a return for an investment of \$200,000.

In July, 1939, the crisis broke wide open. The board of directors of the Metropolitan Opera and Real Estate Company announced that "financial difficulties of operating the Metropolitan Opera House have become so serious that its owners have decided to place before stockholders a proposal for the sale of the famous old structure." The threat was that the company would forget about Metropolitan Opera and remember only Real Estate.

The way the crisis was met seems typical of the changing times. In 1910, when Hammerstein's competing enterprise had threatened the Metropolitan, a few shareholders had quietly gotten together and, over highballs and curling cigars, had raised the \$1,200,000 necessary to buy out the troublesome rival. Gentlemen could deal with small matters like this without troubling the outside world.

In 1940 the outside world was troubled violently. As soon as announcement was made of the impending sale, and possible demolition of the building, a drive on the largest possible scale was organized. It was spearheaded by the Metropolitan Opera Guild, a nationwide organization of opera lovers founded soon after Johnson had taken office. Under the energetic leadership of Mrs. August Belmont, the Guild had mobilized some 18,000 members all over the country. The Guild had been successful in arranging radio shows, lectures, groups of "friends of the Metropolitan," and opera performances at which school children got a taste of opera for a nominal fee.

With local chapters of the Guild setting the pace, the appeal for funds was carried to the people by radio, newspapers, magazines, phone calls and in-person solicitation. The goal was a million dollars. It was reached within a few months. Contributions were sent in by 42,000 people. A third of the amount was contributed by radio listeners, many of whom had never been inside the opera house.

The house was purchased from the Real Estate Company, which now vanished from

the scene. The Diamond Horseshoe boxes that had housed its shareholders disappeared. Only once a year, on opening night, did the old crowd which had occupied them still make a timid appearance among the flashbulbs and the stares of onlookers who didn't know their names any more.

Passed on, Mr. Johnson discovered to his grief, were more than the generation of great sponsors. Where were the great singers, the fabulous voices and colorful personalities that had filled the house no matter what else was happening on the stage or in the pit? They, too, had passed on. Many were dead. Others had aged. The great days of their box office magnetism were gone. It will forever be a bright page in the ledger of Johnson's regime that he met this situation courageously and head-on. He did not try to cover up. He did a brave and sensible thing. He replaced prima donnas with ensembles. For the one great aria the crowd had come to be thrilled by, he substituted an integrated reading of the score. For a spectacle, he substituted a musicianly performance.

As early as 1937 Johnson reversed tradition by staging an apparently dangerous number of works that had never been popular in former days. In a single season he revived Beethoven's "Fidelio," Moussorgsky's "Boris," which had not been given since it had served as a vehicle for Chaliapin, "Simon Boccanegra" and "Otello" by Verdi, and Gluck's "Orfeo."

To everybody's amazement, this policy paid dividends. Johnson had guessed correctly that his public had matured and was now able to assimilate masterworks, not merely the phenomenon of a high C or an extended trill. "Otello," always considered a lemon at the box office, turned out to have the season's second largest number of performances. Other revivals did equally well. The public heard them and clamored for more.

In relying on the ensemble rather than the star, Johnson no doubt made a virtue of necessity. With the exception of Flagstad, who made her Metropolitan debut during the 1934-1935 season, no stars had been brought forward in the early days of his regime who were comparable to the greats of Gatti's day. Instead, the stars—again indicating the trend toward serious, well-rounded performance that seemed to be wanted by a maturing public—began to appear in the pit. Under Johnson's management a brilliant procession of great conductors performed at the Metropolitan.

Sir Thomas Beecham, George Szell, Bruno Walter, the three Fritzes, Busch, Siedy and Reiner excited audiences and created box office interest by the all-round quality of their performances.

The experience of "Otello" was repeated again and again. Mozart, a neglected stepchild in the past, became a successful rival to such standbys as "Faust" and "Aida." Three operas by Richard Strauss, "Rosenkavalier," "Salome" and "Elektra," were presented in a single season. Last year the revival of "Salome" under Fritz Reiner was a genuine triumph of a great work performed flawlessly

on stage and in the pit.

The Johnson era also brought about an important change in the roster of singers. Again, whether intentionally or through sheer necessity, the result was better integration of the Metropolitan with the American cultural climate. Three years after taking office, Johnson had replaced over 50 percent of his singers. Brilliant young voices began appearing from all parts of America.

During Johnson's regime such singers as Helen Traubel, Patrice Munsel, Rose Bampton, Eleanor Steber, Nadine Conner, Rise Stevens, Dorothy Kirsten, Leonard Warren, James Melton, Jan Peerce, and Charles Kulman, to name only a few, were brought into prominence. This policy became increasingly important as the war shut off importations from Europe. By 1943 more than half the singers of the Metropolitan were Americans, and the war and its dislocations never seriously embarrassed the Met's casting department.

During the 15 years of Johnson's management the trend of the Metropolitan has been as never before toward becoming not merely an opera house but an American institution. It is no longer a real estate operation, nor primarily a place of social glamor. No matter how many crises appear on the horizon—and they appear as regularly as swallows in spring—the Metropolitan appears too firmly established in the hearts of Americans to be seriously jeopardized. The success of its spring

tours, developed and expanded under Johnson and now covering the country from coast to coast, combined with the popularity of its weekly broadcast, is the last and perhaps most important step in the process of decentralization and nationwide popularizing of the Met that has been the principal feature of the Johnson era.

Soon a new manager will take over—Rudolf Bing, a man trained in business as well as in the brilliant and successful organization of big musical enterprises on the Continent and in England. He will bring with him a wealth of experience and a thorough knowledge of the repertoire, of singers and of conductors. How will he adjust himself to the spiritual climate and the economic and artistic conditions in America today?

His background and his training in the terrifying years of the past decade indubitably have opened his eyes to the realities of our times. His proved organizational skill and enterprising spirit make him appear a logical choice to continue what was begun in the Johnson era.

In any case, he, like Johnson, will be an instrument of the exciting and inspiring forces that mold America's cultural destiny, the forces that have governed the Johnson era and have made these past 15 years an important and constructive chapter in the history of American music.

Good luck, Mr. Bing. Goodbye, Mr. Johnson—and thank you!

A NEW SERVICE FOR ETUDE READERS

Have you ever wished you might talk about singing with a world-famous Metropolitan Opera star?

With this issue, ETUDE begins a new department, each month inviting a top-ranking singer to be guest editor.

This month ETUDE presents Lauritz Melchior, heroic tenor of the Metropolitan and star of concert, radio, movies.

Born in Denmark, Mr. Melchior sang leading Wagnerian roles in European opera houses before coming to the Metropolitan. He began his career as a baritone, switched to tenor when his teacher discovered he possessed high notes of extraordinary power and clarity.

Of immense physical stamina, Mr. Melchior is 6'4" tall, weighs 200 pounds. He has sung more performances of more Wagnerian roles than any other tenor in Metropolitan history . . . has sung as many as four taxing Wagnerian roles in one week.

An ardent sportsman, he has hunted lions in Africa, Kodjak bears in Alaska and smaller game in most parts of the U. S. and Europe.

As a youngster, Melchior was a member of the Royal Guard in Denmark. Many other ex-guardsmen, all six feet tall or over, have landed in the U. S. For some years they've held a reunion at Melchior's New York home, complete with *smorgasbord*, aquatic and target practice with .22 pistols.

Melchior's wife, "Kleichen," was a celebrated movie actress in Germany. They met when Melchior was forced to bail out of a small plane, parachuting into "Kleichen's" garden. It was love at first sight.

Next month's guest editor will be Rose Bampton, Ohio-born dramatic soprano of the Metropolitan, who will answer questions of general vocal interest with special reference to the soprano voice.

WHAT IS YOUR VOCAL PROBLEM?

Answered by LAURITZ MELCHIOR,
Famed Metropolitan Opera Tenor

Songs for a Young Concert Tenor

Q. I'd like to encourage one of my young students, a tenor of 20 years old, to plan a recital program. His range is from A below middle C to high A. What would you suggest that he include?

A. I would suggest Schubert, Brahms, Hugo Wolf, and possibly Grieg, along with the American composers, Victor Herbert, Jerome Kern and others. If he is a good linguist there are some very beautiful French, Spanish and Italian songs. Choosing songs for his recital depends upon the quality and type of the tenor's voice.

Early Adult Voice Culture

Q. My son's voice seems to have matured at rather an early age. He has been a member of a boys' choir in which he sang 2nd soprano and did considerable solo work. Now at 16 his voice sounds ready for further training. Is it wise to begin adult training at this early age?

A. Yes, if your son's voice has matured, he could start working with it. Of course, with intelligence, and he must avoid arias and too heavy a type song. The most important thing is that he is put into the hands of a first class and honest voice teacher who is capable of teaching him the fundamental technique of singing—especially breath control, for from this, everything will develop. There's an old saying, "There are no good singing teachers, only intelligent pupils." There is a great deal to this old proverb.

If the pupil does not understand what his teacher wants of him, or the pupil feels that the teaching is hurting him, he should stop at once and find someone else. One other important item for a young singer . . . he should study piano as well as languages. He should also listen to as much good music as he can, and from other artists he will learn what to do and what not to do.

Solo Versus Choral Singing

Q. I am 18 years old, have what some call a rather pleasing baritone, and have been eager for some time to join the glee club at the university I attend, but my parents are uncertain about the wisdom of my doing it. They want me to train with an individual teacher after I graduate from the university and fear I may use my voice incorrectly and

so damage it in the meantime. There's no one on the faculty or nearby who gives voice lessons, so I must wait to study until I turn home two years from now. My parents claim that because I studied piano as a boy I don't



Lauritz Melchior . . . He broke all previous Wagner records.

really need experience in choral work to read music satisfactorily. But I want to do it anyway. Will it harm my voice?

A. No, I do not believe that choral work would harm your voice in the least. Since you have a baritone voice you will be singing in a register which is medium, neither too high, nor too low, as a first bass. Choral singing is a great help later on for the singer if he has to do ensemble singing. It trains the ear so that your voice harmonizes with others and you learn the finesse of a nuance.

Not to be forgotten is the experience of comradeship and fun one has in such a choral group.

To Sing or Play the Horn

Q. Is there any reason why playing the saxophone would hurt my son's voice? He'd like to resume his saxophone study to play in the college band. His father and I think he'll enjoy voice. (Continued on page 51)



How to Win Pupils and Impress Parents

By Daniel Aras

HAVING managed to make a living for twenty-five years giving piano lessons, a record exceeding that of any of the pedagogs in the twenty-teacher school where I have my studio, I believe that other struggling souls may profit by the knowledge I have gained.

First, to be a success as a piano teacher in the average small town, don't be a performer. Leave the organs on Sunday to the tried and true inhabitants of the community who use their talents for a much needed emotional outlet. You will make bitter enemies if you allow yourself to be persuaded to encroach on their rights. Even if you are urged to show off at women's clubs, parties, or assembly programs, turn a polite but cold shoulder. Run no risk of allowing others to criticize your technique, your ability, or your new fall outfit. It pays to take no chances on being too closely scrutinized and inevitably criticized.

This situation can be strategically handled by always pushing one of your pupils forward. Even if the young Rubinstein stumbles through things, mammas and papas, and their relatives and friends will be amazingly unconscious of errors but highly appreciative of his performance.

Second, never look as if you need tuition in order to live. In building up your class, be business-like, and be interested in each pupil. Never beg for a pupil, and, under no conditions, go near a rival teacher's following, even though starvation seems right around the corner. "The customer is always right" policy must be pursued after your bills have been presented. Every lost minute must be made up to your pupil, despite the fact that the minute lost was not your fault. Don't haggle over your pay. Though your records are kept with care, you had better lose the price of a piece of music than dispute mamma's word.

To have the reputation of giving full value for the money you receive is the most powerful class builder I know.

Third, have the classics as your goal in teaching, but don't neglect to teach simple familiar tunes. I recommend that every pupil be made to learn the gospel hymns used in his church. For little Mary or Johnnie to be able to play at Sunday School just once in a lifetime will please parents and preacher so much that they'll sing your praises long and loud, although they probably can't sing smoothly to the young hopeful's accompaniment on that eventful Sunday morning.

Fourth, use plenty of praise and encouragement in dealing with parents and pupils. It is not necessary to exaggerate or tell an outright untruth; but do be tactful—never sarcastic nor cross. Temper the truth, if it would cause unnecessary hurt. "Johnny does well, if you consider all the other

things he has to do," sounds much better than "Johnny will never do anything with piano, for he never practices." "Mary is adorable; I love her devotedly," (if you do) is much pleasanter than "The child can't learn to play the piano; you're wasting your money." You'll never convince any parent that the latter remark is true, anyway, and you'll simply build up your competitor's class—not yours.

Fifth, never tell how many pupils you have enrolled. This sounds like a trivial thing, but believe me, it isn't. Once you have announced the size of your class, mental calculations begin all around you and conclusions are reached. The result is that your public, jealous of your "staggering" income, decides you have too many pupils and can't do each one justice, or that your paltry income shows what a poor, unpopular teacher you really are.

Sixth, be impartial and considerate. On every recital program avoid starring even your geniuses. "Equal rights with equal opportunity for all," always gives any American a sense of well-being. Recitals must shirk this doctrine.

By the way, don't let your musicals be too long. Slash Beethoven and Brahms if necessary. They can only haunt you, whereas a modern program, worn out with a long recital, can decide that none of the children has learned much.

LET'S HELP OUR YOUNG ORCHESTRAS

An Amateur Group
is Harder to Conduct
Than the Boston Symphony

As Told by Arthur Fiedler to Rose Heylbut

Tomorrow's concertmasters, first-desk woodwinds and brass experts are cutting their musical eye-teeth in thousands of high school orchestras all over the country. Whether or not these young players later become professionals, they are exposed to fine music.

They participate in performance under the same disciplines of musicianship and ensemble playing as those of great symphony orchestras. They are introduced to music of the masters during their most plastic years . . . and they gain a taste for music, exactly as school games inculcate a taste for sports.

On the face of it this mass development of music participation augurs well for tomorrow's performers, and tomorrow's listeners also. Not everyone can play in the Boston Symphony Orchestra. On the other hand, subscribers are no less important than string players to the success of an orchestra season.

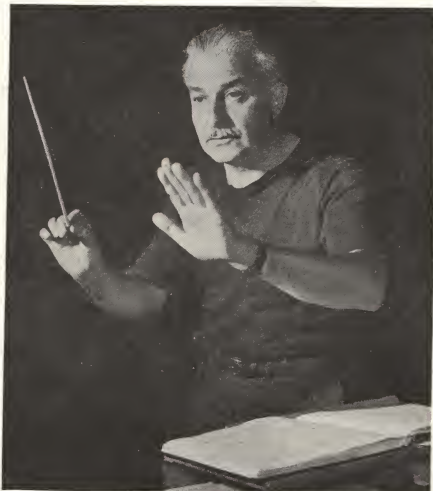
But in music as in most things, mere numbers are no guarantee of excellence. If every student in every high school from Bar Harbor to San Diego had a fiddle or horn in his hands, our national music standard would not be elevated thereby. First steps in improving the high school orchestra cannot be taken by the young players themselves. They cannot acquire good musicianship without expert, flexible, understanding guidance.

School authorities should select as conductors, or orchestra supervisors, the best talent available. Only those who are solidly equipped to teach and help, as well as to conduct, should be entrusted with a high school orchestra.

In some respects a junior amateur orchestra is much harder to conduct than the Boston Symphony Orchestra. Seasoned musicians are fluent sight-readers and have mastered the techniques of their instruments.

Young performers, however, must master their instruments at the same time they are performing.

Therefore the high school conductor's first task is to eliminate purely mechanical difficulties. He must be able to explain phrasings, meanings, colorings. He must be able to stop



ARTHUR
FIEDLER

has spent 30 years with the Boston Symphony, 20 conducting its "Pop" concerts. A native Bostonian, he studied violin in Berlin until the outbreak of World War I. Before starting the "Pops" he played violin, viola, organ, piano and percussion in the Boston Symphony.

at any given point to clear up purely technical, and often elementary, problems. He must understand the technique of every instrument, and must be capable of explaining any problems of bowing, fingering, transposition that may arise. The high school orchestra cannot possibly be better than its director.

Next comes the problem of ensemble. Strings, reeds and brass must "speak" with the conductor's beat, not a flash later. A helpful trick is to select players to sit where they can see the conductor out of the corners of their eyes, following the notes at the same time.

Reading should be stressed as a separate technical drill, as important as practicing scales. Not only at rehearsal, but in every spare moment. The best way to perfect sight-reading is to read, read, read!

If a knotty spot is revealed in a reading rehearsal, keep going, regardless of mistakes. And keep in rhythm. In this way one finds out where the hard spots are. The time to smooth them over is after they have been located.

While aptitude for sight-reading is largely an inborn gift, like absolute pitch, reading fluency can be developed and improved. The most experienced conductors use the metronome to establish and verify basic rhythms.

Even the sense of pitch can be improved. Lacking absolute pitch, the musician might

acquire the habit of carrying a tuning-fork, using odd moments to get the sound of its tone in his ear. Once you have established one tone, it is easy to relate it to other tones. You may never develop absolute pitch, but you can improve your sense of intonation with practice.

Another helpful idea is to let the junior orchestra supplement its playing of good music by listening to authoritative recordings of works being rehearsed . . . experience the music as a finished, flowing whole.

Material for high school orchestras should be chosen with great care. The object is to find music of the best sort which young performers will find both interesting and playable. Because of the technical limitations of the high school orchestras, this is not always easy.

Hence the supervisor must do a great deal of research among two kinds of music—original compositions played as their composers wrote them, and arrangements or simplifications of practically any symphonic work. Either is good, providing the original works are of sufficient interest to hold youthful attention, and the arrangements are valid musically, not merely cheap dealings-out of tunes.

It is odd that the chief argument for turning classic themes into (Continued on page 54)

Of All Things . . .

Never Get Discouraged! Verdi was turned down by the Milan Conservatory for lack of musical aptitude. Caruso, who received over \$3,000,000 from his recordings alone, sang regularly with a group of dancers and singers in an outdoor tavern in Sorrento. Dvorak, son of a village butcher and zither player, was employed to play at a local inn for his meals and a few shillings. He also played in a local insane asylum. He said, "As for Mozart and Beethoven, I only knew they existed." Our own Lawrence Tibbett is said to have been turned down by his high school glee club because his voice was not good enough.

Organ Advertisement in a London Paper: Allison Getson (St. Martins, Herefordshire) specializes in weddings, funerals, etc., at short notice; also weekday and occasional Sunday services London and County within any distance covered by the local fee. (Altered to insure anonymity.)

When Is Color Television Coming? Television has a long way to go to reach as large a public as radio. It has been roughly estimated that there are 2,000,000 television sets in operation while there are over 80,000,000 radio sets in use. Color television will give an immense boost to television, but according to one large manufacturer, color adapters for present sets will cost from \$300 to \$500 and the tooling up to make such sets will require months of preparation. Another equally prominent television corporation announces that adapters should be on the market priced from \$35.00 upwards and should be procurable in the not too distant future.



THE NEW RECORDS

A new Columbia release presents the Cleveland Orchestra, under the direction of George Szell, playing Schumann's Symphony No. 4, in D Minor. The work is heard in a craftsmanlike performance under Mr. Szell.

Columbia also offers Chausson's Symphony in B-flat, Op. 20, performed by Dimitri Mitropoulos and the Minneapolis Symphony Orchestra. It is a fine, lush performance of a big romantic work with immense vigor and gusto.

Record collectors are eagerly tracking down first copies of a newly-released item, the bass aria, "Veechia sinuara senti," from "La Bohème," as sung by the tenor Enrico Caruso.

Though the record's existence has long been known, only a handful of people had ever heard it until it was released last month by RCA-Victor. Four copies of the original are known to exist, and it was from one of these that Victor's recording was made.

Caruso's voice became darker and heavier toward the end of his career. In his recording of the duet from "La Forza del Destino" it is often difficult to tell which voice is Caruso's and which is that of Scotti, the baritone. Caruso did not formally appear as a basso, however, until Feb. 10, 1916, at a Metropolitan performance of "La Bohème" in Philadelphia. The recording of "Veechia sinuara" was a result of that performance.

On the train from New York, Andrea de Seguralla had suddenly become hoarse. There was no understudy for the role of Colline and Caruso advised the basso to hold back until he finished his big aria.

The excitement of performance was too much for Seguralla, however. He gave his all and at the end of the third act with his big moment approaching, stood backstage unable to utter a sound.

The audience never knew anything was wrong. They saw Colline enter, wearing his green coat and broad slouch hat, to sing his big aria. There was applause at the end of the aria; then Caruso left the stage, reentered as Rodolfo and the act finished as usual.

Though Caruso's *tour de force* was not made public, word of it got around and Victor asked Caruso to make a recording of the aria for its private files. The record was never released generally. "It would not be fair to the other basses," was Caruso's joking explanation.

One copy went to Caruso; another to Bruno Zinno, then his secretary and now assistant manager of the New York Philharmonic-Symphony; another to Calvin G. Child, then head of Victor Records; another to Polacco, conductor of the Philadelphia "Bohème" performance.

Only half a dozen records were made in all. Over the years some were lost, others were broken.

Last summer Wallace Butterworth, who operates a record-erasing program, "Voices That Live," over the ABC network, tracked down a copy in California. It belonged to Dr. Mario Marafioti, who was a house physician at the Metropolitan. Butterworth persuaded Dr. Marafioti to part with his record, and turned it over to RCA-Victor.

The exotic record is being produced at the RCA-Victor plant, but copies may be had only by writing to "Voices That Live," c/o Station WJZ, New York.

USE the Pedal — Don't ABUSE it

Clarity and effective phrasing depend on skillful use of the damper pedal

By Bruce Benward

It's sad to see a talented student pianist arouse the enthusiasm of his audience through his dexterity, speed, and gamut of dynamics, and then neutralize the effect by holding his right foot on the sustaining pedal.

Undoubtedly it is confusing to the very young student to be told, "Use the pedal in this composition," but "never in this one." Teachers must not be satisfied merely to point out the pedaling spots, but must make this advice convincing by explanation.

Much of the keyboard music written during the 17th century was intended for the harpsichord or clavierchord, which possessed much less sustaining quality than our present day piano. The measured clarity of each scale and arpeggio passage of this period seem to rule out the grandiose pedal effects of the 19th or 20th century.

Moreover, a close look at the history of theory would bear out the fact that musicians of the period were still thinking in terms of counterpoint, and scarcely gave the new science of chords a serious thought. In order for contrapuntal music to be understood, all competing voices must be clearly heard. Thus, obviously, the sustaining pedal has no use in the music of Bach, Couperin, Rameau, Purcell, Scarlatti and Bach.

It was in the 18th century that the piano came into extensive use, and with it came a "knee pedal," which linked the dampers from the strings. Mozart remarked about a piano which was made by Stein and seemed to function especially well so far as the sustaining pedal was concerned. He apparently sanctioned its use but did not include directions for its employment in his compositions.

Cautious editors of 18th century sonatas often leave out pedal indications altogether, and allow the performer to choose where to apply the sustaining pedal.

The romantic style of the 19th century demands discreet but rather lush use of the pedal. It was during this period that composers began to give more explicit directions for pedal usage, although some like Schumann, for instance, directed "pedal at the discretion of the performer." A good rule to remember in this style, as in others: lift the sustaining pedal whenever there is a possibility of running the sounds of two conflicting harmonies together. When coaching students in romantic compositions, teachers should

be just as meticulous and demanding in pedal accuracy as in other styles.

Unfortunately, a great deal of the music from the impressionistic period has been published in France, and is provided with no pedal directions. However, music of this period lends itself admirably to sustained effects, as was obviously the intention of the composers. Because areas which imply a single harmony are usually extensive in this style, pedal may be used frequently without blurring conflicting harmonies. In fact, if not pedaled sufficiently, much of this music may sound severe, brittle, lackluster, meaningless.

Contemporary music needs little instruction from the teacher in the proper methods of pedaling. Most composers of the present day see the need for detailed directions for the use of the damper pedal and usually include these in the space beneath the staves.

It is rather strange that such an important item as a sustaining pedal is not dealt with more methodically in technical practice. I am not acquainted with a single volume of exercises designed to coordinate the action of the right foot with the action of the fingers. The *Second Impromptu* of Schubert forms an excellent exercise for the study of pedal effects, as do the "Papillons" of Schumann and the *Bagatelles* of Beethoven. Most of the *Nocturnes* of Chopin require a superior knowledge of pedal usage and should be practiced only by more advanced pianists. These compositions are excellent also for developing the "singing tone" Chopin possessed.

There's quite a difference between the legato to effect produced entirely by the fingers and the sustained effect produced at least in part by the damper pedal. Discrimination between these two types of execution is most important to the mature pianist.

After a student has finished a passage using incorrect pedal applications, I usually repeat the section myself, enlarging his mistakes. He will then usually deny his errors and set about to repeat the section, proving that I was wrong in my criticism. It is at this point that the student begins to listen to his own playing in earnest, and the problem is solved. . . . not with a critical set of directions, but by a careful analysis of the student's own sound production.

Author Bruce Benward is Professor of Piano and Theory at the University of Arkansas.

THE PIANIST'S PAGE

Can Students Learn to Think?

By GUY MAIER, Mus. Doc.

Read this letter from a fine young teacher who prefers to be anonymous—but don't weep!

"I sometimes despairingly wonder if anything short of an atom bomb or dynamite could get an active response from some of my pupils; but I console myself with the beautiful thought that the teacher learns so much from these obtuse little dar-r-r-lings! Of course I have the other kind, too.

"In school most of them are learning only to be mediocre as everyone else around them. The bewildered, agonized glance the piano teacher gets when they are asked for the first time to think for themselves would melt a heart of stone. But they soon learn that mine is made of harder stuff! It seems to me that overcoming this indifference and inertia is the main problem of the present day teacher."

How those sentiments echo our own gloomy thoughts at the end of one of those long, dark teaching days, when all efforts to sow a love for music and for recreating it at the piano fall on stony ground. But let's not despair. The most that we can expect is that our own dynamism and enthusiasm for music will finally reap a good crop of young people who, through our influence will grow up with the love for music firmly implanted. I know many men and women from twenty-five years and up who "dropped" their piano playing after a few years of study in youth, but who have joyously resumed it, so you see, those seeds sown by good teachers have simply delayed sprouting.

As to persuading the dar-r-r-lings to think, let's consider ourselves fortunate if one or two out of ten ever get that far. We've always known, alas, that the public schools are of no help in developing the thinking process. We can only plod along stubbornly, secure in the thought that the discipline required by well taught piano study is one of the best mind trainers. Besides, it offers young people an ideal balance of mental, physical, and emotional exercise during their growing years. Always remember too, if you can't make 'em think, your explicit directions for home practice can insinuate drill and discipline, which in themselves exact no small measure of concentration from the student. What's more to the point, practically all of them thrive on drill. It is a pity the public schools do not impose more of it on the little dar-r-r-lings.

Here's a letter from one of those fortunate teachers with a long waiting list: "This year there seemed to be only three possibilities for me: (1) teach fewer pupils, (2) give pupils less time, (3) teach in groups. No. 1 was out, for I've thought many times of dropping ten or twelve pupils but could never solve the problem of *who* it should be. There seemed to be some special reason for keeping each one. As to No. 2, I tried giving each pupil less time, substituting half-hour lessons for forty-five minutes. After a month of that I learned what I knew before I started, that forty-seven pupils are still forty-seven problems, whether you have them with you thirty or forty-five minutes a week, and that the problem children become more so when the teacher sees them only thirty minutes at a time.

"As to No. 3, I am all for group lessons but there are many questions I haven't been able to answer. How group the pupils? I can't find four or five in the same age group who are at all near the same grade of advancement. . . . How much to charge? . . . Then there is the problem of getting students to come twice weekly. Many live in small towns twenty to forty miles distant and depend on a member of the family to drive them. Do you think it advisable to attempt a group for only one hour weekly? I hesitate to do that. Do you think that I should plunge into group work in spite of obstacles? Should I drop some pupils, or do both? Or should I hunt another job?"

The letter is signed "Desperately." (Ah, these poor, despairing teachers with waiting lists!)

But why is this fine teacher faced with her present dilemma? First, because she is a sincere, first-rate teacher; second, because she is an excellent solo pianist, and very wisely insists on practicing, studying, and making progress as a player as well as teaching a full schedule. In her search for free time I would suggest that she start with those ten or twelve impossible-to-drop pupils and insist on grouping them in one hour weekly classes. If they object and drop out, okay.

It doesn't matter a bit if the class ages run from twelve to sixteen or even to eleven, or if the grade of advancement varies. The older and more advanced pupils take a paternal interest in the younger ones, who in turn admire their more skilled colleagues.

Dr. Guy Maier, Noted Pianist, Writer and Musical Educator

As for timidity in tackling such one-hour-a-week classes, may I say that excellent results have been achieved by good teachers who have tried it. Why not put only three students in such a group, charge each of them your regular half-hour private lesson fee, and occasionally give them an additional private half-hour check-up lesson? (I am generally opposed to half-hour lessons except in the case of very young children.) That ought to satisfy everybody, and will give you additional free time besides a slight financial lift. But don't despair; just do some experimenting and let the pupils pay for it. As for another "job," I'm sure you wouldn't like it half so much as teaching, and besides, you wouldn't be nearly so good at it!

A Phrasing Tip

Again I caution students against accenting or stressing the first note of any phrase. To do so is unmusical and insensitive. Did you ever hear a good violinist, cellist, or singer do it? Of course not! Then why should pianists be the exception—when they must be forever on our guard against excessive percussion in playing lyric shapes? A phrase must be "warmed up" and vitalized after the first note. How can it grow, when it is already plunked out?

Chief cause of this murderous accent is the falling down or sinking of the arm at the beginning of a phrase—a practice unwisely advocated by many teachers. If you must dip or drop something on the keys, do it *after* you have played your first phrase note. In that way you will avoid the bump. If instead of diving into the phrase, you play the beginning with the finger tip in key contact, then raise your wrist or elbow slightly, you will set the phrase naturally on its way, ready to be shaped coolly or ardently, as the composer directs.





Schubert leading a charade, "The Fall of Adam." Water color by Kupelwieser.

The Ariel of Music

Robert Haven Schaufüller's new life of
Franz Schubert is a distinguished biography

"FRANZ SCHUBERT." By Robert Haven Schaufüller. Pages, 427. Publisher, G. P. Putnam's Sons.

Probably no book is ever great unless the author finds joy in its making, and that is what Robert Haven Schaufüller has shown in his remarkable series of three biographies on Beethoven, Brahms, Schumann, and now Schubert. The author has been an indefatigable writer, poet, lecturer, and essayist all his life. He has written over 70 books. After graduation from Princeton he went to Berlin to study musicology and the tello. After a short period playing in a professional trio, he determined upon writing as a career.

In reading Mr. Schaufüller's "Franz Schubert," your reviewer feels that this is perhaps his best book. It is written with great insight and sympathy. To this he has been able to add much new factual information derived from the exhaustive studies of Professor O. E. Deutsch of Cambridge University.

Mr. Schaufüller is more interested in presenting an actual word photograph of the man than in giving a fantastic picture distorted by silly romanticism. However, he does make Schubert walk through his pages as a living man and not an archeological ghost. The utilization of Schubert's own letters contributes much to this. In 1797 Franz Schubert wrote a

letter which exposes his feelings and condition when a boy composer better than it could be done in volumes. Here is the way in which Mr. Schaufüller presents it: "A sheet of music once used by the boy choristers of the Imperial Chapel has been preserved. It is a copy of the third alto part of Peter Winter's First Mass. On it a boyish hand once scribbled some flourishes and these words:

'Schubert, Franz,
Crowned for the last time,
the 26th July, 1812.'

"Franz's voice had broken. Nevertheless, he was allowed to stay on for some months at the Convict. Considering that he was surrounded by adoring young friends and that Ruzicka gave him encouragement and discriminating appreciation, his creativeness was probably as well off there as it would have been at home. It is, however, hard to agree with Flower that the Convict was an excellent nurturer of genius, or with Grove that the school had much to answer for. To my mind, it was neither very good nor very bad for his music. He might have fared much worse elsewhere.

"True, the following letter of his to Ferdinand describes hardships that seem bitter

to us of today but which were then the usual thing in Austrian schools:

November 24, 1812

"Let me blurt right out what's on my heart, and so come sooner to the purpose of this letter, and not hold you up by beating about the bush.

"For a good while now I've been considering my condition, and have concluded that on the whole it is good, but is here and there susceptible of improvement. You know from experience that sometimes one would like to eat a roll and a couple of apples; all the more so when, after a mediocre dinner, one can expect only a wretched supper, and, at that, eight and a half hours later. . . . So how would it be if every month you let a couple of kreutzer wander my way? You yourself wouldn't feel it, while I, in my monk's cell, would consider myself happy and content.

"Your loving, poverty-stricken, hoping, and yet again I say poverty-stricken brother
Franz"

Mr. Schaufüller has called Schubert the Ariel of Music. Ariel seems to be a very versatile member of the Hierarchy of the Blessed Angels, as Heywood named them in 1635. Milton named him a "rebel angel," Pope a "Sylph," and Shakespeare in "The Tempest" an "ayrrie spirit." Shelley used to call himself "Ariel." Mr. Schaufüller, however, is quite definitely using the word in the Shakespearean connotation.

The second part of the book (224 pages) is given over to most valuable and understandable annotations, indices, lists of compositions, etc. In so far as your reviewer's extensive reading has reached, this is the most authoritative, comprehensive and readable biography of Schubert extant.

The Art of Lieder Singing

"THE WELL-TEMPERED ACCOMPANIST." By Conrad V. Bos, as told to Ashley Pettis. Pages, 160. Price, \$2.50. Publisher, Theodore Presser Co.

Conrad Bos, accompanist to three generations of famous singers, has set down his recollections of a busy musical life.

Bos' memoirs are of great diversity, ranging from notes on the proper interpretation of the masterworks of song literature to first-hand impressions of Brahms, Clara Schumann, Dr. Ludwig Wuelner, Rainund von Zur-Muehlen and other giants of the 19th century.

Every singer and accompanist will find helpful Bos' clear-cut, detailed explanations of the problems of Lieder singing. His authoritative comments are based on more than a half-century of experience in public performance.

Mr. Bos' collaborator, Ashley Pettis, is founder and director of the New York Composers' Forum, and is a well-known critic and musical writer.

Let Them DOODLE!

In the early stages, having fun with music is more important than sight-reading



By Margaret Jones Hoffmann

Probably every parent wants his children to have music in their lives, and I am no exception. Our ten-year-old son has a good beginning in music and we have been watching our little five-year-old daughter for some signs of musical interest. Up until recently she has been too busy with her trucks and airplanes and roller skates to have much time for the piano. But then, in the fall, she started to kindergarten, and from then on, things were different.

It wasn't long until she spent every spare moment at the piano, struggling with the same little phrase. She might work at it only a minute, then dash off to play, but presently she was back, trying it again.

"Are you sleeping? Are you sleeping? Are you sleeping?"

The four little notes were almost a theme song. It greeted us the first thing in the morning, bade us good-night in the evening, and acted as a fanfare to announce that she was home from school.

"Are you sleeping? Are you sleeping?"

She played the same little phrase so many times that I finally mentioned the matter to my husband.

"She never gets any further," I told him. "Shouldn't she get to the second phrase and the third phrase and so on?"

"Never mind," he told me, in the professional tones of a Music Educator. "This is the first evidence of what we call the 'Piano Readiness Program.' We talk about it a great deal in our classes at the University, but we don't often get a chance to observe it so clearly, first-hand. I suppose they are singing that little song in kindergarten, and these first few notes are a great adventure to her. If you will be patient, you will soon hear her trying more of the piece."

And he was right. In several weeks she found the next phrase, and with some help from her brother, she added the cherry notes are ringing! Ding! Ding! Ding! Ding! Ding! Ding!

Sometimes she had several extra Ding! Ding! Dongs! Just because they were fun.

As the season progresses, I have no trouble in knowing just what songs they are singing

in kindergarten, because sooner or later most of them are added to the repertory of our home concerts. "The Farmer in the Dell" is an early fall visitor, as are "Mary and her Little Lamb." When I get a little annoyed by this rather unfinished procession of musical characters that trip through our living room, my husband reminds me,

"Let her play! She is doodling at the piano just for the great fun there is in it, and she should be encouraged. Too many parents make a great mistake in stopping a child at this stage of his development and insisting on formal piano lessons, long before he is ready for it. No wonder so many children hate music lessons! The fun is all gone. Unless they find a really inspired and understanding teacher who knows how to encourage the creative elements of music, they are forced into a set, prescribed channel when they are really wanting to explore and discover the fascinating world of music for themselves in their own way."

"But the thing that bothers me," I persist, "is that she is playing by ear. You know how hard it is to break down a habit of that sort when the child begins taking piano lessons. Shouldn't I be doing something about it?"

"This is a most important point," he answers. "The problem of the child who plays only by ear is a really tough one for the teacher to combat. But in this case we are still safe. She can pick up note reading much more easily next year."

"But why next year?" I ask.

"By next year, she will begin to learn to read in school. In some cases, even then it is too early. Right now she is not acquainted with the use of letters as symbols for sounds. It is too much to ask that she should understand the relationship of printed notes on the page to the sound of notes on the piano."

"You mean that note-reading will come easier when she is better acquainted with book-reading?" I ask.

"Exactly," he tells me. "What we must try to do now is to encourage the natural, normal sequence of the learning process at this tender age. Since the average five-year-old child can't read, everything he learns has to be by ear, by note, by observation. Playing by ear is a valuable phase of the educational process, and is dangerous only when it ceases to be

come a phase of learning, and becomes a skill in itself."

"What if she were an older child?" I ask him.

"Then we would work toward note-reading much more rapidly. If this piano readiness were just showing up in a child who could already read, we would have little difficulty in helping him to understand that a certain mark on a certain line tells him to hit a certain key on the piano. He soon associates the mark with the desired key, and of course derives satisfaction from his increasing skill in recognizing it. With the little children, this type of pressure may take all the excitement out of their music."

"Then I suppose there is no use in my getting some of those clever little books of music with all the cute pictures on them? Some of them look just fascinating." I remark, in some disappointment.

"Later perhaps," he says with a smile. "But not until she is ready for them. Many of these publications appeal to the parent more than to the child, although there are many that are top-notch. Just let her doodle, for now!"

She plays delicately, not pounding and hammering for the sheer destructive noise of it, but as if she loved every note. Her hands are curved, not flat or stiff. She generally uses both hands, instead of just one.

While her right hand has been finding tunes, her left hand has not been idle. I rather expected her to use her left hand as an "oompah" time-beater, or to double the notes of her right hand, in octaves. But instead, her left hand often has a tune of its own, or occasionally it reverses the melodic pattern of her right hand. When the right hand goes up, the left goes down, and vice versa. If she played noisily, the accidental dissonances thus created would be really painful to listen to, but her soft little notes have an exotic, foreign flavor that is quite intriguing.

Her older brother went through a vigorous hammering phase, but then he hurried off to his tractors and trains, and his music was practically forgotten until he came under the guidance of a fine teacher. Now he plays rather well, and can transpose simple melodies into several keys, as well as pick out tunes and put harmony to them. Rather cannily, we are "allowing" (Continued on page 49)

THE TEACHER'S ROUNDTABLE

Conducted by MAURICE DUMESNIL, Mus. Doc.

Eminent French-American Pianist,
Conductor, Lecturer, and Teacher

Correspondents are requested to limit letters to 150 words



Wants Un-Hackneyed Numbers

I have several students who are interested in modern French piano music from grade IV up. I would like to give them something rather un-familiar, because everybody always uses the same numbers, such as Prelude, Choral, and Fugue by Franck, the Ravel Sonatas, or a few Debussy Preludes, of course always the same ones. Would you please give me some suggestions; there must be some fine works that are not so well known and still are by distinguished composers not of the discordant type. Thank you very much in advance.

—(Mrs.) L. H. R., New York.

Since you speak of César Franck's great work I will mention first the suite of about the same length by his foremost disciple Vincent d'Indy: "Poème des Montagnes," Op. 15. It belongs to the early period of the composer and is much in the same vein as his famous "Symphony on a Mountain Theme" for orchestra with piano: lyrical, lofty, dignified.

"Theme and Variations" by Camille Chevillard was written about the same time. Dedicated to, and played by I. J. Paderewski, it seems almost contemporary with its ingenious, skilful and original handling of the theme. Besides, it is a very brilliant concert number.

"Impressions et Reflets" by Lucien Nivard is a charming suite on the melodic side, grade IV to V. The composer was born in Normandy, and his music, always inspired, fresh, and "springy," bears the unmistakable stamp of the lovely country of green meadows and apple blossoms.

Now for shorter, effective, pianistic pieces: "Scherzo-False" by Emmanuel Chabrier, typical of the temperamental, author of *España*. The *Donkeys* by Gabriel Grovez, humorous and poetic in turn, will always make a hit with audiences, especially if accompanied by a few verbal comments.

"Félécues près de Carantec" by René-Baton is a spinning song of great impact and virtuosity, and part of the suite "En Bretagne" by the distinguished composer.

Ronde Française by Leon Boellman is a short and alert number, excellent not only for recital but for the development of the fingers.

Francis Poulenc's *Pastourelle* is an engaging little piece calling to mind a French country dance. Be careful in ordering it and insist on the spelling, for Poulenc has also written a *Pastorale* and unless carefully specified you

will always get the latter, and wrong number. Among the easier repertoire, attractive for students and valuable technically:

Cache-Cache (Hide and Seek) by G. Pierné, youthful, sparkling and lively.

Debussy's *Page d'Album* (1915), two short pages, but how exquisite!

Gabriel Fauré's *Fourth Barcarolle* is typical of the master's "atmosphere" fluid, insinuating, with his accustomed liquid modulations.

Eau courante by Massenet (yes, the famous author of "Manon" and so many operas, occasionally wrote for piano, too), light and capricious like a babbling mountain brook.

C. Saint-Saëns' *Bourrée* for the left hand alone, is not only a classical bit of rhythmic music but a sure-fire concert number.

And last but not least, on the poetic, sensitive side:

Mélancolie due Bonheur, Clair d'étoiles and *La Maison du souvenir* by Gabriel Dupont, not difficult but with intense appeal.

Charles vs. Charles

The splendid editorial in the May issue of ETUDE belongs to the kind of articles that ought to be posted on the bulletin boards of every Conservatory or Music School. It contained a rebuttal of certain theories advanced by one Charles F. Smith, expressed in a manner which will be fully approved by those—still in an enormous majority—who believe in inspiration and in the divine origin of music.

In such times as we are living, is there not enough materialism and brutality everywhere without attempting to bring some into an Art which, if it is to be true to its calling, must come from the soul and go to the soul? Music cannot be the mechanical product of an assembly line, despite the radical contentions of Mr. Smith, whose confidential reputation fortunately reaches no further than a small group of his ilk. He probably will sneer at the following story, but I know it will be enjoyed by the quasi-unanimity of ETUDE readers:

Once in the eighties Isidor Philipp, who had just won his first prize at the Paris Conservatory, was engaged to play a Mozart Concerto with the Société des Concerts. Wisely, he selected one of the lesser known, in F major. Charles Gounod, who adored Mozart and was

then at the peak of his glory, had never heard it before, so he attended the concert. When it was over, he went to the artists' room, congratulated the young virtuoso, and asked him: "Do you know, my boy, where this concerto comes from?"

"No, master," Philipp answered, somewhat puzzled.

"From Heaven, my boy, directly from Heaven!"

So Gounod, supreme master of melodic beauty, believed, as we do, that music comes from above.

Charles Smith vs. Charles Gounod. My choice is made.

Keep Posted

I teach many adult beginners, and intermediate pupils who are slow coming in on time after rests. I emphasize that they keep in readiness over the keyboard, anticipate new phrases, make use of the rests to prepare or move to what follows. One pupil placed her hand neatly in her lap during a short period of rest, saying, "Miss X. told me to." I explained that the experienced performer can do many things the beginner cannot. Is there a formula or stipulated etiquette to be followed regarding the hand in the lap during varying lengths of rests?

—(Miss) M. B. H., Washington.

Bravo! I agree with your principles and believe you are absolutely right: experienced performers and concert artists can indulge in certain motions, mimics, dramatics, or sometimes even gymnastics. But this phase of exteriorizing one's feelings ought to be left to seasoned artists. Budding virtuosi will find it more profitable to control themselves and console themselves with the thought that all the rest will come in time and above all, naturally.

You are also right as concerns the preparation and anticipation. Too many pupils let their hands wander away from position when the next note would happen exactly under their fingers if they only "stayed put." Hence, a loss of time, and slips caused by the necessity of placing hand and fingers in position again!

Why Not

By KATHRYN SANDERS RIEDER

THE trim, young matron took the music books from the two pleased-looking children bidding her goodbye and waved to her neighbor.

"I'm taking music lessons again," she called, "and I love it! Haven't had them since I was in school but I always said I would when these two advanced to the place where I could no longer help them with their music lessons."

Her neighbor smiled.

"How's it going?" "Fine, I've learned two solos already. One called *Monkey Business*—isn't that rich?" Pride and amusement mingled in her happy little chuckle. She hurried on, a new sparkle in her eye, a new life in her step because of her stimulating new interest.

Many people are learning the thrill that can come of taking up their music again. It is a common thing to hear people once proficient say, "I'm so sorry I gave up playing."

If you are one of these, why not take up your music again? To anyone who has had some skill and who has experienced what the love of music can mean, it is a serious loss when he turns from the enrichment of active participation. He learns sooner or later that nothing else can ever take the place of his music. Music is meant for a lifetime, not only for the brief years of formal schooling.

Take up your music with the confident knowledge that you can develop skill again. Your intelligence and your innate musical ability do not change with the years. They are still there, waiting to be used. In fact, the older pupil often makes more even progress because he is surer of himself and of what he wants. His desire to learn sends him deep into his study with new and serious application.

"But I'm too old!" some very young people say. Well, they may be too old to think of learning music as a career but that is not what most people are interested in. Only a few want to be, or can be, professional musicians. Usually they want to be able to sit down at the piano and play easily. They want to play music of medium difficulty with many of the artistic values intact.

The Urge to Learn

Within this frame there is room for much accomplishment, and a variety of talent. It is ridiculous to assume that unless they become professionals they have failed. Fingers may

not be so nimble as before but they will improve.

Taking up your music can be good for you in so many ways. It does feed that hunger to enjoy music of your own making. Those who have once played are not completely satisfied to assume the role of listener all of the time. They need to make some music of their own.

Taking up your music again gives you a valuable learning interest. Many find life dull because they have stopped making any effort to learn anything new. They live a mindless existence in that most of their life is routine, their thinking a surface affair that touches none of their deeper powers of thought. As they begin to work at music again, to learn through doing, they notice a new alertness in all their thinking. Their progress in music is encouraging and sends them on to do better work generally because of the impetus of the music period.

Taking up music again associates your thought and effort in the expression of the profound creative genius of the masters. It is not uncommon for music to improve the health, quiet the nerves, and develop finer personality. It may also make you able to give pleasant entertainment to your friends and family. You may be able to help easily and naturally as you would like to when various groups need your particular talent.

One woman took up her music again because a neighbor's little girl loved music so much. The child was only three but she loved music instinctively, drank it in and demanded more so naturally that the woman was delighted to play what she could for her. She began to practice again and rediscovered the pleasure she had found in her music as a young woman.

Music and Housework

Another woman took up her music again because she said she had become kitchen minded. All of her time was given to thoughts of meals and cleaning.

"I can't explain it," she confided to a friend she admired. "I want my home to be nice. I have never looked down on housework as I have done. But it doesn't use some part of me that my music did. I want to take up my music again and at least get back to the place where I was."

The friend showed no surprise, only calm agreement. "Housework doesn't use the best

part of you, or express you fully. I think you should keep up your music for your own good. You'll be a better homemaker for it, whether your music brought anyone else any pleasure or not. And your whole family speaks of how well you once played."

In taking up your music again get a good teacher if you can. If you can't, do go on alone. Issues of ETUDE occasionally carry master lessons and articles on technical studies. It will be a great aid if you can study with an interesting teacher. Such a teacher will understand your desire to get back to your music, as well as the problems involved. Tell the teacher the kind of music you would like to study. It may not be his choice but he will at least give you the best of the type you want. A good teacher will encourage you.

One woman went back to study somewhat timidly. She had never been an outstanding player—just a good average student. The first thing the teacher said was, "You have good piano hands—good reach, supple. You should be able to play well."

A Good Omen

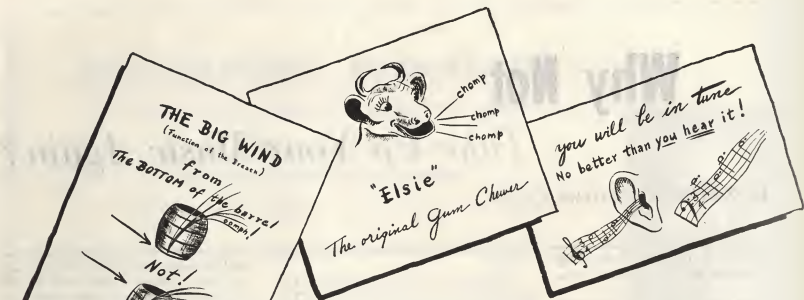
The woman said that the teacher would never know how much his matter-of-fact statement helped her to go at her work with enthusiasm. She had been expecting all sorts of criticism for she knew she did everything wrong now. Instead the teacher had pointed out something that was a good omen. She went to work with real drive to see what she could do.

Another woman starting again was at work in a practice room at the conservatory when the head of the piano department (and not her teacher) came hurrying through. "You're doing well. That's a difficult number," he said, smiled and went on.

The woman had been struggling to memorize a six-sharp number and had felt she must be the slowest ever to try it. His swift word of kindness gave wings to her effort. She set to work again and memorized the whole page that had kept her from finishing it.

Certainly it is not too late to recapture the joy of self-expression through music, however modest the technical equipment we possess. Simple numbers may be beautiful and they can carry the deepest appeal.

"I haven't time!" protest others. Walter B. Pitkin, for many years Professor of Journalism, Columbia Uni- (Continued on page 59)



Pictures have IMPACT

One eye-catcher is better than a thousand words. Why not save your vocal cords?

By Walter R. Olsen and Nell McPherson

Music teachers must always be dependent upon the youngster's ears to convey wisdom propounded from the podium. But the fact remains that the youngster's ear is often the loser when in competition with his eye.

The endless repetition of the correct breathing ritual pulls after the one hundredth admonition to "breathe from the diaphragm," because after just so much repetition the student is likely to be indulging in his own mental visual concept of the coming football game.

Visual aids must be handled with care, however, for even they can be boomerang. A case in point was the grade school pupil who couldn't understand why the teacher described a "quarter note," drawn on a blackboard with white chalk, as a solid black note, when this child could plainly see that the note was a solid white character.

Music teachers have many distressing problems in common. Here, then, are six visual solutions, each dealing with a chronic pedagogical headache. They are presented with the thought that a sketchy idea, laboratory proven, may be expanded to meet other needs.

Most handmasters have a definite bad time in exhorting band students to keep the mouthpieces of their instruments clean. An undead mouthpiece is not only unsanitary, but is often responsible for stuffy and flat tones. No busy handmaster will ever remember to ask repeatedly that his charges' mouthpieces be cleaned out, and he doesn't have time to do it himself, although in desperation he may do it.

Pictures will assist in conquering this perennially vexing problem. The student not only has the advantage of a different form of coax-

ing to take proper care of his mouthpiece, but he is humorously scared into consuming the chore. (See cut.)

It makes little difference whether the student is using his breath to play a clarinet or whether the same source of power is employed to make his built-in instrument, the vocal cords, do the proper things. In either case, an elementary picture (see cut) will bring the function of the breath into focus.

Army sergeants and teachers of the marching unit have at least one thing in common: they must teach their recruits the function of the feet in relation to marching. Since most recruits and inexperienced handmasters cannot be depended upon to know which is the right or left foot, the time-worn expedient of a vociferous vocabulary is usually employed to explain the difference. Sergeants and handmasters will testify to the fact that the voice, however strenuously used, is never enough. It is at this point that a picture (see cut) may take the pressure off the nerves of the man responsible for successful drilling.

Music teachers have long since learned the importance of concentrated listening to improve pitch perception. Most teachers listen automatically and because critical pitch evaluation has become an unconscious habit with them, teachers are often at a loss to understand why the student is so careless with his tonal vibrations.

It is all well and good to be constantly after the youngster to listen to himself. It helps to call his attention to his neighbor's poor intonation—for some reason a sour note always sounds worse when it is produced by the



"other fellow." Mechanical devices function as a means of forcing the student to make comparisons. Proper posture, correct embouchure, natural bow and string instrument position, are all conducive to attentive listening.

These approaches are more or less standard. Necessary and good as they are, they never quite seem to get results as fast as most teachers would like. Here an exhibit (see cut) may be brought into play. The idea may thus be put forward in half humorous fashion, carrying a punch the eye cannot ignore.

The beginning violinist needs attentive advice to help him become familiar with his instrument. Indeed, he must learn to play two instruments, the violin and the bow. In his struggle with the violin, he may be careless with his handling of the moving bow component. A breezy illustration with an obvious point (see cut) will do more in this case than battling with his clumsy left hand.

Most teachers object to gum chewing in class. The music teacher especially frowns on the practice because he knows that his youthful personnel cannot do two things at once. He knows also that gum chewing adds nothing to stage appearance. The answer to the problem may be left to the student, who can be depended upon to recognize a point (see cut) presented in a fashion carrying the stigma of shame.

Most music teachers have neither the time nor talent necessary to sketch pictures. Fortunately, neither is necessary, because high school art departments are usually willing to accept assignments of this kind. Although this type of work can hardly be classed as art, it is nevertheless a practical project for youngsters handy with crayon and pencil.

In the absence of an art class, there is always a talented student who will delight in turning out the required illustrations. The primary point is to present a problem in pictures, and the barest outline is usually all that is necessary. It remains for the teacher to decide which of his teaching problems are most pressing at the moment, then present the problem in the form of a picture.

If nothing else results, his charges will realize that he is serious about improving musical standards. These days students need special imagination. If it is employed in their best interests, they respond amazingly well.

BAND & ORCHESTRA Edited by William D. Revelli

A GOOD BASS IS HARD TO FIND

Though sometimes assigned a back seat in the orchestra, the double-bass is one of the most exacting of stringed instruments

By Daniel G. Rodman

Symphonic compositions and other concert music often have very difficult parts for the double-bass. To play these parts correctly and artistically, it is necessary to study and practice the instrument for many years.

Passages which would be fairly easy to play on any other stringed instrument are often very difficult to play on the bass because:

(1) The thickness and great tension of the strings make it difficult to get a musical tone from the instrument.

(2) These same factors make for sluggish response or even for resistance to the bow, so that rapid and delicate bowing is unusually difficult to master.

(3) Bowing is complicated even more by the awkward hand position required, in which the left hand is elevated to finger the strings while the right hand is lowered to bring the bow to the necessary location.

(4) Other factors which increase the difficulties of bowing are the large size of the instrument, the great distance between the strings, and the wide area of right-arm movement needed to go from one string to another.

(5) Fingering of the scales is made difficult by the great distance between intervals on the fingerboard which necessitates many changes of left-arm position. These position changes are difficult to perform smoothly, rapidly, and accurately. Thus, both rapidity of fingering and accuracy of pitch, as well as a true legato style, are more difficult to attain than on other stringed instruments.

(6) In regard to fingering, it is impossible to devise a uniform system for the entire fingerboard. For example, we find that the third finger cannot be used independently up to the sixth position, but higher positions demand the use of the third finger while the fourth finger remains idle. In order to play still higher on the strings, as is often necessary, the "thumb-position" must be employed. The study of various fingerings in the "thumb-position" is quite complex and

requires many years of concentrated study.

(7) To press the heavy tight strings firmly to the fingerboard requires great exertion and is extremely tiring to the left hand and arm.

It is difficult even to find a good instrument and, of course, it is impossible to play well on a poor bass. Many basses are made of inferior materials and poor workmanship, so that a really fine bass is much more rare than a fine violin or cello.

But all these obstacles and difficulties cannot be used as an excuse for slovenly and inartistic playing. The bass part is just as important as any other part, and it must be played as close to perfection as possible.

Study of the double-bass may be aided by the following suggestions, most of which apply to all stringed instruments:

The player and his instrument are a team; both are essential to the making of music. The player cannot force the instrument to do his will. On the contrary, the player must learn from the instrument what he himself must do if he desires the instrument to produce certain sounds.

The relationship between player and instrument is so extremely complex, and changes so rapidly during performance, that the conscious mind of the player cannot fully grasp or control it.

The actual bodily positions, muscle tensions and movements of the player are controlled by delicate and complex habits, built up by years of constant practice and study.

Among the best players, the act of reading and playing a piece of music is very nearly automatic or perhaps subconscious, but controlled.

In the meantime, the player's conscious mind is alert to note any deficiency in the sounds that

come from his instrument and to correct it immediately. And even more important, he consciously controls the factors that make for a truly artistic and beautiful performance . . . tone quality, tempo, attack-and-release, volume and intensity. (Continued on page 50)



Daniel G. Rodman

Walter R. Olsen and Nell McPherson are members of the staff of Fremont City Schools, Fremont, Nebraska.

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Author Gerschefski cites Spartanburg, S. C., community-wide program to develop string players. Left: Junior High School string class goes into action. Above: Grade School pupil learns principles of sight-reading.

Fighting the Famine of Strings

Here's How One Community
Approached the Problem

By Edwin O. Gerschefski

The problems raised for music in this country by the trend away from strings are, of course, serious ones—but I should like to call attention to one or two hopeful signs.

First of all, the "string problem" reached its height in those areas with which I am most familiar about five years ago. It is not something that "broke out suddenly" just recently. It came about over a period of more than a dozen years, as a result of undue emphasis on band at the expense of orchestra.

Secondly, it can be said that already this "anti-string" tendency is beginning to reverse. To be sure, it is by no means entirely reversed, but a definite beginning can be noted.

It is possible, on the basis of actual experience, to be quite concrete as to the general method of overcoming shortages of stringed-instrument players in our national musical life. This work must be done community by community, state by state, and, finally, as a program at the national level. You have to start somewhere—and, if you are concerned about this problem, the place to start is right where you are now.

The two things necessary to improve the string situation are (1) a well-formulated program, and (2) a staff to carry it out.

For whatever value it may have in other communities, I should like to outline briefly the way we are solving the problem in Spartanburg, South Carolina.

In 1944, the Spartanburg Symphony Orchestra which performed in the music festival consisted of 33 players—19 strings and an equal number of winds and percussion. The Symphony was (and is) an amateur organization made up of townspeople, Converse College students, and college faculty.

As director of the music festival, I found the situation precarious; one did not know what to expect in the way of personnel from year to year. Bad weather meant bad attendance at rehearsal. The welcome volunteers from nearby Camp Croft might be shipped to the Pacific by next week. A long-range program was obviously needed, preferably one beginning in the elementary grades, but, if not feasible there, at least beginning at the college level.

We began by offering classes open without charge to all college students, academic and music. We put a secondary applied music requirement into the freshman schedule of all music majors. We wanted them to begin early enough so that they might prove useful to the community as ensemble performers before they were graduated.

Although courses in all instruments and voice were available privately as secondary applied courses, the classes alone were offered

without charge, and this encouraged students to enter the field we wanted to build up. The gap between the string classes and the symphony itself was far too large, and so the Converse College Orchestra was formed. This, fed by the string classes, in turn acted as feeder to the Spartanburg Symphony.

The plan has paid off. At its final concert last season, the college orchestra could boast of 41 players, of whom 17 played strings—about the same number as the entire string representation locally in 1944 in the Spartanburg Symphony. The Spartanburg Symphony itself has just performed under the baton of its regular conductor, Pedro Sanjuan, in the 1949 music festival with a personnel of 72 members, 40 of whom are string players—more string players than the entire Spartanburg Symphony personnel (38) in 1944.

Our program at the college comprises other features. Bachelor of Music students are required to do practice teaching of applied music, both privately and in classes, under the guidance of faculty members. We have recently extended this training to include strings and now have grade-school students studying such instruments as the violin and cello.

To encourage young South Carolina performers, we have invited them to be guest soloists at the music festivals. A high-school student from Columbia, South Carolina, played violin solos on the chamber-music program several years (Continued on Page 57)

A PSYCHOLOGIST LOOKS AT MUSIC

By Victor Scholer

(Interviewer: Gunnar Asklund)

There's a definite psychological reason why one person reacts favorably to Bach, and another to Schumann, another to jazz.

Something in the music awakens sympathy in the listener. This music tells him something. The wise educator, in turn, will try to discover what it is and develop the student's taste, progressing from the first sympathetic listening to wider appreciation.

I know a boy of seventeen who wouldn't listen to anything but jazz. One day I asked him to listen with an open mind while I played a Beethoven symphony. His reaction was astonishing.

Jumping toward the record, he cried, "That swings! I want to hear more!" After talking with him, I learned that he admired the clean, clear, rhythmic accuracy of the Toscanini recording.

It was this same rhythmic attraction that had drawn him to jazz. From it he seemed to derive a sense of completeness, of well-being . . . a pleasure the more romantic music failed to bring him.

Even after this discovery, this seventeen-year-old still refused to listen to classic music . . . unless it was played under the direction of Toscanini. His resistance could be broken down only very gradually, by finding for him a number of well-marked rhythmic selections to obtain his confidence. Eventually his interest was won.

The initial approach to music is of small importance in itself. One may begin with *Lieder*, with Bach, with Lieder, with Toscanini.

If an untrained listener dislikes Schumann, his taste will never be formed by forcing Schumann down his throat. But if he expresses a liking for Bach fugues, let him enjoy them. Then suggest that he listen to other, more romantic, fugues, and as his interest broadens, one day introduce a fugue by Schumann. Play

it for him simply as fugal music and ask if he likes it. Chances are that he will . . . and his resistance to Schumann will be lower.

Forty years ago, the only way to bring a child and music together was to give the child music lessons. Some children liked to play; some did not. The latter fact was unimportant. To assure the child's acquaintance with music, he was forced to study and to practice.

Today we recognize the distinction between producing music and being receptive to it. Producing music, or expressing oneself through music, is good only for those who have the natural inclination or talent for musical self expression, whether it is a great talent or a lesser one. I am not speaking only of the superior gifts of artistry. The small gift affords its owner much joy, and like the greater gift, it usually shows itself at an early age in a desire to sing, pick out tunes, and have fun with music. The child so endowed is the one who should have lessons.

Given the will to produce music, the child will accept good training and like it. But how shall he discipline himself to practice?

The old view of discipline contended that a child should be commanded, forced and punished until he did what was "right" and "good."

The modern view, poles away from the old, holds that the child should follow his own will, without force.

The ideal condition, I believe, lies between the two. In no social community can anyone be completely free. Doing only what I want would certainly prevent you from doing what you want to do. A certain amount of discipline is both wholesome and essential. But the best discipline is self-discipline, which stems from an understanding approach.

Suppose the child says to himself, "I hate to practice. Still, it is a good (Continued on page 52)

About VICTOR SCHOLER

Celebrated Danish
Pianist and Physician

When Hitler came back to power in 1933, Denmark's foremost pianist, Victor Scholer, refused to play in Germany. As Hitler took over other countries, Scholer refused to enter them.

Cutting off his chief fields of concert tour because of his antipathy for Nazi doctrines, Scholer decided to pursue another of his interests . . . the study of medicine. He entered the University of Copenhagen, specializing in psychology, attending classes by day and practicing or playing concerts by night.

In 1939 he received his M.D. degree, then created a dual career, giving concerts in winter, joining the staff of a mental hospital in summer.

Because he worked cultural sabotage on Nazi propaganda, Victor Scholer ranked high on Hitler's blacklist, fled to Stockholm in 1943, and during the succeeding 18 months in Sweden presented 150 successful concerts.

On V-E Day, Scholer returned to Copenhagen, resuming his music. His first visit to America (1948) was hailed with such enthusiasm that he now tours the U. S. regularly.

Scholer was born in Copenhagen. His father was a noted pianist-composer, and his mother, a pupil of Busoni, ranked among Europe's great pianists.

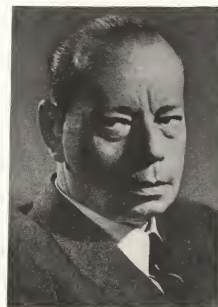
Young Victor began playing the piano at three. His first teacher, his mother, gave him sympathetic assistance, rather than dogmatic method. When he longed to play the Overture to "Die Meistersinger," she pointed out that he could not master that work by ear. He then taught himself to read notes.

At 18, after four years of formal academic and piano studies combined with a concert career, he began studying with Artur Schnabel.

To students of piano, Victor Scholer advises: "Any piece can seem difficult until you dissect it measure by measure; find the places that are difficult, analyze them, then practice those parts."

"I have done this throughout my years of study. When I meet a difficult spot, I analyze it and associate it with some difficulty already overcome."

"Then I say, 'Aha . . . I know you . . . How do you do!' and the problem aspects vanish."



Scholer opposes piano dogma

Questions and Answers

Conducted by **KARL W. GEHRKENS**, Mus. Doc.,
Music Editor, Webster's New International
Dictionary, and Professor Robert A.
Melcher, Oberlin College.

Ask Your Teacher!

Q. I am a boy of fifteen and am studying fourth grade piano music. I would like very much to begin the study of harmony and theory with the help of a teacher, and I would be grateful to you if you would give me the names of the harmony and theory books that you would recommend for me.—**M. R. G.**

A. There are available many excellent texts, and I do not feel like recommending any one of them above all the others. I have found "Harmony for Ear, Eye, and Keyboard" written by my dear friend and former teacher, Professor Arthur E. Heacox, to be very practical, but your teacher may have other ideas, and in general it is well for young people to allow themselves to be guided by their teachers; so my suggestion is that you first find yourself a good teacher, and then use whatever books or other materials this teacher suggests.—**K. G.**

Theory for the Piano Student

Q. Will you outline a course of ten lessons in Theory, to be given one morning a week during summer vacation for my more advanced piano students? I know this is asking quite a lot, but would it not be of general interest to other teachers who, like myself, have difficulty in covering technique, repertoire, tone, and style in regular lessons?—**W.H.S.**

A. Much as I should like to help you, it is impossible within the confines of these columns to give as complete an outline as you are requesting. The most important thing I can do is to remind you that such a series of lessons is a course in basic musicianship, and so should approach music from every possible point of view. I assume that you will want to include the teaching of certain facts about musical structure, such as key signatures and scales (both major and minor), rhythmic notation, the primary chords (I, IV, V), and so forth. But in addition, work should also be done in 1. Ear Training (that is, dictation of both tonal and rhythmic problems); 2. Solfege or Sight-Singing; 3. Keyboard work, with particular emphasis upon using melodic, rhythmic, and harmonic progression in a free, pianistic style, and not in the rigid fashion of keyboard courses in most music schools and conservatories; 4. Creative work; and 5. Analysis (finding the problems the class is studying in the actual music they are playing or singing).

I cannot even recommend a text for you to follow, for I know of no one book that covers the field adequately. But all of the following have some excellent ideas, and by studying

them yourself during the next several months, you should be able to devise a course that will about fit your needs: "First Theory Book," by Angela Diller; "Fundamentals of Musician-ship, Book One, Abridged Edition," by Smith, Krone, and Schaeffer; "Elementary Music Theory," by R. F. Smith; "Elements of Musical Theory," by Boyd and Earhart; "York Trotter Principles of Musician-ship for Teachers and Students," by T. H. York Trotter and Stanley Chapple; "Harmony in Pianoforte Study," by Ernest Fowles; and "Keyboard Music Study, Books I, II, and III," by Angela Diller.

What you really need is a fine piano normal course, and if you are interested in doing this sort of thing really well, I would urge you to plan to take such a course some summer at one of our first-rate music schools or with one of the several teachers who make a specialty of such work. In the meantime, let me congratulate you upon your plan to incorporate this work into your piano teaching. Such training in basic musicianship is coming to be more and more widely included in every child's course of music lessons, and the old-fashioned teachers who are still restricting their lessons exclusively to the playing of an instrument are failing to provide the all-round musicians that they should.—**K. G.**

What Does "Inferando" Mean?

Q. What is the meaning of the musical term "inferando," which is found on page two of *Poeme*, Op. 32, No. 1 by Scriabin, edited by Sliot? I have been unable to find the word in any of the dictionaries at my disposal, and the musicians whom I have asked are not familiar with the term. —**B. D.**

A. Since this term appears in editions other than the one you mention, it was obviously placed there by the composer, and not by any particular editor. But there is no such word as "inferando" in Italian. Either Scriabin did not know Italian very well, or he intentionally coined the word. I can therefore only guess as to what he meant.

Scriabin might have had in mind the Italian verb "afferrare," meaning "to grasp." The term could then be interpreted as meaning "not in a grasping manner," or without stress or turbulence. Or it might be related to the verb "affrettare," meaning "to hurry." It is from this verb that the frequently-encountered term "affrettando" comes. The word "inferando" could then be taken for "non affrettando," and would mean to perform the

passage without rushing it. If it comes from either stem, it should have a double "f." But so far as I can discover, there is no word in Italian with the spelling of "inferando." The character of the music would lead me to believe that Scriabin meant the word as a warning not to play the passage in a hurried, agitated fashion. It is music which might well tempt the performer to play faster and louder, but which should be kept quite subdued, with only a slight crescendo in the third score.

—**K. G.**

About Playing in Public

Q. I am a piano teacher with about 60 pupils. For the most part they do very well, but when they play in recital I am always disappointed because the performance does not go smoothly no matter how much we practice. The larger ones do pretty well, but they, too, have rough places in their playing, and I am wondering whether the pieces are too hard. Could you help me solve this problem?

—**A. B.**

A. Probably you are expecting your pupils to play music that is too difficult for them, and when they try to do them in public where there is always some tendency to be fearful or nervous even under the best of conditions, the places that are too hard loom up to the point where the whole performance is spoiled. I suggest that you give your pupils music that they can play perfectly, without slowing down or stopping, even when someone is listening. To give them more practice in playing for recitals, I suggest also that you plan to have the entire class meet together at least once a month and play for each other so that the tension of playing before an audience may be eased a bit. If there are too many to meet all at once, have the older ones meet as a group and then take the younger ones by themselves. You might even appoint a pupil committee to arrange the program for each of these pupil recitals. This would give them some excellent practice in arranging programs, and it would also help them a bit to understand the working of "the democratic process"—in other words, it would help teach them to run their own affairs.—**K. G.**

A Reader Gives Assistance

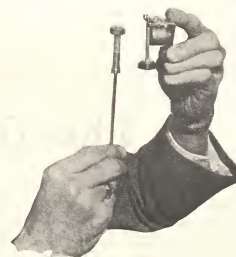
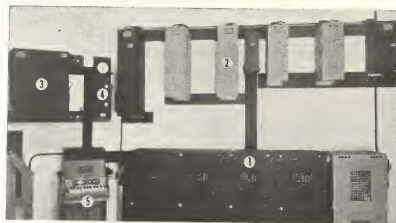
I would like to reply to your statement in the issue of June, 1947, concerning the notation of chromaticism that the explanation given by Renee Long-Miquelle on page 59 of her book "Principles of Music Theory" seems to be very satisfactory so far as my needs are concerned.

—**W. F. L.**

BARGAIN COUNTER CARILLON

Bell Effects Are Now Within The Means of The Average Church

By Alexander McCurdy



HAMMER AND TONE GENERATOR (above), basic elements of the carillon. At left, installation at University of Minnesota: 1—Power cabinets; 2—Five octave Flemish type carillon; 3—English 25-note carillon; 4—Program clock with Westminster strike; 5—Keyboard for English-type Carillon. English carillon also plays from organ console, Flemish from portable console in auditorium.

From ancient times listeners have been touched and exalted by the carillons in the great belfries of the world. The sound of bells has been initiated in many orchestral works, notably Moussorgsky's "Pictures at an Exhibition" and Tchaikovsky's "1812" Overture. The effect of bells is used dramatically in "Parsifal," "Rigoletto," "Les Huguenots" and many other operas.

Relatively few listeners, however, have heard a satisfactory carillon at first hand. The great bronze bells, the largest of which weigh several tons, are beyond the means of the average church and congregation. Also, it is extremely difficult to cast bells which are true in pitch and free from distortion in harmonic overtones.

Both these handicaps are overcome by the recent invention of G. J. Schulerich, of Sellersville, Pa., the Schulerich Carilionic Bells. These are in reality tuned metal bars, electronically amplified to give the volume and tonal pattern of cast bells without being out of tune or subject to distorted harmonics.

Anything that is written for organ and chimes can be played on the organ and the Schulerich Carilionic Bells. The new invention, in fact, opens up vast new possibilities for organists.

In organ music we have been content for years with a tinkle here and a tinkle there from chimes. Now we have an instrument which can create the effect of large cast bells, with the widest possible range of dynamics, and always under complete control. Certain notes and chords, up to this time obtainable only on large carillons, are now no longer

mere dreams to the possessor of even a small instrument.

The Schulerich Carilionic Bells have astonishing versatility. They may be played from any manual that the organist wishes. The volume control may be connected to any expression shoe chosen by the organist. He can install his speakers in any chamber behind shield boxes, or outside the box. He can make the tone sound directly, or he can diffuse it. He can make the bell tone brilliant or veiled at will.

In order to develop the possibilities of the new system, Mr. Schulerich in 1947 launched a prize contest for composers with awards totaling \$10,000. Judges were Earl McDonald, John Finley Williamson, Seth Bingham and James Francis Cooke.

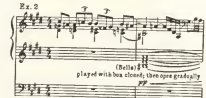
The first prize was won by Robert Elmore, with his composition, "Speranza." Second and third honors went to David S. York and Rollo F. Maitland. Other awards were won by Louis B. Balogh, Florence Durrell Clark, M. Austin Dunn, Willard Somers Eliott, Walter Lindsay, Ellen Jane Lorenz, Rob Roy Peery, Frederick C. Schreiber, William C. Steere and Hobart Whitman.

Mr. Elmore's prize-winning work demonstrates some of the unusual effects that can be achieved with the Schulerich Bells. Mr. Elmore has visualized the potentialities of the new instrument and has exploited them with great skill.

In the first three bars of the composition the cohesive sound of the bells, fundamental tones and harmonics, blends admirably with the tone of the organ:



Next comes an effect which is, as far as I know, possible only on the Schulerich bells. The chord sounded by the bells does not fit the chord played on the organ. The bells are not heard, however, because, as indicated by the composer, the swell-box is closed. The bells are struck but not heard. Then, as the box is gradually opened, the sound of the bells is heard with increasing intensity, mixing beautifully with the chord being resolved by the organ.



In Example 3, Mr. Elmore takes advantage of the rich harmonics of the bells, with a repeated figure in the bells against an ascending organ passage:



(Continued on page 52)

The Day of GRATITUDE

Music has always been associated with gratitude. Ancient history, particularly as it is brought to us through the scriptures, is filled with songs of thanksgiving.

This is the month of the historic American "day of gratitude". Who, of all the people of the earth, have more reason to be thankful every day of the year? More and more the serious people of our land should celebrate Thanksgiving in their churches. Thousands of churches all over our richly blessed land conduct opulent services of acknowledgement to God for His rich gifts to man. The picture presented herewith of the service of the church of the Reverend Willard G. Weida at Neffs, Pennsylvania, represents a scene that will be familiar to millions this month.

It is not enough to let our great day of gratitude pass with a gastronomical festival of turkey, cranberry sauce, mashed potatoes, pumpkin pie, and the "trimmin's" to convince ourselves that we really are gloriously thankful.

"Gratitude is the sign of noble souls," preaches Aesop in his fable "Androcles and the Lion". There is no word with a more contemptuous connotation than "ingrate". Dante condemned all ingrates to the lowest circle in his "Inferno"—the worst of all being Brutus and Judas Iscariot.

While this is the time of the year when our hearts overflow with gratitude for all the wonderful blessings we have received from the Almighty, the present-day world at large is beset with complexities for which man has no solution. There are, alas, hundreds of millions who have very little indeed for which to be thankful in this, the fourth year after a great war.

A very heartwarming token of gratitude came to the people of the United States early this year from France. It was the Merci Train of forty-nine cars, in which the people—not the government—of our sister nation sent us their personal treasures, their family heirlooms of historic value, things long cherished and dear to their hearts. It was the true soul of France speaking, with an eloquence that was unmistakable. They wanted to thank us for the Friendship Train, promoted by Mr. Drew Pearson, to which hundreds of thousands of Americans had contributed in sending necessities of life to

the country which came to our aid so valiantly when our nation was fighting for liberty, and for which we are everlastingly grateful. The French are too fine, too proud, and too courteous a people not to express their thanks to the limit of their means.

From the palaces of the old French aristocracy and from the cottages of the peasants came their beloved keepsakes. Many parted with them with thankful tears of gratitude. When one of the freshly painted Merci cars was leaving a small French community, a little girl ran up and put her hand on the fresh paint, saying, "I haven't anything to send but my hand print." This surely was La Belle France talking. It represented the heart of the people.

The music-loving people of America can never forget that after World War I the French Government made another magnificent gesture of gratitude by establishing the now famous American School at Fontainebleau, in part of the gorgeous palaces of the great French kings and emperors, a short distance from Paris. There Francois I, the resplendent Louis XIV, as well as Napoleon held forth in all their regal and imperial power, little dreaming that some day students from the "uncivilized" America would study music there.

Your Editor served upon the American Committee for Fontainebleau from the very beginning. It was thrilling to witness how French artists and French musicians like Widor, Decreux, Philipp, Boulanger, Ravel and others lent their services for a pittance to this wonderful artistic musical educational *entente cordiale* born of gratitude. Nothing could better emphasize the historic brotherhood between France and the United States. The results are now being splendidly revealed in the work of a surprising number of American musicians who came under the influence of study at Fontainebleau and travel in inspiring France.

In every country of Europe there are millions of high-minded men and women who have in their hearts the thought that a lasting solution of the problem of peace can never come from the mouths of cannons. They are looking for a spreading of the spirit of the brotherhood (Continued on page 54)



"... to ask the Lord's blessing"

WINTER FROLIC

This composition has a finely worked out melodic outline which fits the student's hand like a glove. Close observation of the phrases with a touch of the damper pedal here and there makes this a very charming third grade recital piece. Grade 3½.

ERNEST M. IBBOTSON

Tempo di Valse (♩ = 60)

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SONATA XVII, in A Major

(Giuseppe) Domenico Scarlatti (1685-1757), (son of the illustrious Alessandro Scarlatti, 1659-1725, who rose to his greatest heights in opera), was one of the first of the distinguished keyboard virtuosi. His instrument was the harpsichord. Many call him the father of modern pianoforte playing. Born in the same year as Bach and Handel, his style and objectives were notably different. He devised many figures and technical factors which influenced the art up to the time of Chopin. He wrote over six hundred compositions of which the Sonata XVII in A Major is a brilliant specimen. The Italian-American piano virtuoso, Sylvio Scionti, has always insisted that no technical drill was better for accurate, crisp, brilliant playing than the Sonata of Scarlatti. Grade 5.

DOMENICO SCARLATTI

Presto (♩=138)

f con brio

p

cresc.

p

cresc.

dim.

p

cresc.

f

p sempre legato

p

f

p

f

ff

pp

un poco calando

a tempo

p

sempre cresc.

f

sempre f

Musical score for the first system of "Twelve O'Clock Waltz". The score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). It consists of two staves, treble and bass. The music includes various dynamics such as *mf*, *f*, *ff*, *un poco dim.*, *cresc.*, *p subito*, and *pp*. There are also performance markings like *calando* and *f e deciso*. The system ends with a double bar line and a repeat sign.

TWELVE O'CLOCK WALTZ

Dim lights, and floating figures on the ballroom floor, and with them the impelling adagio strains of a charming little slow waltz make Stanford King's dainty cameo of the dance especially interesting, Grade 3.

Slow waltz tempo

a tempo

L. H. over R. H.

STANFORD KING

Musical score for the second system of "Twelve O'Clock Waltz". The score continues from the first system, maintaining the same key signature and time signature. It includes dynamics such as *mf*, *poco rit.*, *expressivo*, *a tempo*, *pp*, and *f*. There are also performance markings like *dim.* and *p*. The system ends with a double bar line and a repeat sign.

POETIC FRAGMENT

from "LES PRELUDES"

FRANZ LISZT

Andante **SECONDO** Allegretto

pp dolciss. *smorz.* *mf*

f

cresc. *poco rit.* *ff* *allarg.*

Maestoso

POETIC FRAGMENT

from "LES PRELUDES"

FRANZ LISZT

Andante **PRIMO**

pp dolciss. *smorz.*

mf

f

cresc. *poco rit.* *ff* *allarg.*

Maestoso

LO, HOW A ROSE E'ER BLOOMING

CHORAL IMPROVISATION

16th CENTURY MELODY

Arr. by Ralph E. Marryott

Slowly, with expression

Ch. or Gt.

MANUALS

PEDAL

Ch. or Gt.

Ch. or Gt. (change solo stop)

Ch. or Gt.

Ch. or Gt.

THE SHEPHERDS AND THE INN

A MEXICAN CHRISTMAS CAROL*

Adapted from the Mexican by

OSCAR AVERY

Arr. by HARVEY GAUL

Allegro moderato, tempo rubato

(THE LANDLORD)

VOICE

Who are these men who come trudg-ing-thro' the sand?

PIANO OR ORGAN

One, two, three, One, two, three, A-rov-ing-band.

What do you ask then, and whom seek ye here? Three of you, all of you.

Up- and draw near! Ho, shep-herds! Hi, shep-herds! Now en-ter all.

Come from the storm-lads, and come from the squall. Ho, flocks-men! Hi, flocks-men!

En-ter the hall. Have ye your flocks, men? There's room in the stall.

rit. Come prima *p* (THE SHEPHERDS)
O flocks - men! We are the shep-herds who come from a

mp far, One, two, three, One, two, three, Led by a star.

p Here have we found it, and here do we stay. *mp* Three of us,

ff all of us, This Christ-mas Day. *ff* Hi, Bon-i, Bon-i-face, you guard a Guest,

One we have searchd for from East-ward to West. *ff* Ho, land-lord! Hi, land-lord!

a piacere This is our quest; This Habb so ho-ly is God's Son most blest.
colla voce

pp So ho ly, so ho ly is God's Son most blest. *perdendosi*

Revised and edited by
Franz C. Bornschein

HUMORESKE, in D

TOR AULIN

Allegretto scherzando (♩ = 116) *ad lib.*

VIOLIN *p* *leggiere* *Nut* *leggiere* *crac.* *a tempo*

PIANO *p* *ad lib.* *crac.* *f* *scot.* *a tempo*

fp *leggiere* *Nut* *f* *marcato* *3* *Nut* *dim.*

fp *staccato* *f* *stacc.* *dim.*

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Nut Point

f risoluto e ben ritmato *spiccato* *dim.* *p*

f risoluto e ben ritmato *dim.* *p*

basso tenuto

Nut Point *spiccato* *dim.*

f stacc. *ten.* *dim.*

ad lib. *p* *a tempo* *f* marcato *Last time to Coda* *dim.*

ad lib. *p* *ten.* *a tempo* *f* *dim.*

Poco animato
IV sonore

f *mf*

rit. *a tempo* *f* *a tempo* *mf* *p*

The image displays a page of musical notation for a piano piece, likely a sonata or concerto. The notation is arranged in systems, each consisting of a treble and bass staff. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature.

Key markings and dynamics include:

- Tempo markings:** *a tempo*, *molto rall.*, *Tempo I, ma risoluto*, *Più mosso*, *arco*, *senza rit.*
- Dynamics:** *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *pp²* (pianissimo second), *cresc.* (crescendo), *dim.* (diminuendo).
- Performance instructions:** *con calore*, *con molto sentimento*, *poco a poco string.*, *leggero*, *senza rit.*
- Structural markings:** *D. C. al Coda senza ripetizione*, *CODA*, *rit.* (ritardando), *arco* (arco), *pizz.* (pizzicato).

The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks, indicating a complex and expressive piece of music.

Quartet for Oboe, Clarinet, Horn, and Bassoon

Moderato con moto (♩ = 144)

W. A. MOZART
Arr. by Angel del Busto

[illegible]

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ETUDE-NOVEMBER 1949

WILLIAM O. MUNN

Words by Lawrence F. Munn

Grade 2. Merrily

Grade 2. **Merrily**

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Oh, we hear the sleigh-bells tin-kle, And we know that San-ta is in town; We hear the rein-deer prancing". The second system continues the melody and accompaniment. The lyrics are: "gay-ly As on the roof they jump a-round. San-ta Claus gives a soft whis-tle And comes sliding". The third system includes a tempo change to "rit" (ritardando) and a dynamic change to "p" (piano). The lyrics are: "down the chim-ney black; We hide be-hind the so-fa quiet-er than a mouse While San-ta o-pens his big". The fourth system includes a tempo change to "poco rit." (poco ritardando) and a dynamic change to "mf" (mezzo-forte). The lyrics are: "pack. His eyes are such a mer-ry blue; His cheeks are ros-y red; He leaves us tows of". The fifth system includes a tempo change to "a tempo" and a dynamic change to "mf". The lyrics are: "ev-ry kind; He thinks we are in bed. Oh, we hold our things so love-ly As we wave good-". The score ends with a final measure. The page number "15" is visible in the bottom right corner.

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

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

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

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

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

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

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OLD ENGLISH CAROL

Grade 1 1/2

Allegretto

Arr. by ADA RICHTER

Lit - tle chil - dren, can you tell, Do you know the sto - ry well, Ev - 'ry girl and
Yes, we know the sto - ry well! Lis - ten now and hear us tell, Ev - 'ry lit - tle

ev - 'ry boy, Why the an - gels sing for joy On this Christ - mas morn - ing?
girl and boy, Why the an - gels sing for joy On this Christ - mas morn - ing.

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MERRY CHRISTMAS BELLS

Grade 2.

Arr. by ADA RICHTER

Mer - ry, mer - ry, mer - ry, mer - ry Christ - mas bells, Oh, sweet - ly, sweet - ly chime! — Let the hap - py voic - es on the

1st time Last time Fine *mp dolce*

breez - es swell, This mer - ry, mer - ry Christ - mas time. mer - ry, mer - ry Christ - mas time. 1. Peace on earth good will to men, Oh,
2. Ban - ish ev - 'ry tho't of care! Let

an - gels sing - a - gain, While hearts and voic - es here be - low Join in the sweet re - frain! Oh,
mirth and mu - sic fill the air, While hearts and voic - es here a - gain Re - peat the sweet re - frain! Oh,

D. C. al Fine

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CHRISTMAS CAROLS

For Mixed Voices

ETUDE brings to its readers for the first time four charming Christmas carols that will find high favor and wide popularity for the great festival day. Dutch, Italian, Hungarian and German, they all have their special charm.

O JESUS, FLOWER OF JESSE'S ROD

STAINES FRANKLIN

Dutch Folk Carol

Arranged by Alfred Whitehead

Andante

1. O Je - sus, Flow - er of Je - se's rod, Thou dar - est fruit - er sent from God, No
2. O Ma - ry, pride of all be - low! O Vir - gin, pur - er than the snow! O
3. O Fa - ther, Thine be all the praise! Thou God - head! Thou to Whom we raise Our

See - er blest on earth and heav - en, O dear - est Flow - er, in this sweet hour of the
Maid - en mild, the world's joy - ful sing - ing all — our days! Thou dar - est Lord! Thou sweet - est King! To

Thee in glad - ness shall we sing, For Thee the hap - py bells shall ring.
Joy — in glad - ness shall we sing, For Thee the hap - py bells shall ring.
Thee in glad - ness shall we sing, For Thee the hap - py bells shall ring.

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No. 45210

KINGS FROM A FAR LAND

STAINES FRANKLIN

Italian Carol

Arranged by Alfred Whitehead

Moderately fast

1. Kings from a far land rid - ing came, rid - ing fast! Three kings they were came
2. Ex - gress they rode, the star - led men, their Lord to see, Lead - y to do Him
3. Present they laid be - fore the crib, with ho - ly joy, Brought from a - far to

rid - ing fast and from the East, For so 'twas writ of — old: They should see a
re - ver - ence, to bend their knees, And when the place they found, Knew they it as
give to this, the heav - enly Boy, With frank - in - cense, and gold, As the proph - et

star of gold, / Bless - ing a - bore them lead - ing — on Je - sus, their
hal - low ground! Joy - ful they hailed Him, the Child as — Je - sus, their
had fore - told, / Glad - ly a - dor - ing, praise - ing — God for — Je - sus, their

Bless - ing a - bore, to Je - sus — their
Joy - ful they hailed Him, Je - sus — their
Glad - ly a - dor - ing Je - sus — their

Lord — Je - sus, their Lord.
Lord — Je - sus, their Lord.
Lord — Je - sus, their Lord.
Lord — Je - sus, their Lord.
Lord — Je - sus, their Lord.
Lord — Je - sus, their Lord.
Lord — Je - sus, their Lord.
Lord — Je - sus, their Lord.

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Let Them Doodle!

(Continued from Page 17)

him to help his sister, which helps him too, as he has to figure out what he is teaching her.

By Christmas time, she can play several little songs. We listen for the usual Christmas melodies, but not many of them appear. There are snatches of "Silent Night" but the jump from "Holy Night" to "All is Calm" is too wide a skip for her small hands. She dares not let go of one note until she finds the next or she is lost.

"Up on the house-top . . . Up on the house-top . . . Up on the house-top . . ."

She comes skipping from the piano.

"Did you hear me just now?" she asks. "Didn't that sound just like 'Up on the house-top'? I was playing 'Morning bells are ringing,' and I didn't get it quite right, so I tried it again, and it was 'Up on the house-top!'"

And so it is. But the entire piece never materializes. It must be too long, or too intricate, but even this much of it elates her.

By the time she has added "Jingle Bells" to her programs, we hear her experimenting with a change in key. If she starts on the right note, the jingling comes out rather well, but occasionally she starts on a higher note, and it isn't long before her brother comes flying from some place to help her.

"It has to have some black keys!" he says. "It just doesn't sound right if it doesn't have any black keys! Here, try this."

This blustering treatment on his part isn't always successful. She leaves the piano in tears, or sulks for half an hour. But perhaps a week later she calls and asks me, "Did you hear how I did 'Jingle Bells' just now? All on the black keys! It wasn't on the white keys at all, and it sounded just perfect!"

This is a little beyond me, but at least she is working in the right direction.

"Are you sleeping?" moves around through all sorts of ar-

rangements, now in one key, now another. The "modal" affects she gets by missing some of the intervals are quite startling. I can't decide whether her music is ancient or modern, but at least it is unique!

About this time, my husband chances to hear her practicing and says to me,

"Do you remember hearing Marcel Dupré, the great organist, sit at the console and improvise a whole organ symphony?"

"I will never forget it! He plays as fast as his fingers and feet can fly, making it up as he goes along. Magnificent music! And a magnificent artist!" I answer.

"Well, how do you suppose he got his start? By doodling, of course! Just like many other great musicians. And just like our own little lady! Then he carried it on to a sound musical education and a lifetime of great music."

I begin glowing inwardly at the thought of being the parent of a future virtuoso, but he nips this in the bud by remarking cheerfully,

"Remember, even if she is our child, she is no genius!"

Then he repeats what he has told me so many times.

"Let her go her own way! This first experimenting with the piano may be the greatest fun she'll ever have with music. We'll help her when she wants it, of course, but most of all, we'll just let her play! That's enough for now. The rest will all come later, when she is ready for it."

As he dashes off to a late afternoon class, I hear from the piano for the thousandth time, "Are you sleeping? Are you sleeping? Are you sleeping?"

I smile happily to myself and say,

"Let her doodle!"

The author of this article is Mrs. Arnold E. Hoffmann, wife of a member of the faculty of the School of Music, Florida State University, Tallahassee, Florida.

SHEPHERDS IN BETHLEHEM

STAINES FRANKLIN

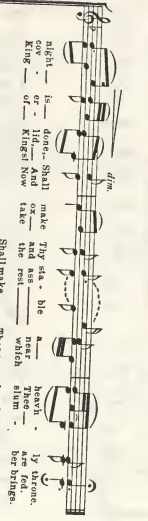
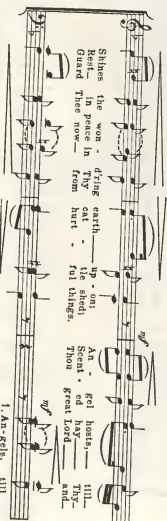
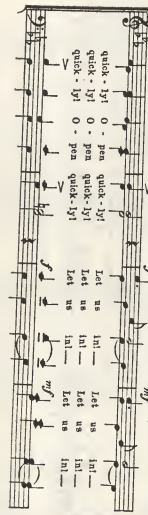
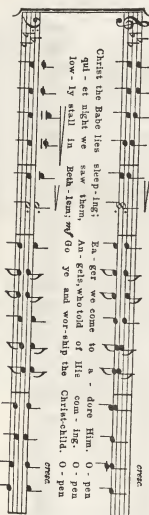
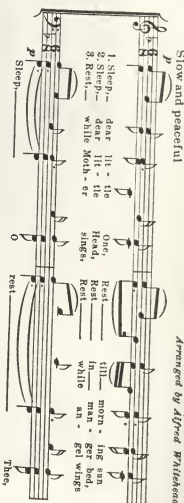
Arranged by Alfred Whiteland



STAINES FRANKLIN

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(Continued from Page 21)
pitch in relation to other instruments playing with it.

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What Is Your Vocal Problem?

(Continued from Page 11)
training in a few years and we're afraid he may damage his fine tenor voice. What do you advise?

A. I do not believe that playing a saxophone will hurt your son's voice as it has nothing to do with his vocal cords. On the contrary, I believe that it would be a benefit provided that he uses the right technique in his breath control and releases the air in his lungs through the work of his diaphragm.

Singing after Tonsillectomy

Q. I have learned from my doctor that I must undergo a tonsillectomy. How soon may I safely resume voice training afterwards? Would you consider a month too soon? I am 25 years old and am a lyric tenor. Is my range likely to be affected by the operation?

A. You should let your doctor decide when you should resume your singing after the tonsillectomy. There could be some change in the quality of your voice, but its type will not change. I think you will find that your voice will benefit by the operation.

A Singer, but not an Actor

Q. My 19-year old son Jack is showing real promise as a singer. He has a baritone voice that would seem to lend itself to dramatic work and he is active with some other young folks who are forming a community light opera group. He doesn't want to sing in the chorus because he has been spending his own money on voice lessons for the past year and he knows he can do solo work. The director of the group doesn't consider him material for the leading roles because Jack doesn't act as well as several of the other boys. So Jack devotes himself to the prop committees. How can he learn to improve his acting so he will be chosen for a singing role?

A. Your question is rather difficult to answer. The boy must be given in person before it can be determined whether he is or is not fitted for larger parts. Usually the ability to act is born in a person, but in many cases may be developed to a certain extent. However, the actor must have an imagination and be able to transform his

whole being into a different type of character—giving the imaginative person life and realism. Most people who do not know how to act never seem to know what to do with their hands and body when they go out on the stage; and they appear to have extra limbs they don't know what to do with.

I believe that the director of the group who knows something of art and acting would be the best judge of your son and he is the one who could advise him what to do. One thing your son must never do is lose his interest and enthusiasm in the work he is doing there. It is not only a great deal of fun, but a source of fine development in musical culture—even without being the leading soloist.

French and German

Q. A 22-year old business man came to me a year ago to study voice. He is making first-rate progress, has a good tenor range and is seriously interested in becoming a concert or radio singer. He feels the need, however, for more than his cursory high school study of languages, and as this is not a college town I am somewhat at a loss to suggest a way for him to obtain quickly the facility with French and German he needs. Do you recommend correspondence courses? If so, how can he pick up pronunciation?

A. No one can learn to speak a language well through correspondence. Someone who is familiar with the language should correct his pronunciation of the songs that he sings. It is not necessary to speak the language fluently to be able to sing it well.

Overcoming Fear of Cracking

Q. A 27-year old lyric tenor, I have been soloist for a large church choir for almost two years, but I am still plagued by the fear that my voice will crack when I near the top of my range. To date it has fortunately never cracked in public, but it does frequently when I practice. Is there some practical help you can recommend?

A. If your voice is cracking there is most likely something wrong with your singing technique. I feel sure that you are singing too high in the register

without the correct support of your diaphragm. It is the diaphragm that controls your singing and breathing, not your vocal cords. Therefore when your technique is first class, you need have no more fear of your voice cracking on any of its tones.

Try vocalizing while lying on the floor flat on your back. It will help you to feel the right sort of diaphragm action and will teach you to fill your lungs from below

—like you fill a bag of potatoes. When your lungs are full, sing your vocalization by gradually drawing in your diaphragm, but do not let your chest collapse. Keep it high so that the air left in it is always your reserve.

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Bargain Counter Carillon

(Continued from page 25)

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A Toccata follows, employing the figuration and theme shown in Ex. 5. This section does not use the bells, but prepares for their entrance (Ex. 6), with double pedal:



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The climax is reached (Ex. 7) with C major chords for full organ, with a dissonant strike in the bells:



The piece ends with the softest stops on the organ being used as accompaniment to the flute solo, with its delayed resolution, while the bells, struck pianissimo, are augmented in tone, then diminished. The effect is indescribably beautiful.



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A Psychologist Looks At Music

(Continued from Page 23)

thing to do, so I will do it, in order to be good."

That is a bad attitude. It may actually prove harmful in suppressing natural inclinations. The wholesome attitude is the reasoning one.

For all its difficulties, practice is useful. Brought to recognize this, the student may intelligently say to himself, "I very much want the help that this can give me, so I shall do it willingly, keeping my eyes on the goal." This constitutes the foundation for valuable self-discipline.

The man who feels the need to make music will do so, even if he has to teach himself at forty. While there is no harm whatever in omitting lessons for the child who has no desire for music, there is great harm in forcing them upon him, since the forcing may turn him completely away from music, even as a listener.

Why should we expect every body to find expression in music? It is far more important that the majority of people can receive the music they hear, and understand its spiritual message.

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ORGAN QUESTIONS

By Frederick Phillips

Q. I play the piano, and as our church needs an organist I am considering taking up the organ. As a girl I played reed organ, and have since played the organ to some extent. I am forty-eight years of age, so not very young to start such a venture. There are no organ teachers in town, so much of my work will have to be done alone, going out of town for occasional lessons. Can you suggest studies that will help me? Do you think I am foolish to start such a thing? I will have to practice a great deal on the piano.

—H. Q.

A. Your very last sentence offers the most serious obstacle. Unless you have access to an organ for practice, or can arrange to buy a set of pedals for practice purposes, you will be able to make little progress, as the foot work, and the coordination of feet with hands, is the basis of pipe organ study. Can you not arrange with your own or some nearby church to use the organ for practice? After this is arranged the way should be fairly simple. Get a copy of "The Organ" by Stainer, and it will give you valuable information as to the construction of the organ, the functions of the different stops, and then lead you into practical work with hands first, then with feet, and then combining hands and feet. The book contains most of what you will need in the way of fundamental studies, but the Stainer volume may be supplemented by Sheppard's "Pedal Studies," Whiting's "Progressive Studies," and Carl's "Master Studies." If you can reason for practice, we see no reason at all why you should not make a success of the venture. If you plan to study even occasionally under a teacher, it would be well to make this contact first, and get his advice.

Q. Is the most powerful stop the Ophicleide? Is it good taste to use Chrysotil in church? When the Hammond organ was first manufactured, were the preset qualities different than the later models (C2-A)? From what set of pipes is the Tierce 1 3/5 and Twelfth 2 2/5 derived? Are all Tibias made of wood? When do you use the mixture (2 ranks on any organ)? Is Octave 4 always a flute?

—R. B.

A. The Ophicleide is certainly among the most powerful stops, and probably ranks first. The name "Chrysotil" does not appear in our reference books and is not familiar to us, so we are unable to advise you on this point. We suggest that you write to the Ham-

mond Instrument Company for information regarding possible changes in the preset keys, and we are sending you their address. The Tierce and Twelfth are not derived from other stops, but are independent. As far as our information goes, all Tibias are of wood. The Octave 4' is a small scale metal pipe, somewhat similar to the diapason in quality. Mixtures should be used when it is desired to amplify the harmonic; there is no rule other than that of sound judgment, and total agreeableness.

Q. I should like you to advise me regarding the use of an electric organ in our new church building. Do you think an electric organ with fairly rich tones would prove reasonably satisfactory? We have to consider the cost, and of course the difference between an electric and a pipe organ we realize is considerable. Would an electric organ stand up over a period of years? Would you care to offer comparisons between the following makes (names designated)?

—F. C. H.

A. In recent years many improvements have been made in the manufacture of electronic instruments, and the present day instruments bear better comparison with pipe organs than formerly, but there is still considerable difference between them, and we suggest a very careful hearing of both types before making a decision. In checking the electronic instruments it would be well to develop full organ, with full volume, to ascertain if the increased volume brings about any distortion of tone. ETUDE cannot of course recommend individual makes, but we are sending you a list of manufacturers of both types of instruments, in case you wish to contact any you may not yet have considered. Also read the article by Dr. McCurdy on Electronic Organs in the January 1949 issue of ETDE.

Q. The organ at our church has the following stops (specifications given). There are two spare tabs on the Great and Swell, and one on Pedal. What stops would you suggest that we add?

—R. E. B.

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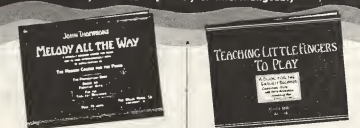
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The Day of Gratitude

(Continued from Page 26)
of man, through high spiritual forces, through better understanding, education, and the arts. They feel deeply that through the bond of music, the international language, the building of a fraternal cooperation will be greatly strengthened, giving us cause for an international day of Thanksgiving.

We of ETUDE are grateful for the rare spirit of friendship and cooperation shown to us by our thousands of loyal friends, who make our continual expansion possible.

We are grateful, at this Thanksgiving hour, for the privilege of serving in the splendid field of music education. We are grateful for the privilege of living in this wonderful age, when in most of the homes of our country the finest

music of the world, played by the foremost interpreters, may be turned on with the flip of a button.

We are grateful for the inspiring music of the lighter composers, which brings so much rhythmic and melodic charm to our lives.

We are grateful for the use of music in industry, which robs many a worker's day of monotony. We are grateful for the high privilege of making music ourselves—one of the rarest joys of life.

At all times, unceasingly cultivate gratitude for the good and the nobility of your own soul. Cicero proclaimed, "While I would fain have some tincture of all the virtues, there is no quality I would rather have and be thought to have than gratitude. For it is not only the greatest virtue, but even the mother of all the rest."

Let's Help Our Young Orchestras

(Continued from Page 13)
"hit" tunes is that when people learn these melodies the easy way, they will be more ready to accept them in context. In other words, we will accept the tune as a popular song, while we shy away from it in the form intended by the composer.

Why not get to know and love fine music in its own dress? The best way to do this is to expose oneself to as much good music as possible. I have found this true in my work with the Boston "Pop" Concerts, with the summer ESplanade Concerts which grew out of the "Pops," and the Wednesday Children's Concerts that grew out of the Esplanade series.

All these are "popular" concerts, yet we present only fine music, in original form. The tens of thousands of listeners, young and old, who keep coming back for more, leave no doubt that people will welcome good things if given the chance.

Once program material for the high school orchestra has been chosen, from simple originals and artistic arrangements, the question remains of how the works are to

be combined into interesting programs.

In building programs for the "Pops" and Esplanade series, I have always tried to get as much variety as possible. The trick is to group your selections so that each listener will find at least one thing to delight him.

We print our full week's program in advance, on long paper streamers (we also call them "salami," which are displayed for the benefit of ticket buyers. It is enlightening to overhear the comments of prospective purchasers. One says, "Oh, Ravel's Bolero again—I won't go that night. Let's get seats for the Leonore Overture."

A few paces behind him, someone says, "Beethoven again? Not for me, thanks! But I do want to hear the Bolero."

The solution? Give both. Then everyone is pleased, and comes to hear music. This is good.

The same system can be applied to the young orchestra's problems. It is more than ever important that our young people should be introduced pleasantly to fine music.

In Handel's time it was the custom for singers to improvise their cadenzas. Often the results were more spectacular than musically. Once Handel conducted a performance at which the tenor Michael Kelly modulated into ever remoter keys, finally with great difficulty returning to the dominant. In a voice audible all over the house, Handel exclaimed: "Welcome home, Mr. Kelly!"

VIOLIN QUESTIONS

Answered by Harold Berkley

A Mental Concept First

B. S., New York. Thank you for your interesting letter. Some of your thoughts are provocative. I wish I had the space to discuss your ideas as fully as they deserve. If you will refer to the October 1947 issue of ETUDE, I think you will find that we agree on the psychological qualities of the vibrato, and particularly on the way it should be taught. I am at one with you in thinking that no player or singer can perform a phrase beautifully without having a clear imaginative idea of how the phrase should sound.

Cannot Identify Copyist

J. F. M., Missouri. It was pleasant to get a letter from someone who has read my columns carefully enough to know that a violin branded "Stainer" cannot be a genuine instrument. But it is not possible to tell from the label who the copyist was. The fact that the date on the label was not completed might lead one to think that the violin is a German or Bohemian factory product about a hundred years old. Occasionally one finds a violin of this class which has an uncommonly good tone.

Helpful Comments

F. C. O., Ohio. I am very glad indeed that the remarks I made on the Schubert Sonatine were so helpful to you and to your student. It must have gratified you to have her do so well in the contest. Don't hesitate to send in any question that may occur to you. All that you have sent in have been more than interesting.

Suggested Material

D. L. O., Transval, South Africa. The sonatas for 2 violins and piano of Handel, Purcell, and Corelli are the best of their class. They are not technically difficult, but are musically demanding. The Moszkowski Suite is difficult, effective, and good music. You know the Bach D minor concerto, of course, but do you know his Sonata in C major? The Suite Antique of Albert Stoeckel is good, and you would find it useful. The Sinding Suite is a bit old-fashioned, but still effective. (2) You will find your second question answered in the June issue.

Wants College Post

Miss J. P., Florida. The Head of the Music Department of your own college can answer your question much better than I can. All I can tell you is that most colleges and conservatories prefer to engage their own graduates as junior teachers. It may not do you any good, but you might write to the Director, The Kansas City Conservatory of Music, Armour at Walnut, Kansas City 2, Missouri.

The Hand in Third Position

L. G., Illinois. In the 9th Concerto of De Beriot, the high F in the fourth measure of the violin solo should be taken as a harmonic. It sounds lighter and more brilliant if played in that manner. (2) In the octave passage on the second page of the Concerto, the two slurred notes should be played Up bow. (3) In general, your hand should not touch the ribs of the violin when you are playing in the third position, though there are occasions when it may be allowed to do so. It is impossible to lay down rules on this. But don't let it be your usual manner of playing. For one thing, it will hinder your vibrato.

A Good Teacher

Mrs. M. E., Connecticut. I was glad to hear from you again and to know that your playing is getting along so well. I am glad, too, to know that your teacher agreed with the advice I gave you. He evidently knows his job very well, so don't be hesitant about following his suggestions. Good luck!

Genuine Voirin?

C. L. S., Michigan. Voirin was a very fine bow maker indeed, but there are many bows stamped with his name that never saw the inside of his workshop. They are, in short, inferior copies. Few bows not stamped "F. N. Voirin" are genuine; and many so stamped are fakes, too. Personally, I question that your bow is a genuine Voirin, but there is a chance it may be. So why don't you take or send it to Kenneth Warren, 28 East Jackson, Chicago 4, Illinois, or to Wm. Lewis & Son, 30 East Adams Street, Chicago 3, Illinois? Either firm will give you a reliable appraisal.

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The World of Music

(Continued from page 3)
with the University of Illinois Sym-
phony Orchestra and Sinfonietta.
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composition and interpretation.

Obituary

E. Robert Schmitz, French-
American concert pianist, who for
the past 30 years has been a promi-
nent figure on the pianistic scene,
died September 5, in San Fran-
cisco, at the age of 60. He was
considered an authority on the
interpretation of modern French
compositions. He was a friend of
Debussy, with whom he worked

on the original production of
"Pelléas and Mélisande."

Herman Devries, retired dean
of Chicago music critics, former
opera singer and teacher, died
August 24 in Chicago. He had
retired in 1944 after 30 years as
critic for the Chicago Herald-
American. From 1879 to 1901
he had appeared with leading
opera companies in Europe and
America.

R. Pick-Mangiagalli, since
1936 director of the Milan Con-
servatory, died in that city on July
8 at the age of 67. Of his many

works the best-known is "The
Magic Carillon."

Dr. Hans Kindler, founder
and conductor of the National
Symphony Orchestra, Washington,
D. C., died August 29, at the age
of 56. Dr. Kindler began his care-
er as a concert cellist and ap-
peared with many of the leading
orchestras of the world. From 1914
to 1919 he was first cellist of the
Philadelphia Orchestra. Following
an extensive concert career he or-
ganized the National Symphony
Orchestra in 1931, remaining as
its conductor until 1943.

Harry T. Burleigh, Negro
composer and singer, who had
served over 50 years as baritone
soloist in St. George's Episcopal
Church, New York City, died there

on Sept. 12. Among his best-known
songs are "Deep River," "Little
Mother of Mine," "O Perfect
Love" and "Just You."

Henri Rabaud, French com-
poser and conductor, died Septem-
ber 12, in Paris, at the age of 75.
His best-known operatic work was
"Marouf," which was produced at
the Metropolitan Opera House in
1917. Following Karl Muck's re-
tirement from the conductorship
of the Boston Symphony in 1918,
M. Rabaud became conductor of
that organization for one season.

Competitions

The seventh annual Psalm
Tune Competition is announced
by Monmouth College, Monmouth,
Illinois. An award of \$100 will
be given for the best setting of
the 23d Psalm. The closing date
is February 23, 1950. All details
may be secured from Theodore H.
Hamilton, Monmouth College,
Monmouth, Illinois.

The Columbia University
Band announces its 1950 Com-
position Contest, with an award
of \$150.00 as first prize. The com-
petition will be for a Brass Quartet
in the form of a concerto or suite.
The combination of instruments will
be left to the discretion of the
composer. The closing date is
September 15, 1950. All details
may be secured from the Depart-
ment of Music, Columbia Univer-
sity, New York 27, N. Y.

An award of fifty dollars is
offered by the Northern California
Harpists Association for the best
harp composition written by a
contemporary composer in the
United States during the year
1949. The aims of the award are
"to enlarge the harp literature and
to familiarize composers with how
to write for harp." The closing
date is January 1, 1950, and all
details may be secured from Pris-
cilla Leuer, 1937 Stockton Street,
San Francisco, California.

An award of one hundred dol-
lars plus royalty is offered by J.
Fischer and Bro., under the aus-
pices of the American Guild of
Organists, for the best organ com-
position submitted by any mus-
ician residing in the United States
or Canada. The piece should not
exceed five or six minutes in
length. The closing date is January
1, 1950, and all details may be
secured by writing to the Amer-
ican Guild of Organists, 630 Fifth
Avenue, New York 20, N. Y.



The Gershefskis and their musical family: Jo Ellen, 15, violinist, trumpeter, pianist; Peter, 13, clarinetist, pianist; Martha, 7, pianist, composer; Johnny and Michael, who have yet to select instruments.

Fighting the Famine of Strings

(Continued from Page 22)
ago; plans are now under way to
have a Spartanburg youngster ap-
pear each year as soloist with the
Spartanburg Symphony at one of
the children's concerts. The Alex-
ander scholarships—for orchestral
instruments only—have been estab-
lished at the Converse College
School of Music by a local music
dealer.

Two \$250 awards are available
annually to graduates of high
schools in the state of South Car-
olina. It is our aim to set up similar
scholarships in other states of our
region. Two winners every year
from each of eight different states
will give us an orchestra of 64
players over a four-year period.

The college is not alone in its
interest in developing string play-
ers in our community. Last fall,
Mr. F. B. Hallman, superintendent
of schools in Spartanburg, hired a
teacher, Miss Minnie Lou Dent, to
train string players exclusively. As
reported by Miss Dent the follow-
ing program has been set up in
the Spartanburg Public Schools:

At present there are twenty-five
or more violin students in the 5th
and 6th grades of the city schools
who show promise and expect to
continue violin at least through
high school. This year there will
be two classes—one for beginners,
the other for advanced players.
These students have been presented
in a music review held by the city
schools, performing a program
which was favorably received.

In one of the junior high
schools, students are given the op-

portunity to study violin, cello, or
double bass. Most of those who ac-
cept this opportunity study orches-
tra as well. The same program
is being instituted in the other ju-
nior high schools this year, and a
large number of students have al-
ready registered for the class.

While on tour, several years
ago, I met a college official who
deplored the lack of string playing
in his institution. I asked who the
violin teacher was.

"Oh," he replied, "we haven't
any. We're waiting for enough
students to enroll for violin in-
struction to warrant our hiring a
fiddler."

That sort of approach will never
solve the problem. It requires no
ability at all to meet a demand that
has already been created; the gist
of the matter is precisely to create
the demand—whereupon meeting
it will not be much trouble. And
to organize the work necessary,
competent people must take the
initiative.

This much can certainly be said:
the notion that there can be a
highly developed musical culture
in the United States alongside a
dearth of competent string-instru-
ment players is an absurdity on
the face of it.

Our music must have strings—
and that is one reason why we
can be very sure that strings will
be forthcoming. But they will not
be forthcoming automatically, for
achievement of this goal requires
that we take action along lines
that lead to the goal.

The End

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION ETC.

Required by the Acts of Congress
of August 24, 1912, and March 3, 1933

OF THE ENCLAVE, published Monthly at Philadelphia,
Pennsylvania, for October 1, 1949,
State of Pennsylvania: I, S. S.
and County of Montgomery:
Before me, a Notary Public in and for the State
and county aforesaid, personally appeared James
Francis Cooke, who, having been duly sworn ac-
cording to law, deposes and says that he is the
Editor of THE ENCLAVE, and that the following is,
to the best of his knowledge and belief, a true
statement of the ownership, management,
etc., of the aforesaid publication for the
date shown in the above caption, required by the
Act of August 24, 1912, as amended by the Act
of March 3, 1933, entitled in section 317, Title
Laws and Regulations, printed on the reverse of
this form to wit:

1. That the names and addresses of the publish-
ers, editors, managing editor, and business man-
agers are:
Publisher: Theodore Presser Company, Bryn Mawr,
Pennsylvania.
Editor: James Francis Cooke, Llanberis Rd., Bal-
cony, Pennsylvania.
Managing Editor: John Briggs, 310 Penukete Road,
Holt-Croft, Pennsylvania.
Business Manager: None.

2. That the owners are:
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James Francis Cooke, Llanberis Rd., Bal-
cony, Pennsylvania.
3. That the known stockholders, mortgagees and
other security holders owning or holding 1 per cent
or more of total amount of bonds, mortgages, or
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4. That the two paragraphs next above, giving
the names of the owners, stockholders, and security
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the stockholder or security holder appears upon
other fiduciary relation the name of the person or
corporation for whom such trustee is acting, is
given; also that the said two paragraphs contain
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belief as to the circumstances and conditions under
which stockholders and security holders who do
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trustees, hold stock and securities in a capacity
other than that of a bona fide owner; and this
affiant has no reason to believe that any other
person, partnership, or corporation has any interest
direct or indirect in the said stock, bonds, or other
securities than as so stated by him.

(Signed) JAMES FRANCIS COOKE, Editor
Sworn to and subscribed before me this 27th day
of September, 1949.
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(My commission expires April 4, 1953.)

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332-40021 Sing We Nowell

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by Charles L. Talmadge

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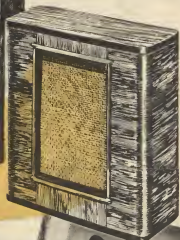
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