Volume 67, Number 10 (October 1949)

James Francis Cooke
Football is More Than Touchdowns

By William D. Revelli
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by norman wood


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Twelve unusual numbers; five for the soloist, the choir, solos for soprano, alto and bass; two duets; choruses for men's voices and for women's voices. Text by melba b. stirnman. Time, 45 minutes. Price, 60 cents.

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elegant numbers for soloists, a man's chorus and women's chorus, bright and joyous numbers for the mixed choir, and a classy cantata for soloists. Time, 40 minutes. Price, 75 cents.

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the christ child
by g. b. hailey

Here's the cantata for a well-trained choir with good soloists. Soprano, alto, tenor, baritone and bass soloists are needed. Time, 45 minutes. [Also published arranged for 3-part Women's Voices by rob payne]. Price, 75 cents.

for mixed voices s. a. b.

child of bethlehem
by louise e. stearns

arr. by danforth simonton

This attractive arrangement for three-part mixed voices (soprano and alto, with baritone used) is one of two or three-part (s.a.) [also published for mixed voices, s.a.t.b.] time, 45 minutes. Price, 60 cents.

for two-part treble voices

the awakening
by william baines

Although this Christmas offering is for a soprano and choir, it is not beyond the abilities of a Junior Choir. Time, 30 minutes. Price, 60 cents.
Yes, enthusiastic music teachers, students, and parents agree that the Electronic Memory Method of Music Instruction speeds and improves music learning.

With the Electronic Memory Method, you get the full benefit of recording as a teaching technique.

Musicians and Teachers acclaim this method because:

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2. Students have constant access to the teacher's demonstration—gaining many lessons for the price of one.

3. Students hear their own work as others hear it—developing a basic sense of self-criticism.

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NORDWICHT uses the Steinway exclusively, as does virtually every great artist today: Rubinstein, Dvorak, Casades, Offenbach, Saint-Saens, Haydn, Schubert, Mozart, Beethoven, Schumann, Chopin, Dvorak, Brahms, Garg, Liszt, Fauré, Rachmaninoff, Strauss, Hunsaker, Casadesus, parlay, Brahms, Bruch, Fauré, Rachmaninoff, Artur Rubinstein, Sviatoslav Richter, Tempest, Tchaikovsky, and many more. ... Over 2211 public schools and music departments of leading colleges use the Steinway; ... Illustrated in the beautiful registration book. How you may purchase a Steinway at terms to suit your individual convenience? Consult your local Steinway representative. You will find him listed in the classified telephone directory.

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Football is More than Touchdowns

By WILLIAM D. REVELLI

"King Football" is once again making his perennial autumn visit to thousands of college and high school stadiums throughout the land; each week finds millions of enthusiastic fans thrilling to the excitement, cheers, spirit and glamour of this great American game. Yes, Mr. Football has become the most colorful personality in the world of sports, for in no other game can one witness the tumultuous hysteria which accompanies a goal line stand, touchdown pass, or eighty yard run, all of which have become part of the gridiron.

But not all of the cheers and creations belong to Mr. Football himself—for football has become more than end-zone, triple lateral and touchdowns. "King Football" is unquestionably America's No. 1 "glamour guy," but to a second set of "coaches" and "players," the annual opening of stadium gates brings the busiest and most active weeks of the year.

Ralph Greenwasser, drum major of the Miami Jackson Band, one of Florida's best, and his assistant, Richard Prickett.

These teams, each often numbering 140 players are skillfully drilled in their formations and assignments, and like members of the varsity squad must be prepared to execute "plays" with precision, teamwork and split-second timing. Just like the linemen and backfield men of the football team, they must assume individual responsibility, memorize "plays" and be prepared to execute them at the command of their 'quarterback.'

Yes, football has become more than touchdowns, and the trumpet fanfare; the high-stepping, hip-swatting drum major; the supply entrance of the colorful, smartly uniformed bandmen stepping high to the accompaniment of their "fight song"; the goal toss; intricate maneuvers; timeley formations; dances, pageants and other marching-musical creations have all become an integral part of the game.

That the gridiron performances of America's outstanding football bands are contributing much to the color, spirit and interest of the game is evinced by the increasing interest of audiences throughout the nation. Since the spectacular shows and the marching and playing of our school and college bands have become such features of the game, let us have a "backstage" glance at the preparation that goes into the weekly programs.

Months preceding the opening kickoff we find the band conductor and his staff planning various formations, themes, pageants and other creations for the fall schedule of games. Every available source is tapped for ideas and shows. Song hits, movies, newspapers, world events; holidays, radio, television, cities, industries, science, transportation, sports, national problems, billboards, and other available sources are observed; and the material is selected.

There was a time when the band's performance consisted of a few letter formations, simple countermarching and the singing of the Alma Mater. However, the football fan of '49 is no longer content with such stereotyped evolutions. Today, our football fan is much more discriminating. His curiosity has been aroused and just as he is seeking new and startling formations in the game itself, so is he awaiting new gridiron maneuvers and evolutions by our marching bands.

Once a subject, theme, pageant or show has been approved, we are next confronted with the choice of formations, proper sequence, music, timing and continuity. Such planning
require considerable foresight, for the best of full fall. New. Some few years ago the Michigan Band was sent to the big Michigan game at Columbus, Ohio, as the guest of a manufac-
turer of automobiles. It occurred to the writer that since the game was to be played with Ohio State and since our band had planned a formation as follows:

**B U C K**

for the Buckeye state, but with very little

nowoverning on the part of the men composing the I, they might march directly between the U.C., and behold, here is a band of our kind! I spoke with one of the bandmasters, and his version went something like this:

*Mr. Yost, Michigan's Athletic Director and immortal student, was asked to speak with me. The first version went something like this.*

*Mr. Yost, Young man, do you realize that your school band will make the trip possible, but immediately upon our return home from Ohio, which was at

approximately 2:00 A.M., I found a call from Columbus, Ohio, awaiting me.*

*The call was from Mr. Feilding!* "Hey You, Yost, Michigan's Athletic Director and immortal student, was asked to speak with me. The first version went something like this.*

*After we were through, the May news: *I...*

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ETUDE-OCTOBER

have seen this sort of freeon-high preparation? It is a big mistake.

Rhythm must be the structure of the piano, playing down from a bright dissonant tone. The "trick" (if "trick" he is) to play right on the keys and into the piano. Massive tone results from the energy with which the key is put down, and lesser tone by the fingers right on the keys, and never

on an high!

Here, perhaps, it is important to remember that the source of hand and finger motion is the wrist. Occasional play on a good piano, strengthening the wrist without realizing that the knuckles should form an arch and that the position is on the correct side. This brings us into the question of finger and nail play. But, in some cases, it is ex-

tremely difficult to discuss because of the complete individuality of each pair of hands that play. Two important points, however, might be discussed.

All playing to be able to hold the nail-point gently curved. Playing with a curved nai-

l-point makes the fingers stronger; also, when that joint is strong, one will not allow

a nervous jerking tone to result. Very often one can control the proper amount of weight required for good piano and pianissimo tones. So watch out for a well-curved nail-point!

The other point is that the fifth finger (counting from the shorter length) should not be
curved. Few pianists, I find, really make the extreme importance of the fifth finger—especially in the playing of lyric, or melodic, passages. Combined with proper practice, the fifth finger can shift without position so that it can be used as much as three or more times in one passage, without, however, maintaining fatigue effect, with the advantage that the notes in the hand in position for dynamic and expressive purposes.

Since the fifth finger is on the back of the hand and since it is shorter (and hence more easily flexible), the fifth finger actually serves as a pilot which brings the other fingers safely to port.

As to speed and evenness, one must develop a general technique—it is impossible to work for these qualities in one piece if one cannot command them in general, for all pieces. In

fast passages, however, the secret is not actually speed of a certain articulation—the clear, ever, perfectly balanced sound forth of the right hand in general, every expression, and style, which he can put into all his notes.

For in every instance, the simplicity of the finger exercise is as good as it is really quite difficult to play with the same one finger in all the various melodies or five fingers.

Small hands and piano practicality should be done slowly at first, later working up to greater speed. Everything seems easy when one plays slowly and day by day, but as the middle fingers begin to fall. Then, there is the time to stop and evenness of touch to be carried over into the higher speeds.

And never let yourself get hurried. When a passage looks hopeless, stop playing! Leave it and come back to it later on. Remember, a good performance is shaped by the quality of your practicing!

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How to Write MUSIC MANUSCRIPTS

An Expert Reveals
the Secret
of Neat, Legible Writing

By Henry R. Dumars

How many teachers today show their stu-
dents how to write a good music manuscript? I learned a great deal from an old-time theater musician, as part of my regular studies in music, and found the technique invaluable. And, using a well-organized approach, helping the student's reading and study habits in understanding rhythmic divisions. To make a fine manuscript, it is essential to put the best manuscript paper first, a bottle of Indian ink, the blotter you make the notes, the clearer they are.

Next find the pen that fits your hand best. One company makes a special metal penpoint, adapted to the normals of the manuscript, to the spread. Some copyists prefer a stub pen, others a flexible drawing pen.

It is important to keep a bladder under your hand as you write, to prevent natural oils from polluting the paper.

Place your manuscript paper at a 45-degree angle, right-hand corner up. If copying, stand the copy on the point to spread. Some copyists prefer a stub pen, others a flexible drawing pen.

Before undertaking a manuscript, first prac-
tice making the various kinds of notes, rests, and signs of musical notation. Be-

gin with a quarter-note.

Place the lower half between thumb and fore-
finger, allowing the last joint of your middle finger to extend to the tip of your fore-
finger, making a cradle for the pen. Some copyists find it easier to hold the pen between forefinger and middle finger.

The penholder should not overshoot your shoulder, but should hold a position parallel to the top and bottom of the paper.

To make the stem for your note, keep your pen in the same position, drawing a fine line with the edge of the pen. Avoid making your pen in the tooth of the paper by moving your pen in only one direction to the tip, or the back and forth. The line of text comes straight down on notes above the third line and up on notes below the third line.

To make an eighth note, add a flag or tail to your quarter note, and if two or more eighths are grouped, place them with a heavy stroke. The pen should be changed for the stem down on notes above the third line and up on notes below the third line.

For a half note, place the line between thumb and forefinger, allowing the last joint of your middle finger to extend to the tip of your middle finger, making a cradle for the pen. Some copyists find it easier to hold the pen between forefinger and middle finger.

The penholder should not overshoot your shoulder, but should hold a position parallel to the top and bottom of the paper.

To make the stem for your note, keep your pen in the same position, drawing a fine line with the edge of the pen. Avoid making your pen in the tooth of the paper by moving your pen in only one direction to the tip, or the back and forth. The line of text comes straight down on notes above the third line and up on notes below the third line.

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The DILEMMA OF THE STRINGS

Is Virgola of Violins or Violas to be Permanent?

Read this challenging answer

By PERCY OTTO

The current shortage of qualified string players has been blamed by many authorities on the overuse of the viola in the symphony orchestra. There is no doubt that with its high school, at its 16th age and its string quartet. Most of the authorities seem to overlook, however, that in Germany, for example, where love for their fanfare of military bands runs high, there always have been more than their share of talented string players. The bad reason these were lost in the home.

Not only in Germany, but throughout most of Europe, music plays a prominent part in the family life of the people. In animated music, such as an evening of quartet playing, give youngsters an early inspiration of good music. From this comes a natural desire to be a string musician. The Orchestraband can be encouraged to support the parents, and capable teachers are usually available at reasonable cost.

In the United States, this same music is found in the homes of the other people, but most of it is of the popular type that blares from the radio or phonograph. In such an atmosphere, children fail to be imbued with the grandeur of good music. If we want to recreate living music in American homes we must stimulate active participation, to be encouraged by the parents, and capable teachers are available at reasonable cost.

The Bryce Report on music in the homes of the other people, but most of it is of the popular type that blares from the radio or phonograph. In such an atmosphere, children fail to be imbued with the grandeur of good music. If we want to recreate living music in American homes we must stimulate active participation, to be encouraged by the parents, and capable teachers are available at reasonable cost.

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Keeping Up with the Joneeses

That little girl is practicing and strange contortions are taking place as she struggles with the music in front of her. Her mother is
interrupting her house cleaning and swears forth, vacuum cleaner in hand!

"Why don't you hurry and memorize that cross-hand piece I bought for you? It's just a small..."

Mrs. Mother, a little discretion, please. If you insist on "keeping up with the Joneses," you can buy a larger and showier new car than they purchased last week. But when it comes to the musical welfare of your daughter, leave it to her teacher, who knows better than to watch her progress with nothing but attention and care.

Speed and Slip

I am willing to bet you 100,000 lire that you can never notice a single slip when you are writing in the course of composition. I cannot even see to my Hungarian, and you can't do so, I can't play one piece, without "slip" and am beginning at more than 20 years of practice. I can't read music easily, for I have never had a lesson until two or three years ago; but could read music easily, if I could. There are no slumbers, I make them very
quickly. I have no suggestion for correcting music, I will not grudgingly apply them.

Eminent

I am beginning to get some rational ideas on the training and interpretation of the first Perch, Box, and of Debussy, known as Remarque de
my generation. I am the danger of our generation in writing with Greek dances, perhaps simple dances. Is it also the danger of our generation in writing with Greek dances. I am a kind of Theodore H., but only a kind of Theodore H., not another "Oski" at a German E.

You, Remarque de Debussy has a connection with the dance of ancient Greece. In this, as
in many other Perch, Debussy has caused extraordinary emotions produced by his mind in landscapes, scenes, paintings, poems which he had actually seen, or
observed through his keen imagination.

The inspiration for "Daphnis and Chloe" came to him as he contemplated the ruins of nymphs in the Paris, the forests of Poland to the ruins of all Debussy and Perch dances. Their attitude suggesting slow motifs of great nobility and elegance make a piece like this. It is a remarkable masterpiece and is this was beautiful Perchide which must be played with dignity and with great care, with much attention to pedaling and all the wealth of tone coloring which the interpreter is capable.

Daphnis and Chloe

You are only to get an idea of the music by the words. But if you are interested in music and wish to try your hand at it, there is no easy way to make score correctly, is there? Thank you in advance for the information.

From " MPs. R. S., Ohia.

The piece is again with the "Rack Stock Bagger" (see the March 1947 issue of ETUDE and the paragraph that filled in The Teacher's Round Table).

Playing through three against two is fairly easy, and there certainly is a way to write it down. Here it is:

\[
\frac{3}{4} \quad \left(\begin{array}{c}
\text{(Note: the figure indicates beats, not fingerings)}
\end{array}\right)
\]

The above can be practiced with the hands at one octave. One hand should play jigs, the other one bars in order to emphasize the difference between the two piano. As a preparatory exercise, one could even tap both hands with the hands on a table, or a desk. Most valuable also is the part devoted to that special difficulty in Théodore Presse's "School for the Piano."

World's Round Table

15

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in many other Perch, Debussy has caused extraordinary emotions produced by his mind in landscapes, scenes, paintings, poems which he had actually seen, or
observed through his keen imagination.

The inspiration for "Daphnis and Chloe" came to him as he contemplated the ruins of nymphs in the Paris, the forests of Poland to the ruins of all Debussy and Perch dances. Their attitude suggesting slow motifs of great nobility and elegance make a piece like this. It is a remarkable masterpiece and is this was beautiful Perchide which must be played with dignity and with great care, with much attention to pedaling and all the wealth of tone coloring which the interpreter is capable.
From Tin Pan Alley to City Hall


When Gene Fowler writes a book, in his incomparably stylish way, his publishers know that they are sure of a large audience awaiting its publication. No one since H. O. Henry, Ring Lardner, and Damon Runyon has known the jungles of Broadway as well, and none has reflected them in more intimate terms. This time his book is about the astonishing Jimmy Walker who, despite his shortcomings (they were many), was admired and loved for his human outlook, his wit, and his extraordinary fighting spirit by the millions who voted for him. To them, Jimmy Walker was the personification of eternal youth. Walker passed on in November 1966, but there are multitudes in New York who still think of him as the closest thing to a wholesome, well-groomed man who, until his political downfall, danced through the middle of the road, and was the symbol of the age of spring.

Perhaps you did not know that Jimmy was a product of Tin Pan Alley and that it took enormous effort to tear him away from his Mihe Maira and music in the mayor of New York City, "the second most important politi
cal post in the United States." But he was no musician of Paris, but he knew a good melody when he wrote it, and he could write lyrics that people wanted in their heads. He was in perfect collaboration with others, the best known of whom was John McGovern. As You Did in May? about which Gene Fowler tells this amazing incident. Jimmy was mar
ried for the first time and was at the Cathedral Church, New York. He was characteristically two hours late. To Edward Mc
gahil, played every kind of wedding music he knew, many times, with un数able groups of musicians, it was true. On the way to pick up the bridegroom, there had been a fire, and Jimmy knew the right time out to see it. The gallery of the church was filled with Jimmy's father's longshoreman friends, Mike O'Toole, an ex-pugilist, turned to a and al.

"What's this they're playin'?"

"You know Jimmy's song."

"Know Jims'song, answered O'Toole, "but this sounds mighty slickish."

It's a church's cat in, man," came back the friend. "It's Jimmy's own tune, but they are playin' it in Latvia."

Mr. Taylor, through such interesting sketches regarding a large amount of research, has not deprived his public of his genius as a com
mposer and musician, the most distinguished American orchestrator and orchestral compositions of our time.

Unusual Orchestral Sketches

"AN EYE FOR MUSIC." By Martha Brub

Very rarely does our find an artist with a distinctive feeling for words that matches the talents equally enjoyable. The daugh
ter of two musicians, Miss Humphrey's in
culation naturally was to employ her artistic
gifts in drawing musical subjects. For years she has been
to the love of that of sketching of great conductors and members of their orchestras.

Added to this, she has prepared very sensi
tive word sketches of those musicians. For instance, when she wrote about Henry Kjos (who permitted Miss Humphrey to have a chair in the orchestra and a suitable drawing-board), she wrote, "At first, his eyes and ears exploded in the thrill of reverie. His sketches with pen were dancing on the lea
ing Boston papers. Much more sedate

could be captured by the artist's crayon than by the preternatural camera view.

Other conductors included in the sketches of modern composers are: Leonard Bernstein, Walter, Milhaud, Svetli, Reiner, Hearne, Mahalanbn, SviL, Geesb, Bacardi, Reiner, Boult, Koussevitzky, Ma
ten, Basciano, Mitropoulos and Stravinsky, a gift book for the symphony lover, this book is ideal.

The Music of Friends

"CHAMBER MUSIC." By A. Hyatt King. Pages, 70. Price, $2.50. Publisher, Chat
cut, New York.

This work is another in the series of de
lights which make up the "American Musician," edited by Mr. James Frank
ekin, C.C.V.I., and Otto Erich Deutsch. Each volume is printed in a limited ed

tate. The illustrations are in black and white and color, and are done by artists of high distinc
tion. "Chamber Music," like others in the series, give an insight into theMil
ing of the intimate music of "friends."

In the United States, the word "music" is often taken for
short of those things which constitute gen
neral interest and charm. The entire series of "American Musician" is a home
library of music lovers of distinction.

"Copyright." In the September ETUDE a typographical error occurred in the review of "This Was America," written by Hal Hart. The correct
is the Harvard University Press, and the Howard University Press.

Music in Industry Pays Dividends

By ROBERT A. RUE

Music Department, Topeka Public Schools, Topeka, Kansas.

Music has been used as a recreation from labor since the earliest times. In ancient Egypt

and Babylonian civilizations, men had their work and play songs. Hebrews and

Greeks used music to lighten their labors. Down through the centuries, much of

our music has come from the working class.

As early as the 18th century, a writer com
mented that there was no more "noble or
practicably useful music than as a rest from

and a medicine for sick souls." (Buddas

Coste, "L'Oratoire," 1754-1813.) During

the next two centuries, music became

social fabric which held together all cultural

life, being one thing all people could do
together. Almost everyone knew and practiced

music, and the leisure time of all classes was
taken up with music and dancing.

Gradually, with the coming of the Industrial
Revolution, music drifted from the ordinary
activities of the workers and was relegated into

the hands of the professionals. Men of

our class no longer cared about those of another,

and how they lived and amused themselves.

In the early 19th century, however, music

once more became the voice of the working

people. In England, brass bands were organ-

ized within industries and became so popular that
gigs were held and championship

awards. (See ETUDE, August, 1948.) These

bands, still flourishing today, present splendid
examples of the interest of the working man

in music and the emphasis industry has placed

upon recreation.

With the development of America, music

became a fundamental part of the workers' life.

The railroad workers, lumberjacks, sailors,

cowboys and Negro slaves provided a wealth of folk songs, testifying to the fact that

music was a favorite recreation for all types

of workers.

As America industrialized, some of the large

eastern industries began organizing musical

units, of which many were a credit to our

national musical heritage. During the first two

decades of the 20th century, the use of music in

the industries went through a stage of

enthusiastic acceptance. Glee clubs, bands

and orchestras and group singing was started in most indu

trial sections of the country. A survey in 1929 among 15000 workers listed 500 musical or

ganizations in industries, with 267 bands, 132

orchestras and the other groups being divided among religious, industrial, music

clubs, bands, drum corps, sax quartets and violin

choirs. Other companies inaugurated sing-songs during the rest period.

Often, companies supported symphonies and

bands by employing professional musicians.

A group of professional players so sponsored un-
doubtedly can provide the finest kind of music

and be a joy to the community, but in this case,

the joy of creating and performing musi-
cal works must be denied those players not of

professional caliber.

In the Midwest, several large industries have

revised the use of music as a recreational

measure for their employees and families.

Frequently, men and women who enjoyed their

music while in school completely lose touch with any phase of it when going to work

in an office or factory. Company-sponsored

groups, be it band, orchestra or chorus, not

only fill a need for those workers, but lift the

moods of the plant and improve employee

management relations. Even those employees

who are not part of the unit feel pride in the

fact that their company sponsors the group

and makes it possible for them to hear the

concerts.

An excellent example of the outgrowth of

this recreational music is to be found in or

ganizations promoted by such companies as the

Santa Fe Railroad, John Merrill and Com

pany, U. S. Steel Corporation and many

others.

The Santa Fe Band, located at Topeka, Kansas,

stands out as one of the most notable
to the railroad and their sons. In operation for more than 30 years, this 60-piece band not only provides for the recreation of the employees, but serves as an outlet for many of the young people trained in the schools and who wish to play

music as a hobby. Under the direction of C.

M. White, the Santa Fe Band is a weekly rehe-

sals and plays about forty engagements during the

year, consisting of park concerts, formal band

concerts, parades and civic activities.

The Santa Fe Band would like to thank the

comitia cities along the Santa Fe route

for their support of the company, with use of pri

vate Pullman cars for the bands.

The band wins a (Continued on page 50)
Stay close to your peers and adolescent friends, for they need your sympathy and understanding more than any other age group of children. Treat them seriously when they seem the right moment, but seldom severely. Don't knock down on them. Let your sense of humor operate. Smile, laugh, joke, even if your face feels stung in total.

You are their last act of appeal. Many of these youngsters are hostile, cold, bored, half-educated at home, where they feel that their families do not try to understand them. They go also for their school teachers, who have so many students to keep in line that the individual boy's or girl's problems cannot be considered. There is simply no time or energy left for the pupil as a personality.

With music study the picture is changed: the dynamics, speed, color, and "feel" of the music afforded release and uplift that a young person can receive to almost any other way. The concentration required by good musical training offers a drill and challenge they can find in no other activity. But the words, sympathetic regard for the music teacher-to-friend tops this. The emotional flow of the music stimulates the release of pent-up frustration, inhibitions, resentments. With the right kind of music teacher it is often easy for the pupil to loosen up, to become a more rational, self-possessed, and amenable human being. I know many music teachers who are, in fact, expert psychologists, and who ought to be paid additional sums for assisting in the mental and emotional development and happiness of the lives of young people.

In dealing with adolescents, do not how to break the "ice". If you try to force these points, you preparation is forthcoming, try not to break the "ice." Never forget for a moment why the pupil is studying music—for fun, stimulation, for emotional outlet, for making friends, for future occupation, as a pastime, a hobby. If, by your attitude you drive him away from the piano during these critical years, you have committed a crime. Try to ease him over the adolescent stage as gently as you can, by endearment, by interest, by understanding, by understanding, by understanding.

A Sight Reading Plan

Once teachers are asking me to suggest procedures for elementary and early intermediate grade sight reading. Here's one for you to try out in your studio. Master each step thoroughly before experimenting on your pupil. With modification and shortening you can use it as a basis for home sight-reading assignments:

1. Take any short piece or section of it, accentuate measures at most; always, of course, easier than the student's own grade. Hyman makes ideal material for easy intermediates.

2. The first requisite is to fill the student with the utmost confidence. Establish the key at once with dells in the location of key-tone and dominant tone, sharp, flats, and so on, tonic and dominant chords. Have the pupil play both these "brokenly" over the keyboard. All of this is to be done by finding the notes blindly, never once permit even a glimpse at the key.

2. Student does not close his eyes, but simply looks relaxedly away from the keyboard. He feels the location of every note securely before he plays it. (Continued on next page)

PIANIST'S PAGE

by GUY MAIER, Mus. Doc.
Noted Pianist and Music Educator

ENCORE:

On the Decline of the Art of Singing

by GIOVANNI BATTISTA LAMPERTI

From Lamert's Notebook

by LILLIAN STRONGIN

When Giovanni Battista Lamertpi, son of the celebrated Italian teacher, Francesco Lamertpi, and himself a composer of much importance, was asked to write an article on "Sight Singing" and "Singing,"

"All that can be said about singing can be written on the palm of my hands—voice, breath, or vibrato," the composer exclaimed, "and all that has been said is true."

But to my late teacher, William Earl Brown (author of 'Lamertpi's Vocal Writings'), he was more communicative. Ms. Brown was Lamertpi's assistant. In a little black notebook he kept a record of his lessons with Lamertpi in the years 1891-93. The notebook, filled with vocal wisdom in Lamertpi's exact words, was seized and destroyed by Mr. Brown's death.

The notebook is now being prepared for publication. Here are some of the references and comments about the art of singing:

"Finish the tone but not the expiration. The breath continues as if it were bound in a bag; a sensation similar to that of swallowing air. The expiration is continued."

"In 1860 at Geneva, he has been singing the last thirty-two years. "Cavalleria Rusticana" was written for him—he has sung the whole repertoire of Wagner, Meyerbeer, Verdi, et al. Yet he still maintains his fresh voice, as do others such as Negri, Cappellini and Tasangno. Why are the voices of Patti and Madame Scherhob not well retained? Because they sing only the repertory which suits their voices."

"In 1865 I was in Paris in order to assist Schmidt at her debut in "Traviata" and "Faust." I protested energetically and advised her to sing only the operas of her repertoire. She would not hear her voice in "Faust" and in a short time would have sealed her fate."

"Singing exercises are so performed that the voice is relaxed and undisturbed. If you throw a stone into the water, the water will not be disturbed. Similarly with the voice, the singing of "Faust.""

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"Take any short piece or section of it, accentuate measures at most; always, of course, easier than the student's own grade. Hyman makes ideal material for easy intermediates."

This period was swayed by a prejudice: everybody simply and necessarily likes to spoil the voice. That is not true of performed voices. And here we have the one cause of the deterioration of singing, which no one would grasp and which nevertheless is so simple. The problem is that we do not understand the nature neither the art of the breath-supported legato, naturally quickens itself off."

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"Singing exercises are so performed that the voice is relaxed and undisturbed. If you throw a stone into the water, the water will not be disturbed. Similarly with the voice, the singing of "Faust.""

"The soprano voice is like a tree. The voice is not something that is not essential, for it is on the subject of the thing the voice does. You do not water a tree at the top, but to the roots. Similarly, with the soprano voice it is as a natural consequence, it is the more you cultivate the middle voice, that brings the beautiful high tone."

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ETUDE-OCTOBER

In my opinion, it is absolutely necessary for a singer to have a big voice, even if he is just a pretty one. If one sincerely acquires the knowledge of the breath, the qualities, qualities of vocalization and legato, any voice will sound agreeable to the ear. Never more than of late have the garments of the breath and the vocal areas of tone (legato) been neglected by teachers of singing.

The science of good singing would in a short time be revolutionized. The old-time singer knows how to control the breath and his tones are united to such an extent that the variety of expression which we are accustomed to in our musical language is held the time longer (as one can with a violin or violoncello) and the voice can never be out of order which dramatic art permits it.

Ancient and contemporary the voice is carried out by the breath in a similar fashion of which consists of: first, inhaling the breath noiselessly, and second, making use of the diaphragm to control the breath as economically as possible, in order to leave the vocal apparatus completely independent. (The diaphragm is independent of the lungs and which consists of: first, inhaling the breath noiselessly, and second, making use of the diaphragm to control the breath as economically as possible, in order to leave the vocal apparatus completely independent.)

To be a genuine artist, the singer must always be master of the organs of breathing, one can begin the study of Legato across the carrying of the voice or any other vocal sounding in the vocal area of tone into another.

Between one tone and the next the breath may not be interrupted, but must be held as though the tone were a natural sound from low to high tones, the breath and the opposite direction from the voice. It is possible to end phrases and counterpoints of words in the middle of air in the lungs. It is a great mistake to end a phrase with

The lungs must always be cool, only the heart warm.

The language best suited for the study of singing is the language that is it only without a stopping. The language which I prefer is the musical language of Rossini, Mozart, Bellini, Weber, etc.

It is absolutely necessary for a pupil who wishes to devote himself to the study of the voice or to sing operatic or romantic opera to include the study of

The teacher should hypothesize the pupil with his knowledge.

A great touch of the dramatic art is the freedom of the voice which forces the voice and exaggerates the gestures which accompany it. It is necessary to give the voice that which I have seen in the artists of the present time. The voice is that which underlines dramatic singers.

Richard Wagner says in his book, Music and its Poetics: Sher, she had no voice, but she knew how to control her breath and made her voice sound really wondrously; it is possible to sing so wondrously by breathing the voice that makes it sound really wondrously; it is possible to sing so wondrously by breathing the voice.

It is necessary to study the language of voice, and not only that which is lost in the voice, but also that which is lost in the voice.

Only he who understands correct singing can obtain real power and expression in song, whether he sings Italian, French or German songs.

There are only seven notes in the language, and it is possible to sing everything.

Silence in music is more often partially than on the whole, but it is possible to sing it as well, and it is difficult to sing them in any language, so that we will be able to listen to the listener and conserve the voice.

In these times, when the demands of the modern art are growing,

There are many voices which can do it, only if it is properly done.

It is only when singers who wish to devote themselves to the study of the voice or to sing operatic or romantic opera must include the study of

The teacher should hypothesize the pupil with his knowledge.

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Miracles of Recording
by LAWRENCE A. RUDDELL
In collaboration with Gunnar Asklund

Conducted by
HALBERD BERKLEY

"...I'd like to see you comment on... violin harmonics and how to play them. This is a subject modern violinists seem to be born on. I have never seen a modern violinist play harmonics right. It seems to be a lost feature in violin playing... What's the matter with modern violinists that they can't play even one measure in harmonics?"... F.C. II, Ohio.

The technique necessary for playing harmonics is not all difficult to acquire, and thousands of violinists can play them extremely well. The first finger is placed firmly on the string, then— in the most natural form of artifical harmonies—the fourth finger touches the string very lightly a perfect fifth above the first finger. The result is a harmonic sounding two octaves above the note stopped by the first finger. For example:

<table>
<thead>
<tr>
<th>Finger</th>
<th>String</th>
<th>Harmonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>4</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

Harmonics can be produced (a) by stopping the string with the first finger and touching it lightly a perfect fifth above with the fourth finger, and (b) by touching it lightly a major third above with the third finger. The resulting harmonics are: (a) an octave above the finger in future, and (b) two octaves above the third finger note. Examples: (a) E b, E. (b) Ex.

So far as the left hand is concerned, the two essentials for effective performance are a strong first finger grip and an exact placing of the fourth or third finger. That is one reason why harmonics are such good practice; they promote good intonation.

But the right hand is as vitally concerned in the successful playing of harmonics as the left hand is. If the bow stroke is not properly made, the harmonic will be a failure no matter how accurately the left hand be made to do its job. The bow must be steady and firmly (not tightly) drawn, and it must be drawn close to the bridge. If the stroke is made at some distance from the bridge, the harmonic will certainly be broken or fail to sound.

I can't argue with you that modern violinists are "knew on" harmonics or that they are unable to play "even one measure" of them. At least, thousands of our present-day violinists can play passages of single-tone harmonics beautifully, and hundreds can play the much more difficult double harmonics just as remarkable. The chief reason one does not hear more harmonics three days that is most of the compositions which contain extended passages of them have gone out of style. They are dated. After all, a long passage of harmonics is rather monotonous and is certainly lacking in any real form of artistic expression. But anyone who has heard Hoflitz or Mikstien or Moschini play one of the Alk Vanzos of Paginli knows quite well that the playing of harmonics is not a lost art.

Some time ago you answered a question for me to ETDE in which you explained the proper position of the thumb must take in a descending scale passage... However, I am not certain whether the thumb should move simultaneously with the hand or whether the thumb should move in advance of the hand.

(2) Would you advise me how I might go about working up more speed in three-octave scales when playing them in two bow strokes? On what note of the scale should I change the stroke, and should the pizz be in progress of 3, 4, or 6 or some other given position while playing scales rapidly?"

When you are shifting from the third position to the first, the thumb must go down before the hand. That is to say, it must drop back down from the bridge in order to provide support for the fingers when the shift is made. This is a basic rule of good shifting which cannot be ignored. There is difference of opinion regarding the best means of shifting from the sixth or fifth position to the third. Some teachers hold that it is better to move thumb and hand simultaneously to the third position shifting; others, and me belong to this group, feel that it is possible to take the fingers down ahead of the thumb, bringing the latter into its normal shape at once as the fingers are set in the new position. This latter method, it seems to me, allows the thumb to get a better start.

Something different happens if you are playing a rapid scale from the sixth or fifth position, through the third, to the first position—the A major scale, for example. In such a case, the thumb maintains its sixth position shifting as you go to the third position, then, immediately that position is changed. In New York, we keep the bridge beneath the neck in preparation for the coming of the first position. In assuming the modern fingerings for the A major scale, i.e., descending with the fourth finger from A to G sharp, giving the third position with the third finger on C sharp, and on to the first with C sharp, you will find that the sound is weak, and the principle holds good for any fingering and for my scale that descends to the first or sec- ond position.

(2) When taking a three-octave scale in two bow strokes, how do you harmonics are well on the dominant (fifth note) of the second octave, both while ascending and descending. This division of the scale almost evenly, and gives me an easily comprehensible point of change. But you must make your bow marks as you draw out the bow for the ascending and descending scales.

The principle of the fingering groups the right and left hand in the same way. It is always good, when practicing them at a moderately rapid tempo, to group them in threes and also in (Continued on page 51)

ETDUE-OCTOBER 1949

ETDUE-OCTOBER 1949

Lawrence A. RuddeU, Director of Recording for American Broadcasting Company, was formerly with West- ern Union and later joined NBC, where he explored the then unfamiliar field of radio recording. For discussion; to take down eminent performance in the immediate presence of the listener on the phone, radio, television, or at any other station; to give music students the inestimable advantage of recording their own performances and hearing exactly how they sound to others; as a check-up on technical strengths and weaknesses. In this report, the radio, the tape-recorder has even further-reaching uses. And let me preface my remarks by saying that the performance of a really good recording, tape or disc, is so perfected that it is almost impossible for the listeners to tell whether they are hearing "live" or a "recorded" show.

We frequently check on this by means of what we call the "All" test: We get a number of listeners into a room and ask them to listen the broadcast of the early morning. We select the program for that day out of the considerable selection of programs available to us. That radio dial is tuned to a "live" broadcast to a recorded version of the same show. As the listeners concentrate on listening, they are switched back and forth from "live" to recorded transmission. And in only a few in- stances has any of the listeners been able to differentiate between the two. That is why radio can so convincingly make use of the re- corded program.

The advantages of the recorded program are present and the audience, it makes possible the cor- rect- tion of any slips that occur in the "live" performance. For example: On the NBC Symphony of Thursday, January 1, 1939, the regular Saturday broadcast of the Metropolitan Opera was cut off so that the Sugar Bowl football game could be aired. In order not to disappoint the mil- lion of opera-lovers, the client and the net- work decided to tape-record the program and arrange for the broadcast to take place the following afternoon.

The opera was lost and it happened that the title role prima donna broke rather badly on a certain Edith in the good mood scene. Naturally, the conductor of the Metropolitan Opera was anxious to make every possible effort to get the best from all hands; the unbreakable bridge was broken early enough in the opera scene—but the prospect of a "live" broadcast over the airwaves was simply too much to face.

Well, our engineers got busy. Playing back the recording, we were able only to detect the bad spot, but to cut it out—literally can it to the air—and to replace it with another Edith (Continued on page 52)
Questions about the Pathetique Sonata

A. Which is the tempo of the first page, which is printed in a single sound? Does it require my movement?

B. What method should be used?

C. Please state the time required to play this movement.

A. 1. Nearly all sonatas do begin with a fast movement. In a few sonatas and symphonies the first movement is preceded by a slow introduction, which usually has little or no relation to the main body of the movement. Beethoven obviously considered the Grand introduction to be an integral part of the movement, however, since he refers back to it twice in the course of the Allegro portion.

B. I would recommend: B6.

C. They should indeed be played allegro. As a matter of fact, Beethoven marked these passages Metalle allegro con tre le. A good tempo would be c=130-150.

4. The pedal must be used with great discretion. In no case should it be allowed to blur the harmonies. In the Credo passages the pedal should be employed sparingly so that I may obtain a depth of tone. But since the Allegro passages must be bright and clear, it must be employed very sparingly except in such places as Movement 79-105 after the first Allegro, where the harmonies change more slowly and require feeling of breadth and expansiveness.

Karl W. Gehrkens

She Likes Only the Melody—What Shall I Do?

I have a talented pupil six or seven years old who plays the piano at a pace until she catches the melody, then she stops. I ask her to play by ear, and gets everything all mixed up. I do not play for her, and I know that she is aware of her fault, but she still plays as soon as she leaves the melody she wants to stop the piece. She played twice for a year before beginning lessons, and her mother tells me that even now she stops at the wrong place and plays the theme on different forms, but making them sound different each time. She has been with me one year, or more.

A. I have always found, however, of any may be of use to you, but all of which I ask her to play by ear, and get everything all mixed up. I do not play in the same place, then stop and后再 of which I ask her to play. In the best place, it seems to me that your pupil ought to learn the point of harmony and come to the point which I have. 'Requiem' is defined as parts of the Requiem sung in the Catholic Church, and are usually not performed in the Mass. I know, of course, of the music of the Requiem by Mozart, but I should like to understand the title. Any information you can give will be welcome.

A. The assistant editor of this department, Professor Robert Melcher, who is a well-known director in a Catholic church, has given me the following information: The term 'Requiem' is not a musical term, and has nothing to do with the story of Mozart's composing this Requiem. It is the first word of the second part of the Offertory from the Mass for the Dead, and means "offering" or "sacrifice.

B. The Requiem Mass for the dead consists of the following musical parts: the Introit, Kyrie, Gradual, Tract, Sequences, Offertory, Sanctus, Benedictus, Agnus Dei, and Commination. The Offertory consists of two parts, the second known as the verse, although in performance there is no pause between these sections.

The Latin words for this second part are: 'Hebdomae post prime (Dominica) or officium; to succure pro animis illis, quibus sacris memoriam facimus.' In translation they might read: "Offerings and prayers of praise we bring to Thee, O Lord: may You receive them for the souls of those whose memory we commemorate today: grant, through them, O Lord, to pass from death to that life which You did promise to Abraham and his descendants." —K.G.

She Likes Only the Melody—What Shall I Do?

I have a talented pupil six or seven years old who plays the piano at a pace until she catches the melody, then she stops. I ask her to play by ear, and gets everything all mixed up. I do not play for her, and I know that she is aware of her fault, but she still plays as soon as she leaves the melody she wants to stop the piece. She played twice for a year before beginning lessons, and her mother tells me that even now she stops at the wrong place and plays the theme on different forms, but making them sound different each time. She has been with me one year, or more.

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The Chopin Centennial

This month the world is paying special homage to the memory of Fryderyk Franciszek Chopin, known to us by the French form of his name, Frederic Francois Chopin. Chopin passed on to eternity very early in the morning of October 17 in a little room on an upper story of an apartment house at 12 Place Vendome, Paris. The previous night his beloved sister, Ludwika, and his close friends, Princess Manuelle Cartoryska and Solange Clossinger, had kept tragic vigil at his bedside.

When he was no longer able to speak, he was filled with the unavailing fear that he might be buried alive. He then wrote upon a piece of paper, "As this earth will smother me, I adjure you to have my body opened that I may not be buried alive." (Gustav Mahler had the same obsession, and once begged your Editor to see it to that after his passage, a needle was driven through his heart. He made a similar request to several of his friends.)

Chopin was interred at the Pere-Lachaise Cemetery. Following his wishes, no doleful threnody was said at the graveside. Upon the request of Chopin, his devoted pupil and friend, Jane Wilhelmina Sterling, presided over a small service in the church of St. Sulpice. The news spread through the city like a wave. Chopin was at the end of his career, but his influence was at its peak. The whole city was filled with a sense of loss and sorrow.

The house at Place Vendome 12 remains very much as it was when Palais-Royal music went on to a new life. The last time we visited the spot a typical Parisian throng passed through the busy plaza and around the column Vendome. Opposite was the Ritz-Carlton Hotel garnished with bright summer awnings—the center of the sophisticated life of the City of Light. We whisked our Grace-Kadka around to catch the scene, and just at that moment a funeral cortège, halted by traffic, stopped in front of the Chopin house. The comotion was hard to forget.

Yet we have never liked to think of the Chopin of years of disappointment and affliction, but rather the Chopin of amazing power, brilliance, joy and happiness. By no means all of his 39 years were spent under a pathological shadow. He was frail in his boyhood, as are many overworked child prodigies. His parents were in very remote circumstances, and life in the Chopin house was not one of extravagance. His precocity, while not that of Mozart, was extraordinary. He was incredibly busy as a youth. Gifted with literary talents, he at one time issued an adolescent hand-written journal named "Shoeparien Courier." Chopin enjoyed playing games and there are many reports from friends of his bright and happy youth. Although he was never physically powerful, it was not until the winter of 1835, when he was 25, that he began to show indications of the dread disease tuberculosis, then so little understood even by the best physicians. If Chopin had lived today, his life might have been extended by many more than 11 more productive years. It is widely conceded that in those 14 years, from 1835 to 1849, Chopin's genius rose to many of its greatest flights.

By 1848 Chopin's energies had been greatly depleted. He still continued to compose, teach and give recitals. Some years ago M. Lieder, pupil of Chopin's pupil, George Mathias, found among some old files in the establishment of Préludia a copy of the program and some newspaper clippings of Chopin's last concert appearance in Paris, February 16, 1848.

The program consisted of eight groups, of which four were original compositions. They included a nocturne, the Barcarolle, a scherzo, the Adagio from his 'Gella Sonata' (Franchomme played the 'cello part); Preludes, mazurkas, and finally the Waltz in D Flat Major, Opus 64. The other numbers consisted of vocal solos sung by Antonia di Mendi and Gustave-Hippolyte Roger, and a performance of a Mozart Trio with Chopin at the piano, Jean-Delphin Alard at the violin, and Frenchante at the 'cello. The audience in the small hall was made up of Leon Chopin enthusiasts who had paid 20 francs for seats, about twice the price for the best seats in the opera at that time. (Continued on Page 64)
PRELUDE IN E MINOR

To produce the organ-like sonority required in the piano transcription of one of Bach's finest short preludes, what Leschetizky described as "controlled relaxation" is imperative. That is, there should be no forcing of the tone. Grade 5.

Sustained, and with organ-like sonority, about \( \frac{7}{16} \)

Concert version for piano by Gilbert Beard

Quickly and expressively

© Four EIGHT SHORT PRELUDES AND FUGUES for Organ

Copyright 1933 by Theodore Presser Co.

© Has been found effective to repeat the last eight bars. In the original, the Prelude concludes with the bars enclosed in brackets. G.B.

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PAGE D'ALBUM

Edited by Maurice Dumesnil

ALBUM LEAP

CLAUDE DEBUSSY

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ETUDE - OCTOBER 1949

ETUDE - OCTOBER 1949
HARLEQUIN REVELS

A mery piece depicting the party-colored buffoon of the classic ballet, who prances about amusing the audience with his fantastic tricks. Study the piece seriously, but play it lightly. Grade 4.

CHARLES L. JOHNSON

Moderato (d=69)

IN A CHATEAU GARDEN

This is a third grade recital piece, which is a fine study in dynamics. Like the changing shadows on autumn leaves, the tonal shades continually vary with the marks of expression. Grade 3.

ELMER C. GATTERMEYER

Valse moderato (d=50)
VISIONS OF VIENNA

This composition is written in waltz time and should not be played like an ordinary waltz but rather like an exercise. The second movement is most effective if performed with subdued control. Grade 5.

Allegro moderato 2/4

Copyright 1949 by Theodore Presser Co.
BLUE HAZE
A very pleasing theme with fine chordal treatment in sevenths and ninths. In the performance of this piece the pedals must be handled with precision and discretion. Grade 4.

Andante sostenuto (cresc.)

ON A STARLIT LAKE
A piece of barcarolle that songs under the fingers of a well-trained student. Pedaling makes all the difference in the world in the interpretation of this piece. Grade 3

Andante tranquillo (cresc.)

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BELIEVING

Andante con moto

DENES AGAY

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38

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ETUDE - OCTOBER 1919

ARzęSO

LÉO DELIBES

Transcribed by Herve D. Wilkins

Copyright 1967 by H. W. Gray Company

International Copyright secured

STUDE - OCTOBER 1919
PRELUDE, in E minor

ABRAM CHASINS, Op. 12, No. 2
Arranged for Violin and Piano
by Michael Press

Andante espressivo (4/4-8/4)

VIOLIN

PIANO

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MENUETTO

F. J. HAYDN, Op. 1, No. 1

Edited by Rob Roy Peery
From Quartet No. 32

1st Violin

2nd Violin

Viola

Cello

Grade 1

4

Moderato (J=72)

MY TING-A-LING

MYRA ADLER

Henrietta Stander
Grade 1

Allegro (J=120)

"I have a little ting-a-ling It makes a mor-ry"

RING-A-LING It is my very fa-v'rite toy It makes me sing-a-ling with joy.

RING-A-LING It is my very fa-v'rite toy It makes me sing-a-ling with joy.

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International Copyright secured

DRUM

ADA RICHTER

Grade 1

Moderato (J=72)

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Mothers' Vanity

I can't for the life of me understand why people will spend $1,000 to give a concert at Town Hall or $109 at Carnegie Hall when fully Tomorrow of them are being fooled by others or by themselves. The chances of success are rarely worth the expenditure. I am fully convinced that these misguided people are doing this either as the expression of a natural exhibitionism or for vanity purposes alone, or perhaps for the vanity of their mothers who have been repressed in their own ambitions in youth and are taking it out on their children.

It is always a real satisfaction to a manager to secure a mature artist with a well-rounded career. It was my fortune to induce Dr. Victor Scholer, Denmark's foremost musician, to come to America last season. Brought up with high musical traditions (both his parents were pianists—his mother a pupil of Busoni), he himself was trained by Ignaz Friedmann and Arthur Schnabel. He then graduated as an M.D. from the University of Copenhagen. Then escaped from Copenhagen to Stockholm during the war and became ill and a Swedish hospital. During his residence in Sweden he gave 150 concerts. With such a background the critics gave him some of the finest reviews in years when he appeared in New York.

Dr. Scholer was a great popular success with the Chicago, Cincinnati, and Detroit orchestras. Audiences greeted him with cheers and bravos. I mention this case merely because he represents a splendidly trained career earned by hard, long, close application, intense study, and mature development. He will endure beyond a hundred baby prodigy juvenile sensations.

To me, Mary Garden was the greatest singing artist of all time. The voice was something considerable not among the greatest of voices, but her art of expression was incomparable. I managed her all through her career and found that when she said "Yes" or "No," it was a statement and not an argument. In the twenty-five years that she sang under my management, we never had a concert.

She was very quick-witted and extremely clever in meeting the public. Once she urged me to take an engagement in Cleveland, Ohio, at an open air performance. I advised her against it, saying that something would be sure to occur that would be an annoyance to her. She was to sing "Carmen" with great masses of people and animals and all sorts of things which were supposed to give much color to the performance. As she was singing the Habanera, and doing it magnificently, a donkey started to bray, and when a male donkey answered the love call of its mate, the Habanera became a scream. A newspaper reporter asked her to comment on this after the performance because it created a lot of sensation. Miss Garden replied, "Young man, there have always been asses in grand opera."

Apart from music, artists in their private lives are almost always immensely interesting people. Some are exceedingly witty. Rudolf Ganz, for instance, is famous as one of the best toastmasters of his time. Once, on a visit with him to the home of Ossip Gabrilowitsch, the famous Russian-American pianist-conductor, he played Chopin for over an hour. Then he remarked that we also probably wanted to hear his wife, formerly Clara Clemens, daughter of Mark Twain, sing. The highly intelligent lady could never have been regarded as a topflight singer, and the experience was not inspiring.

During the last song Judy turned to me and whispered, "I always heard that love was blind, but I never knew it was also deaf."

Composers' Comments

"Marston," a bore asked Ruskin, "do you remember that dinner given for you at Milan when they served a gigantic macaroni pie? Well, I was seated next to you."

"Indeed!" said the composer. "I recollect macaroni perfectly!"

"Prince Nicholas Esterhazy, a very poor cellist, asked Haydn's opinion of his playing."

"Your Highness," Haydn replied blandly, "you play like a prince!"

...and all their lives they'll thank you!

Wise parent...providing your children with a musical education. And learning to play the modern way is fun! Sample pieces can be mastered in an amazing short time.

But a good piano is essential. A good piano with action that's positive, response that's inspiring, tone that's full, rich, resonant—such a piano eases the path to learning, and speeds the pace.

The Acrosonic, built by Baldwin, has long been famous in the small piano field, for its superb response, sprightly action and glowing tone. It will inspire your children's effort—and reward it!

And all their lives they'll thank you.

You'll enjoy reading our booklet, "Planning Your Child's Future? Ask your dealer for your copy; or write directly to Baldwin Piano Company, Cincinnati 2, Ohio.
Music in Industry Pays Dividends

here

(Continued from page 17) come that the music department not to be a mere adjunct, but a keystone of the educational programs. The music department should be an integral part of a school's curriculum, set of percussion instruments, soundreels, recorders, electric organs, recorders, and other instruments not usually owned by individuals.

Another excellent opportunity for mass participation in recreational music is to be found in organized vocal groups. An example of what has been done along this line is the famous chorus sponsored by John Marshall and Company, one of the large packaging companies in the Midwest. This chorus, including the value of musical organizations in the industry, Marshall has organized and clubs and choirs in plants at Ottumwa, Iowa; Sioux Falls, South Dakota; and Topeka, Kansas.

The Topka Chorus, for which I served as director for the past several years, was organized nine years ago. A group of men, interested in singing, asked permission to form a chorus and use company facilities for rehearsals. Robert W. Ouseh, the president of Marshall and Company and manager of the Topka plant, was one of the first to realize the splendid opportunity for promoting good management and for promoting the company's image. A number of arrangements were made for the company to finance the group, provide rehearsals, and so on. The chorus grew and was conducted as a direct result.

The chorus was organized solely for the purpose of recreation for the men. During the war, the men found it necessary to do, but used to go and sing. As the organization grew, it was constantly expanding. The chorus was charged for an appearance during the Christmas season and the first of July. The chorus would sing for more than 5,000 people in various parts of the country.

Last summer the women employees of the Topka plant requested permission to organize a chorus and began to rehearse in the factory under the direction of Jesus Rasu. In June, the chorus combined to present a concert for the plant personnel and friends of the business that was so successful that the company plans to make this an annual event.

In working with these men and women, we have found that a great deal of enthusiasm is developed in the enthusiasm with which they sing along with the group. The Topka chorale is a cross section of the employees from the personnel and management and of all levels. Although noise is professional, the hard-earned musical instruction is the method of keeping morale at its highest peak. The chorus has 50 members and is conducted by Airline Corporation at Wichita, Kansas, and has performed in various song festivals both here and in neighboring territories.

Some of them have done pretty well, the Zephyr Chorus. If you please tell me how to develop these two choirs, I'll be glad to help you sing while in a sitting position.

A. The range of your voice suggests that you have a marvelous vocal instrument and sympathy for lyrico soprano at all. If this is so, you have been singing too high, which would account for some of your difficulties. Please consult management and your teacher. When your voice will not give you resonance, it will only strain the muscles. In the tongue, jaw, and palatal muscles, and muscles of the neck during the period of voice training. 2. C. Samuel Barlow King in his book, "Graduated Exercises in Articulation," suggests that there are two different variations of the tongue, which he designates the "Backward R" and "The Perfect R." He also describes the tongue action in each of them. If you are able to use your tongue freely, however, you should be able to use both of them. The stiff and unwieldy tongue causes many unpleasing sounds and faulty vocalizations. Watch it carefully.

Nine Difficult Questions

1. O. Is your speech completely "mechanical" or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have a musical instrument, or do you hear yourself in your head? If you are, you have
F. V. may be used separately or interchangeably.

The PREPARATORY BOOK

The PREPARATORY BOOK was designed especially for beginners. It should be studied before the students begin practicing. It is helpful for both the teacher and the student. It is especially useful for those who have been studying for some time and want to improve their sight reading and technique.

The TEACHER'S GUIDE

The TEACHER'S GUIDE is a companion to the PREPARATORY BOOK. It provides instructions for the teacher on how to teach the students, as well as additional exercises and activities. It is a valuable resource for anyone teaching piano to beginners.

The PUPIL'S TEXTBOOK

The PUPIL'S TEXTBOOK is a companion to the PREPARATORY BOOK. It is designed to be used by the student as a resource to practice and review the material covered in the PREPARATORY BOOK. It includes additional exercises and activities to help the student develop their skills.

Additional resources available:

- The TEACHER'S MANUAL
- The PUPIL'S GUIDE
- The PUPIL'S EXERCISE BOOK

New! Your Bach Book

For the Aria student who wants to learn Bach's music for the first time, this book is an excellent choice. It contains a selection of Bach's most famous works, arranged in an order that helps the student develop their skills.

Your Bach Book

For the Aria student who wants to learn Bach's music for the first time, this book is an excellent choice. It contains a selection of Bach's most famous works, arranged in an order that helps the student develop their skills.

THINKING FINGERS

A collection of pieces that encourage the student to think about the music they are playing. These pieces are designed to help the student develop their understanding of the music and improve their technique.

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- The Aria Press Catalog
- Aria Press Website
- Aria Press YouTube Channel

The Aria Press is committed to providing high-quality music education resources to Aria students around the world.
(Continued from Page 23)

occurs in a solo it must be played

The Violinist's Forum

VIOLEN QUESTIONS

Answered by HAROLD BERKLEY

Concerning

Sight-reading

G. G. Louisville. Your card was

given some time before the An-1629.

On the Violinist's Forum page of that

time you will find a complete and

sure of your sight-reading. Is

of course, if such a scale

fluctuating. The bow must

violinist. One who has played the

knows how hard it is to play

rhythm accurately at a rapid tempo

to the right, even though you may

be conscious of the individual

positions.

... Do you believe there is any value

scale in the practice of scales. This sort

of practice can benefit the player in

many ways; among others, it
develops exercises and overcome

eveness of bowing. It ensures the

in the player's automatic technique

the fingers being used, and it helps to
deploy a rapid vibrato.

The following three rhythms are

examples:

Ex. 4

If Ex. A is played through three

octave, the left hand need only

each finger falls at least twice as

right note, promoting equality

fingers. When playing

rhythms, most players, if they are

conscious, will discover a
tendency to slightly, to the

play them rather too fast and

not enough fingers to get

e to the right, even though you may

be conscious of the individual

positions.

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positions.
October Birthdays and Anniversaries

It seemed no well-known com- posers were born the first week in October. October 9 is the birthday of Saint-Saens, the French composer (1835).

October 10 is the birthday of Verdi (1813), the Italian composer of the opera and many other operas. Verdi also died on October 10, his birthday, 1901. October 12 is the birthday of Ralph Vaughan Williams (1872), one of England's outstanding present-day composers. October 12 is also the anniversary of the day on which Colorado first sighted land in America, the island of San Salvador. This day is a holiday in many States. October 17 was the day on which Chopin died (1849) (just one hundred years ago). His cento- nary is being celebrated in many places this year.

October 21 is the birthday of Liszt (1811), a great composer of the era.

October 22 is the birthday of Beethoven (1770), French composer of the opera Carmen.

October 25 is the birthday of Johann Schubert (1797), com- poser of the Blue Danube Waltz. October 27 is the birthday of Paganini (1821), one of the world's greatest violinists of former times.

A Busy Year for Schubert

Schubert lived only thirty years, but oh, how he worked during those years! In the 1813 show, when he was only seven years old, he wrote nearly two hundred compositions. Among his earliest works were eight minuets, a string quartet, three piano sonatas, two masses, a Stainer service for choir and solos, several small operas, and a large string quartet and another hundred string solos, and, believe it or not, he was at the same time working in his father's school. It seems almost im-

possible.

These songs included the very famous Erlkonig. While six years old, he wrote about six hundred songs in August of that year, and twenty in the month of September. In 1815 he composed about six hundred thy-

ods. During that same year, 1815, he wrote another thousand upon which he continued to work until the age of fifteen. His servant said the paper, on which these exercises were written, in light the fire!

"WHILE I was practicing this new Sonata," complained Betty to her teacher, "the boy next door was sitting on her porch play- ing his harmonium. It certainly did bother me!"

"Yes, I can understand that, Betty. It must have been very annoy- ing. But at least he was trying to make music, too, you know. And besides, did you know that great composers wrote music for the har- monium?"

"Who, for instance, Miss Brown?"

"Jowett, for one. For the harmonium? Now? Really, Miss Brown!" exclaimed Betty.

"Tell me about it, but you must realize that what we call a harmonium today is not the same instrument that was called a har- monium in Mozart's time.

"What is the difference? You know so many things, Miss Brown!"

"Would you like to hear one?" "I would, indeed, Betty. But Mozart was not the only great com- poser who wrote for the harmoni- ums. Beethoven also wrote a short piece for it, which was intended to be used in a play. This was in 1814 and the manuscript is in a museum in Vienna, I believe."

"Imagine Beethoven writing for the harmonium, Betty!"

"Yes. And perhaps if he were living now he would write some- thing for the radio."

"Perhaps," checked Betty, "or maybe for television. I wonder why television composers are not used more."

"Well, I don't know how you can know so many things. I would have been better off, "Poor Roberts, he never got out of fashion and other things, sometimes better things, come to them."

"Music is the universal language. In Goldfield's Vision of Wakefield would 'talk of nothing but pictures, Shakespeare and musical glasses.' Chick is said to have performed upon them at a

ECLIPSE OCTOBER 1990

ECLIPSE OCTOBER 1990
The Chopin Centennial

(Continued from Page 26) Chopin was brought back to the stage over and over again. His playing, however, fervent, was con- 
trolled by his devoted warrior, German Mathias, who was present and reported that the concert Chopin failed in the artist's room. His days were virtually numbered.

In April Chopin left for a tour of England and Scotland arranged by his pupil Jane Sterling. While the warmest of his concert was a great success, the financial return was dis-appointing. Moreover, the low tem- perature made him eager to return to Paris, which he did the last week in November. Miss Ster- ling referred his last day by a secret gift of $25,000 francs. The composer saw a hidden "living kindness" in this magnificent gift, but according to Mr. Ernest Woutsch (whose "Chopin: the Man and His Music," is the best life of Chopin to date), he ac- cepted but $5,000 francs.

It must be the conviction of all that although the year 1849 gives the world the chronological oc- casion for the celebration of a Chopin anniversary, it should also be the moment for the recognition of the triumph of the living Chopin, whose immortal spirit, after a century, is best memorialized by the universal performance of his matchless works. In 1849 only a relatively few melodies and music were heard of Chopin. Now in 1899 untold millions throughout the world have been introduced to the music of Chopin.

The head of the Music Depart- ment in a western college once wrote that the adjective assigned to Chopin by well-known writers and critics is a view to revealing the many-sided nature of Chopin's genius. It ran somewhat like this: The transcendental Chopin, the brilliant Chopin, the poet Chopin, the dreamer Chopin, the romantic Chopin, the ardent Chopin, the mysterious Chopin, the generous Chopin, the estimable Chopin, the scintillating Chopin, the modest Chopin, the devoted Chopin, the emotional Chopin, the delicate Chopin, and so on. Few of the great masters represent so many kribidacoustic ac- tivities.

Chopin's in the final analysis was essentially Polish. When he was born (February 22, 1810) in Zelazowa-Wola, that part of the little country was governed by

Seasony. As a consequence Chopin in his boyhood spoke German fluently, as well as French and Polish.

Chopin's father, Nicholas Chopin, was French in origin, went to Poland at the age of 17 in 1827 and never returned to France.

Chopin's mother, Justyna Kazimierska, born of an old Polish family, survived her son by 12 years. Not only

Chopin had only one piano teacher, a Mr. Pius Konigsberg, who was a Boulevard Bennett enthusiast.

Chopin could play the "Eighty-six Preludes and Fugues" from memory.

Chopin made his debut at a charity concert in Warsaw in 1830, at the age of eight, playing the G major Concerto.

Chopin studied composition in Warsaw for three years under Elkner at the High School for Music.

Chopin in 1832 had farewell to Poland and spent the rest of his life abroad—largely in Paris, France.

Chopin loved his French associations, but his music was based far more upon Polish legends than upon French.

Chopin wrote many of his best known works while living in France although he had written both of his concertos in Poland. Chopin's last concert in Paris in 1848 was also given for Polish students.

Vladimir de Pachmann devoted most of his life interest to Chopin. His love of the music of Chopin, which he claimed were born by Chopin, was a somewhat bedraggled dressing, which he occasionally wore with pride. At a party in the New York home of Arnold Newman he met the manager of the Ronald Piano Company, to borrow from Editor, "Playing Chopin is like performing any other composer. Over the compositions are mastered and practiced, a strange thing occurs. You do not control them, they control you. The spirit of Chopin exerts its hypnotism and you no longer direct the performance—you are a machine. To me the works of Chopin are great, great phenomena, like the ocean, the mountains, the waves, the moon, and the stars. It seems as though they always existed, and that Chopin when in communication with a higher force was the means of bringing them into an earthly existence."

Mary Bacon Mason

(Another review with our Mr. G.Cleff)

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