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James Francis Cooke

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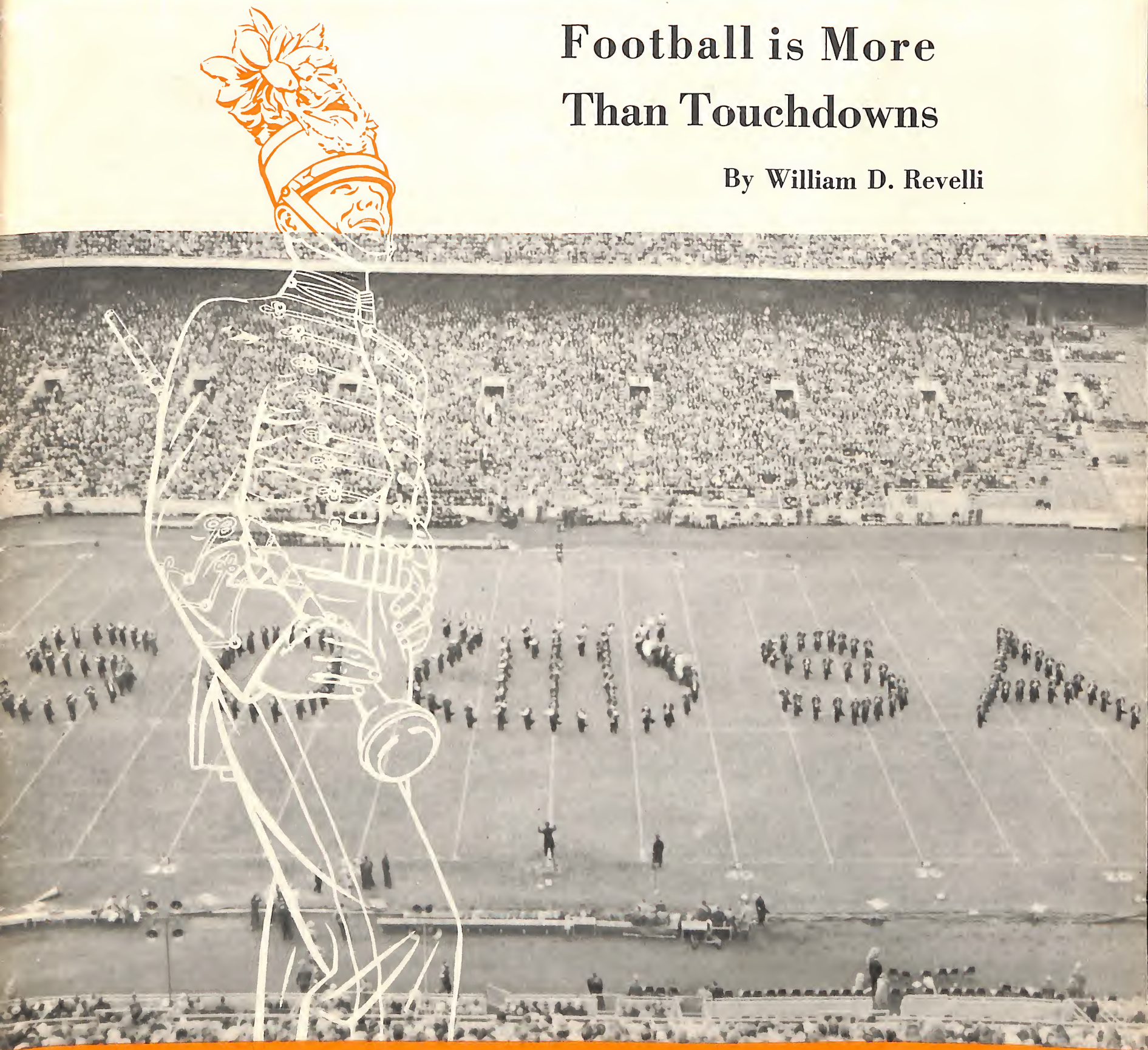
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Football is More Than Touchdowns

By William D. Revelli



OCTOBER 1949

Price 30 Cents

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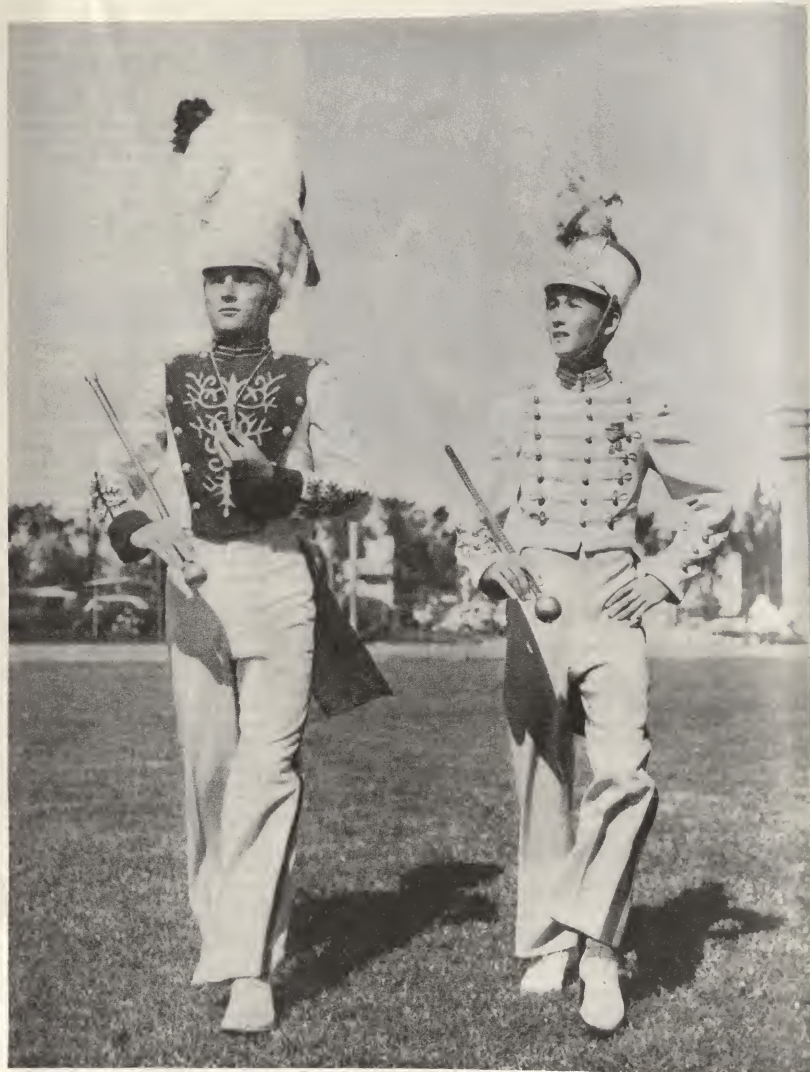
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Michigan Band in banjo formation for minstrel show routine.

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 our 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 ovations belong to Mr. Football himself—for football has become more than end-runs, triple laterals 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, team-work 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-strutting drum major; the snappy entrance of the colorful, smartly uniformed bandmen stepping high to the accompaniment of their "fight song"; the goal toss; intricate maneuvers; timely 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 counter-marching 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

requires considerable foresight, for the best of ideas can lead one astray.

Some few years ago the Michigan Band was sent to the annual Ohio State-Michigan game at Columbus, Ohio, as the guest of a manufacturer 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
I
for the Buckeye state, with but very little

maneuvering on the part of the men composing the I, they might march directly between the U, C, and behold, here is the name of our automobile friends who have so kindly sent us to the game.

Well, the band performed the trick perfectly. I was never so completely proud of the band and myself. We had capitalized on an opportunity and a new idea, and one that had come as a complete surprise to the firm which made the trip possible. But immediately upon my return home from Ohio, which was at

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

The late Mr. Fielding "Hurry Up" Yost, Michigan's Athletic Director and immortal coach, wished to speak with me. The conversation went something like this:

Mr. Yost: "Young man, do you realize that your band violated the rules of the Big Ten this afternoon?"

Silence. It seems that I had overlooked the ruling which prohibits advertising on a Big Ten gridiron (I suppose it is to avoid the thousands of possibilities which might occur, such as advertisements on the backs of players instead of the numerals now worn, or perhaps the yard lines could be used for such purposes; also, the referee, bandsmen and coaches might be utilized for advertising cereals, clothes, or radios, and I might advertise hair tonic.)

Such ideas have been given every consideration since then. But it was a splendid formation—straight lines, most perfect spacing of any formation on any field. Yes, that B U C K was superb, and it occurred to me that when better formations were made, the Michigan band would make them!

Designing the Charts

Once the production has been agreed upon, next comes one of the major developments of the performance; namely, the designing and charting of the formations and maneuvers. Each bandsman is assigned a specific number and position in rank and file. The chart which he receives must inform him of his exact location, assignment, direction of march and other directions pertaining to number of steps, music, facings and general instructions. Properly designed charts require special skills plus hours and hours of planning, drawing and numbering. However, they likewise save hours of drill on the field.

Following the drawing and numbering of the various designs, stencils are cut and later mimeographed, then stapled and put in readiness for the first drill.

Radio, press script and continuity are then prepared and timed during band drills. Band shows must be as carefully and accurately timed as major radio broadcasts. There are fifteen minutes between the halves and all factors such as the time absorbed by teams leaving and returning to the gridiron, time of visiting bands, announcements, etc., must be taken into consideration.

Now that all is prepared for our first drill, let us venture to the practice field where 130 college bandsmen have reported. Daily drills will average two hours for six periods per week, for a weekly total of 1,560 hours. The individual bandsman covers a minimum distance of three miles per drill, for a total of 390 per day, a minimum of 2,340 miles per game or 100 miles more than a Streamliner travels from Chicago to Los Angeles.

The Michigan Marching Band will participate in eight games this fall. Its total mileage, including drills, pep sessions, and games will require a minimum of 19,000 miles—a figure not far from the total distance around the globe. Who says football players make yardage? Yes, football is more than touchdowns.



Conductor William D. Revelli and Assistant Jack Lee confer on plans for a game.



Combined bands of Notre Dame and Iowa University in pre-game formation. Details were planned by telephone and correspondence, without rehearsal.

THE FINE ART of PRACTICING

As BYRON JANIS describes it

to Rose Heylbut



The pianist's first and most important task is to learn how to practice. Once a reasonable, alert, and concentrated habit of practicing has been formed, it is possible to accomplish in minutes what is normally held to require hours of work. By the methods I shall outline, I am able to organize my practicing so that it falls within a maximum of about four hours a day.

To begin with an overall concept of practicing, I believe that its goal is to make clear everything—every last single detail—that the music has to reveal. There's more to it than that, of course; notably, the finger-control that will release the meaning of those musical details. But the music comes first!

First Procedures

In approaching a new piece, then, I first read it through, as a whole, to acquaint myself with this overall concept of notes and meanings. The next step is to learn the notes. As this task proceeds, individual difficulties (of technique or interpretation) present themselves, and the next step is to take these parts out of context and work at them until they hold no further obstacles.

In final place comes the synthesis of all that I have taken apart, together with the shaping of the piece as a complete musical whole—perhaps I may call this nuancing.

For me (and here I speak only for myself), memory comes along with these steps. I make no conscious effort to memorize, but by the time the final nuancing is complete, I usually know the work. This, I believe, is due to a combination of musical-memory, ear-memory, and finger-memory. Once I am sure of the sound, the "feeling," and the harmonic development, I can guide my fingers into their proper places—even in the presence of possible nervousness.

As to the details of practicing, it is easy, and not at all helpful, to keep on repeating a troublesome passage over and over and over. I doubt that one ever really learns by this method, however. The thing is to figure out why the passage is troublesome in the first place.

Is it a matter of note sequence? Of fingering? Of hand position? Of deficient tech-

nique? In troublesome moments, I sometimes study the music without playing it, analyzing the source of difficulty.

When I have discovered exactly the thing (or things!) that gave me trouble, I isolate them and work at them as special drills. Then comes the time for repetition—when the trouble-spot has been discovered and solved!

Altogether, I think, too much time is spent on formal exercises. No matter how excellent they are, these exercises have been written in one of two ways—either they conform to the needs of a special pair of hands, or they are intended for the strengthening of all kinds of hands. Neither system is really ideal, because no two pairs of hands are exactly alike. Therefore, I have always found it wiser to practice difficult passages from pieces as exercises, and to build my own exercises.

Passage work has the advantage of serving one's individual needs at any given moment. Thus I advise the young pianist to study his own hands, to find out exactly what his points of weakness are, and to master them. If you have a strong thumb and a weak fourth finger, arrange for yourself a drill that will strengthen the fourth finger and leave the thumb alone.

Let me analyze for you a few of the exercises I have developed. In playing chords, for example, one must have perfect evenness of pressure (or finger strength) in order to produce full chord sonority. No single finger must stand out above the others; you want the effect of a full chord. Now, in practicing for this effect you will generally find that the thumb and the fifth fingers are stronger than the three middle ones and therefore in danger of giving you an unbalanced chord.

Strengthen Fingers

To overcome this, I break the chord up into two chords, playing the thumb and fifth finger together and then playing the second, third, and fourth fingers. By studying the sonorities of the two sets of chords thus produced, I am easily able to regulate the pressure of the weaker fingers.

Bearing in mind that the purpose of technical practice is simply to make each finger independently and separately (and equally!)

BYRON JANIS, whose Carnegie Hall debut was a highlight of the 1948-49 concert season, began his studies with Adele Marcus at the Chatham Square Music School in New York. Vladimir Horowitz was so impressed by the youngster's playing that he accepted Janis as his only pupil.

strong, here is another exercise that is helpful for chord playing. Strike the chord C, E, G, B-flat, C. Strike it simply, naturally, to get the feel of the notes.

Now begin again and play it, as a complete chord, five times—each time accenting a different finger. In this case, the purpose of the exercise is not to bring out equal sonority, but to make each of the successive fingers stand out above the others.

Play the exercise *legato*, first very slowly and then with moderately increasing speed; then repeat, *staccato*. I know of no better drill for finger independence.

Again, in preparing to work at the first Etude of Chopin, in C Major (and here let me say that the Chopin Etudes are perfect exercises in addition to being splendid music), one finds that a great hand spread is required. Before practicing the Etude itself, therefore, I make the necessary preparation in practicing spreading.

Using the range of notes from middle-C to the E in the octave above, I put my fifth finger on the high E, my fourth on the C above middle C, my third on the G below, my second on the E below, and my thumb on middle C. Then I play those notes, each with its own finger, beginning with the fifth finger (high E) and always returning to it before (or between) striking the others.

At first it may not be possible to hold the fifth finger—later, perhaps, it will! In all events, that is an excellent exercise for strengthening one's spread. In playing it, one should accent each note and each finger as it is played.

A cause of much percussive tone (and of much waste of time) is the fairly common habit of attacking chords, or *forte* passages, from a height above the keys. How often we

have seen this sort of from-on-high preparation! It is a big mistake.

Because of the very structure of the piano, playing down from a height distorts tone. The "trick" (if "trick" it be) 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 this energy must be controlled by the fingers right on the keys, and never from on high!

Here, perhaps, it is important to remember that the source of hand and finger motion is the wrist. All hand strength comes from the wrist; strong fingers presuppose a strong wrist. Octave-playing is a good means of strengthening the wrist—always remembering that the knuckles should form an arch and that this arch must never be allowed to fall.

This seems to bring us into the question of finger and hand positions! And this is extremely difficult to discuss because of the complete individuality of each pair of hands that plays. Two important points, however, might be discussed.

All playing should keep the nail-joint gently curved. Playing with a curved nail-

joint makes the fingers strong; also, when that joint itself is strong, one cannot alone manage sonorous forte tone, but one can also control the proper amount of weight required for good piano and pianissimo tones. So watch out for a well-curved nail-joint!

The other point is that the fifth finger (because of its shorter length) should not be curved. Few pianists, I find, realize the enormous importance of the fifth finger—especially in the playing of lyrical, or melodic, passages. Combined with proper pedalling, this fifth finger can shift its position so that it can be used as much as three or four times in one melodic phrase, always maintaining legato effect, with the advantage that it sets the hand in position for dynamic gradations.

Since its position is on the end of the hand and since it is shorter (and hence more easily flexible), the fifth finger actually serves as a pivot 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 actual speed so much as perfect articulation—the clear, even, perfectly balanced sounding forth of each finger on each note. Frequently a master pianist gives the illusion of greater speed than he actually uses, by the perfect evenness, in tone, quality, and tempo, he puts into all his notes.

For perfecting this evenness, the simple five-finger exercise is as good as any; it is really quite difficult to play it with exactly the same force and quality in all of the five fingers!

All technical practice should be done slowly at first, later working up to greater speed. Everything seems easy when one plays slowly—it is in the middle speed, however, that difficulties begin to show up. That, then, is the time to stop and correct them, before bad habits have been carried over into the higher speeds.

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

How to Write MUSIC MANUSCRIPTS

An Expert Reveals
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By HENRY R. DUMARS

How many teachers today show their students how to write a good music manuscript?

I learned the art from an old-time theatre musician, as part of my regular studies in music, and found the training invaluable. Aside from being a useful accomplishment, copying helps the student's reading and aids him in understanding rhythmic division.

To make a fine manuscript, it is essential to get the best manuscript paper. Next, a bottle of India ink. The blacker you make the notes, the clearer they are.

Next find the pen that fits your hand best. One company makes a special music penpoint, slotted to distribute ink evenly and to allow the point to spread. Some copyists prefer a stub pen, others a flexible drawing pen.

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

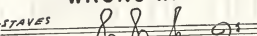
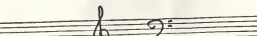
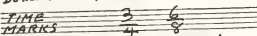
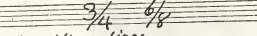
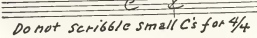
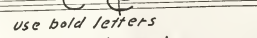
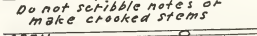
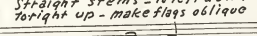
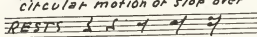
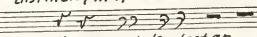
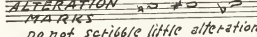
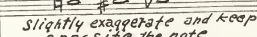
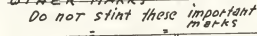
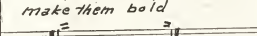
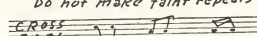
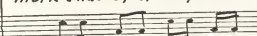
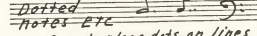
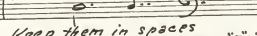
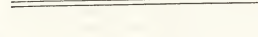
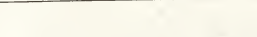
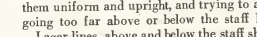
Place your manuscript paper at a 45-degree angle, right-hand corner up. If copying, stand the copy before you.

Before undertaking a manuscript, first practice making the various kinds of notes, rests, clefs and other signs of musical notation. Begin with a quarter-note.

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

The penholder should not point over your shoulder, as in ordinary writing, but parallel to the top and bottom of the paper.

Place your penpoint exactly on the line or exactly in the middle of a space. Make a quick, short stroke from left to right, increasing the pressure in the middle of your stroke and releasing it at the end, making an oval note speedily and without scribbling.

WRONG WAY	RIGHT WAY
STAVES  Do not start from bottom	 Start from top
TIME MARKS  Do not make lines parallel	 Use oblique lines
 Do not scribble small Cs for 4/4	 Use bold letters
NOTES  Do not scribble notes or make crooked stems	 Straight stems—7/8 left down tonight up—make flaps oblique
OPEN NOTES  Do not make open notes with circular motion or stop over	 Make with two small arcs and distinctly in space or on line
RESTS  Do not try to copy engravers' rests.	 Use these symbols—faster and more legible
ALTERATION  Do not scribble little alterations	 Slightly exaggerate and keep opposite the note
REPEAT AND OTHER MARKS  Do not stint these important marks	 Make them bold
CROSS BARS  Do not make crooked stems sloppy cross bars	 Keep stems upright make cross bars heavy
DOTTED ETC  Do not place dots on lines	 Keep them in spaces
	 Bass Clef above and below "F" line

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 catching your pen in the tooth of the paper by moving your pen in only two directions—left to right with the point, and downward with the edge. Turn the stem of the note up by starting above the note and drawing to the right side of the note, or turn it down by starting from the left side of the note. Standard practice turns the stems 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, join them with a heavy bar, using the point of your pen and spreading the pressure evenly. (For voice parts, notes are never joined.) Draw horizontal arcs with your pen point for open-faced whole and half notes.

To simplify your work, use the letter V (with a swish for a tail) to indicate a quarter rest. The half rest is a straight bar above the third line; the whole a bar below the fourth line; the eighth a small comma.

Make the bars between measures in the same way you make stems on notes, trying to keep them uniform and upright, and trying to avoid going too far above or below the staff lines. Ledger lines, above and below the staff should be kept parallel with staff lines, and should be drawn prior to the notes.

Make a C clef sign by drawing a straight line from above to below the staff, then by wrapping around it a letter S, finishing the tail of the S on the G line. The bass clef sign is merely an inverted letter C followed by two dots, one placed in the space above and one in the space below the F line.

Flats, sharps and naturals should be placed directly in front of the note affected. Time signatures are written as fractions with oblique lines. Four-four time is written with a large C, and cut-time (*alla breve*), with a line run through the C.

To correct a mistake, let your ink dry, then scrape the mark with a knife-blade, smoothing surface later with back of your thumb nail.

From here, take your hat off to the engraver, who must interpret what you have written.

STRANGE PARALLELS

By NELSON VALJEAN

Just 100 years ago, in 1849, death snuffed out the brief spark of two short-lived geniuses—Frederic Francois Chopin and Edgar Allan Poe. Lives of the two men ran a curiously parallel course. Chopin was born near Warsaw; the correct date has been established as February 22, 1810. Poe was born in Boston on January 19, 1809. Both were second children.

Both became masters of expression—Chopin in music, Poe in literature. Chopin the musician came from a clever and literary family and wrote well himself. Poe the writer loved to hear his wife play the harp or piano and was himself an accomplished flutist. All his writing displays an exceptional sense of rhythm and word music.

Countess Maria Wodzinska was Chopin's fiancée. An early Poe sweetheart was Mary Devereaux; while his lifelong passion—"the lost Lenore"—was Sarah Elmira Royster, always known to the poet as Myra. Each girl gave up her sweetheart because of parental objections.

In physical appearance the two men were similar. Those who knew him spoke of Chopin's clear-cut profile, high forehead, thin lips, tender brown eyes, delicately formed hands and pale complexion. The same description could apply to familiar portraits of Poe.

Both men suffered from frail health and both died prematurely.

As boys, however, both were lively and fond of games. Both had a fondness for private

theatricals. Chopin collaborated with his youngest sister in writing a one-act comedy—"The Mistake; Or The Pretended Rogue." One eminent Polish actor expressed the opinion that he ought to have gone on the stage. Poe, both of whose parents were members of a traveling stock company, also thought of taking up an actor's career and remained all his life passionately devoted to the theatre.

Fortunes and misfortunes of the two immortals often ran side by side. The year 1827 saw the completion of Chopin's first published work—the Variations on *La ci darem la mano*—about which Schumann wrote his famous review beginning, "Hats off, gentlemen—a genius!" In 1827 Poe's first published work also appeared—the volume called "Tamerlane and Other Poems"—one of the most eagerly sought after treasures of book collectors in the twentieth century.

Chopin, brought up in Warsaw, had his first glimpse of the great world in 1828-29 when he went to Berlin for a congress of scientists headed by Alexander von Humboldt and encountered such musical celebrities as Spontini, Zelter and Mendelssohn.

Poe, brought up in Richmond, left for Baltimore in 1829 to arrange for publication of his second book of poems, "Al Aaraaf."

In 1831 Chopin arrived in Paris, which was to be his center of activities for many years. In 1831 Poe left West Point for New York City, then Baltimore and the beginning of his career as a writer and a magazine editor.

Poe married a cousin, Virginia Clemm, in 1836. In 1837 Chopin began his famous liaison with the novelist, George Sand. Poe's wife died in 1847; that same year George Sand left the composer for good.

The year 1841 marked the high tide in the careers of both. In 1841 Chopin's success was complete and his fame thereafter was undisputed. In the same year Poe entered upon the most prosperous and important period of his career as editor of *Graham's Magazine*. It was the most productive period in the life of both composer and author; thereafter both men's output was handicapped by illness.

Both geniuses were often morbid. The biographer, Henry Bidou, speaks of "the agony, the cries of appeal" to be found in Chopin's music. The despair and melancholy in "The Raven." Poe's most popular poem, are felt by every reader of that work. The minor strain that runs through so much of Chopin is matched by the element of the morbid and grotesque found throughout Poe's writings.

Both men came from countries which, until then, had produced few artists of international stature. Both received their warmest welcome in France. Poe, virtually re-discovered by his countrymen generations after his death, influenced Baudelaire and other 19th century French writers.

As though to put a final knot in the skein of coincidence, Poe died on October 7, 1849; and Chopin, clear across the world, expired less than three weeks later on October 16.

THE NEW RECORDS

New albums released by Columbia Records include a pair of astringent works from the Thirties—Stravinsky's *Concerto for Two Solo Pianos* and Hindemith's *"Nobilissima Visione"*.

The Stravinsky work, in that master's most acidulous style, leaps and skips about the keyboard, only occasionally deigning to include anything savoring of melody. It is expertly performed by the two pianists, Vitya Vynsky and Victor Rabin. Another Stravinsky work, his *"Scherzo à la Russe,"* completes the album.

The Hindemith work, performed by Eugene Ormandy and The Philadelphia Orchestra, is a suite in three movements from the ballet score, *"St. Francis,"* which Hindemith wrote for the Ballet Russe de Monte Carlo in 1938.

"Nobilissima Visione" is a heavily-scored work abounding in thick orchestral tone and rather overpowering brass sonorities. Mr. Ormandy and the Philadelphia performers fit it with vigor and tonal splendor.

The album also contains Howard Hanson's *"Serenade for Flute and Strings,"* played by the Philadelphia Orchestra, as its concluding side.

• RCA-Victor offers the time-tested combination of Jascha Heifetz and Mendelssohn's *"On Wings of Song."* The result is a gratifying performance of the *"Song of the Nightingale,"* with Mr. Heifetz' brilliant tone and sterling artistry much in evidence. Mozart's *Divertimento No. 17, in D,* is on the reverse side. Emanuel Bay is the accompanist.

• Arthur Fiedler and the Boston "Pops" Orchestra has recorded for Victor the familiar *"Tritana"* of Alberto Ginastera and the *Dance of the Buffoons* from Rimsky-Korsakov's *"Snegu-rochka"* (*"The Snow Maiden"*). Both are heard in spirited, well-paced performances.

• Fritz Reiner and the Pittsburgh Symphony have recorded for Columbia two new *"Hedwig"* Symphonies (K. 385). Mr. Reiner's reading of the score is characteristically energetic, well-paced and done with admirable precision.

• Vox records currently are offering the first recording ever released in this country of the *"Gloria Nua"* of Antonio Vivaldi. The work is an important milestone in the evolution of our musical art. Vivaldi, founder of modern violin technique, was held in high esteem by his contemporaries, including a Leipzig choir-master named J. S. Bach. The *"Gloria Nua"* is no less engaging musically than other, more familiar works of Vivaldi.

The excellent Vox recording was made in Italy under the direction of Arrigo Pedrolini, with Sylvana Zanelli, soprano, and Adalgisa Giordano, mezzo-soprano, as soloists. The orchestra is that of the Teatro Nuovo di Milan, and the choruses are sung by the Choral Academy of Lecco.

Sir Thomas Beecham has made two recordings for RCA-Victor, of works by Bohemian composers. One is the familiar *"Battered Bride"* Overture of Smetana. Another is the less frequently heard Dvořák work, *"The Golden Spinning Wheel."* Both are played clearly and effectively by Sir Thomas and the Royal Philharmonic Orchestra.

THE DILEMMA OF THE STRINGS

Is our Shortage of Violins
and Violas to be Permanent?

Read this challenging answer

By PERCY OTT

The current shortage of qualified string players has been blamed by many authorities on high school bands. There is no doubt that a high school band, with its parades and fancy drills, has decidedly more appeal to the average school child than would a string quartet. Most of the authorities seem to overlook, however, the fact that in Germany, for example, where love for the fanfare of military bands runs high, there have always been more than enough qualified string players. The basic reason: music in the home.

Not only in Germany, but throughout most European countries, music plays a predominant part in the family life of the people. Informal musicals, such as an evening of quartet playing, give youngsters an early impression of really good music.

From this comes a natural desire to be a string musician. The urge to play is strongly encouraged by the parents, and capable teachers are available at reasonable cost.

In the United States we have more music in the homes than any other nation, but most of it is of the popular type that blares from the radio or phonograph. In such an atmosphere, children fail to become impressed with the grandeur of good music. If we want to re-create living music in American homes we must stimulate adult participation in duet, trio, and quartet playing on string and woodwind instruments.

The radio, phonograph, and television have become accepted household entertainment for millions of our better class families; however, as time moves along there will be a gradual breaking away from these three major fire-side attractions to something more soul-satisfying. This moment may be much nearer than we realize. If a permanent peace should be established, people would no longer feel the need for exotic and boisterous atmospheres to bolster their fear of tomorrow; there would be time to be tranquil, and how else, but through music can the feelings of the soul be expressed?

Once we have a real musical interest in the home, our future supply of qualified string players will be assured. If music is to be introduced into the homes on a large scale, the adults are our most likely torch-bearers. When the family is once actively interested in music, the children will be given instruction at an early age; and with this new crop of musicians reaches maturity, the need for emphasis

adult music instruction will by necessity level off into a normal quota.

Great stress is being placed on paying higher wages to string players in our orchestras. But the attempt to attract more students to the strings by offering larger financial inducements will never solve the problem. A first class student has a primary interest in music, and a secondary interest in the financial returns. A first class string musician is the product of talent, desire, years of serious study, and considerable expense—there are no short cuts.

Teaching adults to play wood-wind instruments, however, is far less difficult than teaching them to play the violin or other string instruments. There is no doubt that considerable revision of our present day teaching methods must be made before we can expect any reasonable progress from the adult string students.

With rare exception, no one ever became a first-class professional violin player who commenced his studies after 16 years of age. Most of the world's greatest violinists were finished performers at that age. If it is impossible to become a professional unless one commences to study at an early age, why do our string teachers continue to use the same method for the adult as they do for the child prodigy? To insure his continued interest our adult student must make satisfactory progress. In order to make this possible it will be necessary to eliminate all but the barest technical requirements and proceed at an early stage to develop the musical side of violin playing.

Technique for adult violin students can be limited in scope, yet still provide sufficient basic fundamentals so that moderate to difficult selections in the first three positions can be played in artistic style.

There should be no attempt made to teach any adult beyond the fifth position unless he possesses exceptional talent. To play *"Träumerei"* by Schumann with a broad and noble tone is decidedly more satisfactory to the player and listeners alike than is the rendition of a more difficult selection in poor style and with bad intonation.

As soon as the adult student has covered the basic fundamentals, he should begin trio and quartet playing. There is nothing in all string music more stimulating and satisfying than quartet playing by a group of amateurs.

Other factors besides the lack of living

music in the home have contributed materially to the loss of interest in string instruments. Musical education in the United States today is on a very high professional level, and it is no longer necessary for our advanced students to journey to Europe to complete their musical training. Scholarships in limited number are available for our advanced students, but far too often these scholarships provide for tuition only, requiring the student to secure a part-time job, which is most undesirable and in many cases impossible. Little or no provision is made for talented children who are too young to leave home to attend a conservatory, but whose parents are too poor to hire a capable private instructor.

The exorbitant prices paid for old Italian string instruments has been widely publicized, with the unfortunate result that the average family, which is continually trying to make ends meet, considers the acquisition of a fine violin an impossibility. Consequently they discourage their children when they show an interest in string music. The propaganda in our musical literature on old violins is accepted by many young students as the gospel truth; and will in many instances cause them to blame their "poor violin" for their lack of progress. What the student doesn't know is that our average professional player uses an instrument valued at around \$400, and that a fine tone can be produced only after much serious study.

The public should be re-educated in the values of old instruments so that the tonal value and the antique, or historical, value can be placed in their proper category. New instruments should be given their just due, especially when we consider the large number of professional players who are using instruments made by such contemporary American makers as Berger, Virzi, Moennig, and Weaver.

String instruction teachers in many of our smaller communities have either to accept a side-line activity such as part-time clerk in a music store, or prepare themselves to teach other musical instruments, in order that they can meet expenses. In many instances this is entirely unavoidable but often the lack of students can be traced to the do-nothing policy of the teacher. To sell goods we must advertise, and to get repeat orders it is essential that our product suits the public. The music teacher who takes an active part in the social life of the community, always willing to perform gratis if necessary, and who strives to organize small groups of ensemble players, and who appears with such groups in public whenever possible, will rarely fail to have sufficient patronage to make a decent living.

If we are to have a revival of string music, it will be essential that the music publishers bring out easy to moderately difficult pieces for string trios and quartets, and introduce short, practical study methods for the violin, viola, and cello. The utilization of the phonograph record for study purposes is practical and should be developed at the earliest date possible.

Qualified string players can be developed, and string music can be revived if it can be made acceptable to the people. To that end our efforts should be rallied.



Sir Thomas Beecham, world famous conductor (left), will arrive in America this month for a tour of the United States during which he will conduct a series of orchestral concerts. Shortly before leaving England he was interviewed at the BBC by Sir Osbert Sitwell (right), British author. The following dialogue has been taken from the transcription.

SIR THOMAS Goes on Record

Sir Osbert: Hearing the magnificent series of records you've made lately, I would first like to ask you what the future of the large orchestra is.

Sir Thomas: It depends entirely on the provision of good, nay, first-class music during the next 20 years. Take the period 1830 to 1920, when nearly every month someone was presenting us with an opera, a symphony, a song or a piano piece. Today, there is very little of the sort coming our way, and unless the near future produces a fresh group of inspired composers, players will gradually lose much of their interest in the old repertoire, especially if it includes certain periods of music from which we are mentally and emotionally alienated.

Sir Osbert: What do you think the future of opera will be, both grand and otherwise?

Sir Thomas: The future of grand opera depends entirely on the assured appearance of singers of the front rank. This applies less to chamber opera, which makes smaller demands on first-class vocalists. And I think that in the next 10 or 20 years opera will tend to become more intimate for that reason. Already there is a discernible trend in modern composers to write in a less heroic style than that of the 19th century.

Sir Osbert: Do you think that the standard of singing has declined? If so, what do you think should be done about it?

Sir Thomas: I think every man admits, and particularly those whose business it is to discover and employ singers, that the standard has declined. There are two careers only open to the singer—opera and the concert field. Opera, for reasons of the glamour interest that it gave, attracted nine-tenths of the great singers of an earlier day. The invention of

the gramophone, radio, and the discovery of the musical comedy, offered an easier means of livelihood than the arts. The old-time singer was content to remain in one place for three or even six months. Later, owing to increased facilities of motion, principally flying, he found it possible to appear in three or four different cities of Europe inside seven days.

Sir Osbert: And all these causes have in your opinion affected the standard of singing?

Sir Thomas: Certainly. Vocal study, which in the 19th century meant never less than five years of hard work, has become fragmentary in the 20th. Thousands of promising voices, who venture into public life half-trained, are immediately impaired or ruined after a few years. Fifty years ago, in one country I could mention, there were no less than 15 baritones of the first rank. During the period 1942-49, to my knowledge, this number had been reduced to two, or at the very highest, ten. A similar decrease in the quantity of fine and adequately trained sopranos, contraltos and tenors is the general lament and nightmare of every operative impresario and conductor.

Sir Osbert: And what do you think of the influence of state subsidy, state control, on music generally?

Sir Thomas: So far as the arts are concerned, and music in particular, which is the most intangible of them all, the general effect of state control is that almost invariably we find the wrong people in charge of subsidizing music from the public treasury.

Sir Osbert: Sir Thomas, in conclusion I should like to say for myself and for your admirers that we hope you will long continue to invigorate the art of music with your outspoken comments, as well as by your admirable art.



The TEACHER'S ROUND TABLE

Conducted by
MAURICE DUMESNIL, Mus. Doc.
Eminent French-American Pianist,
Conductor, Lecturer, and Teacher

Keeping Up With the Joneses

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

"Why don't you hurry and memorize that cross-hand piece I bought for you? It's just the thing to put those show-offs in their place at the party tomorrow night."

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 and watches over her progress with untiring attention and care.

Speed and Slip

I am writing to you in hopes that you can advise me on something which is worrying me tremendously. I cannot seem to train my fingers to do what I want them to do. I can't play one piece without "slips" and am beginning to wonder if I ever will. I never had a teacher until two years ago but could read music fairly well from what I had taught myself. My fingers are so clumsy, they make very stupid slips—always in a different place in each piece. If you have any suggestions on corrective study, I would greatly appreciate them.

—(Miss) J. M., New York.

One ought not to forget that the work done at home between lessons is as important, or even more important, than the lessons themselves.

I have a strong "hunch" that in your case speed is the culprit. Correct playing can always be secured by slowing down the tempo. List once said that even the most difficult pieces can be read at sight and without mistakes "if one takes the tempo slowly enough." You ought to practice slowly, and by that I mean tremendously slowly, so that there is absolutely no room for slips and wrong notes. Also, both hands separately, then increasing the tempo as you feel more and more secure. It is important to take out single passages (even two or three measures) and drill them as you would for technical exercises; that is, with different rhythms and attacks, and transposition half a tone higher or lower, in order to modify the approach and the position of the fingers.

You are not the only one to complain about such a condition, and many other fellow Round Tablers are "in the same boat." To all

of you I say: do not worry, for from experience I can assure you that concentration and self-discipline in practicing can hardly fail to eliminate your trouble.

Delphic Dancers

I am trying to get some rational ideas on the meaning and interpretation of the first Prelude, Book One, of Debussy, known as *Danses des Delphes*. Do the dances, or dancers, have some connection with Greek dances, perhaps temple dances of Apollo or some other rites? Or is this composition just another "Ode to a Grecian Urn?"

—(Miss) E. B., Oklahoma.

Yes, *Danses des Delphes* has a connection with the dances of ancient Greece. In this, as in many other Preludes, Debussy has expressed musically the impressions awakened in his mind by landscapes, scenes, paintings, poems which he had actually seen, read, or visualized through his keen imagination.

The inspiration for "Delphic Dancers" came to him as he contemplated, in the Musée du Louvre in Paris, the frieze of a column found in the ruins of Delphos and representing three dancers. Their attitude suggesting slow motions of a great nobility and elegance made a deep impression upon Debussy, and the result was this beautiful Prelude which must be played with dignity and reserve, almost classically, but with much attention to pedaling and all the wealth of tone coloring of which the interpreter is capable.

Poor Coordination

I have an adult student who is intelligent and musical, but is handicapped by poor hand coordination. For several months she has practiced feeling of the keyboard to find different keys and to make certain skips with the eyes shut. She has also practiced hymns with hands covered, but her improvement is slow. Can you make any other suggestions to help her, and do you believe that she may overcome her handicap in time?

—(Mrs.) L. L.B., Texas.

If your student is intelligent and musical, as you say, I believe she will eventually overcome her handicap. It may take time, of course, perhaps even a long time, but you can help her a great deal by emphasizing the value of patience and keeping her from becoming discouraged.

I suggest that in addition to skips, intervals, and covered hands, you prescribe a very elementary diet of five finger exercises. Each time she comes to your studio, write out two



Correspondents with this Department are requested to limit letters to 150 words

or three different rhythms that she will apply to a few of them and play for you at her next lesson. Also: have her practice those simple exercises at various heights on the keyboard (at one octave interval), then with one, two, three, or even more octaves' distance between the two hands. All this should help her to get a better feel of the keyboard. And above all: tell her to go about all of it *slowly and safely*, with much flexibility and relaxation.

Two Against Three

Would you please explain the proper way, if there is such, of playing three against two in *Arabesque, No. 1* by Debussy? Does one have a choice of ways to do this? There is no way to make it come out mathematically correct, is there? Thank you in advance for the information.

—(Mrs.) D. R. A., Ohio.

Here we are again with the "Trick Rhythm Bugaboo" (see the March 1947 issue of *ETUDE* and the paragraph thus titled in The Teacher's Round Table).

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

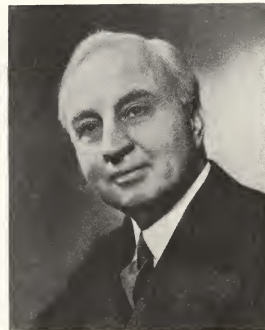


(Note: the figures indicate beats, not fingers)

The above can be practiced with the hands at one octave's distance. One hand should play *piano*, the other one *forte* in order to emphasize the difference between the two parts. As a preparatory exercise, one could even tap the rhythm with the hands on a table, or a desk. Most valuable also is the part devoted to that special difficulty in Theodore Presser's "School for the Pianoforte." You will find it in the *Players' Book, Volume III*, Page 47. This book can be secured through the publishers of this magazine.

So you want to be an ARTIST!

by CHARLES L. WAGNER
as told to Jay Media



It has often occurred to me that it would be a very profitable investment if the great music schools of our country would arrange to have a serious, experienced, practical manager visit the pupils who aspire to be concert or operatic artists with some of the indispensable details which they are sure to encounter when they seek to gain a public.

Every manager's office is thronged with aspirants who suddenly realize, after they have spent years of study, that they must have down-to-earth advice on the business side of presenting themselves to the public. But this is something with which they should have become acquainted during their student days. It should not be left to the last moment. It cannot even be outlined in a half hour discussion because there are so many phases which are extremely involved and take time and patience to learn.

I have spent years giving advice to aspirants who should have had that advice in a music school. The worst affliction with which a manager has to contend is the artist, and sometimes a very capable young artist, who is shadowed by a designing and maneuvering parent who is willing to do anything on earth to promote a child except to shut up. These parents usually know far more than the manager and insist upon terms which put the brakes on the child's career at the outset.

I knew of one young woman pianist who had remarkable chances. I had the very greatest hopes for her, but she was inhibited by a father who was an insistent nuisance until I threw up my hands in disgust. I often say, after having managed several prodigies, that I will manage no more until I know the prodigy has come into the world without parents.

The parents always commence the praise of a child, "Not because she is my daughter, but because God has ordained her for greatness. I am saying these things about her marvelous genius."

What is it that the manager can do for an artist? The first step is for the manager to be inwardly convinced that the prospective artist

is "real gold"—not gold-plated. The idea that a manager can take a second rate performer or singer and by some alchemy known as publicity turn that person into an important musical figure is sheer nonsense. I am, of course, thoroughly aware of the importance of the right kind of publicity, but it must be sincere, truthful, constructive, and convincing. You cannot manufacture great genius, or even talent, with paper and ink. In the long run, it is the great combination of genius, ability, personality, appearance, and a kind of psychic insight that leads to great success. I have never had a press agent or a publicity man, per se, in my entire career, yet I have managed several artists who have grossed many millions of dollars.

During the fifteen years alone in which I managed John McCormack, he grossed over \$5,000,000. When Galli-Curci first started to sing at the Chicago Opera, she was glad to accept \$1,000 a week for three performances a week. When she came under my management as a concert star, she netted in four seasons nearly \$750,000. These artists, McCormack and Galli-Curci, deserved all their great success if only because they worked indefatigably to cooperate with the demands of the public. They were continually working up new and interesting programs. They were not satisfied with one or two programs which they repeated all over the country. But they adapted themselves to circumstances and the variety of public interest required.

This was because they were not merely singers, but also superbly fine musicians. Galli-Curci was a concert pianist before she ever started singing. John McCormack played both the piano and the violin exquisitely. We had many happy hours with Kreisler, Rachmaninoff and Thibault. Some of the most beautiful music I have ever heard was at the sessions John had at his home with these men. During the first World War, John McCormack had a summer home at Royalton, Connecticut. I once spent a week-end at a house party attended by Kreisler, Galli-Curci and McCormack. Galli-Curci sang numerous duets with

Charles L. Wagner has managed a large number of the great musical artists of the world, including John McCormack, Mary Garden, Galli-Curci and Walter Gieseking, as well as very successful tours for opera companies. His practical advice on how to build a career is based upon years of valuable experience.

McCormack while the great violinist, Kreisler—also a fine pianist—played the piano accompaniments amazingly.

I deplore the fact that we do not devote enough time to real career building. What is the result? We have dozens of meteors instead of stars. A brilliant talent arises to a great height like a rocket and in a few weeks or months or seasons begins to sink down into oblivion.

McCormack had a would-be friend who once said to him, "Why do you bother with this manager, Wagner? Your fame is so great that you don't need him!"

McCormack replied, "Wagner put me on a pedestal and now I want him to keep me there." Once an artist has gained a high position, competition becomes exceedingly great and his career must be watched very carefully so that his position can be maintained.

The concert situation in New York has changed very materially in the last twenty years. In former years we used to have three or four concerts a week. If we ran one a day, we thought it was remarkable. Now we may have four or more concerts a day. They even have high-class midnight concerts starting at 12 o'clock on Saturday night. I don't know where the artists all come from. Obviously the old axiom of the "survival of the fittest" holds true more than ever before. I do not give concerts in New York even if the artist agrees to pay all the expenses and fees, if I am not absolutely convinced that the artist stands a very good chance of real success. Where the situation is dubious, (Continued on page 49)

MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

From Tin Pan Alley to City Hall

"BEAU JAMES. The Life and Times of Jimmy Walker." By Gene Fowler. Pages, 359. Price, \$4.00. Publisher, The Viking Press.

When Gene Fowler writes a book, in his inimitably engaging style, his publishers know that they are sure of a large audience awaiting its publication. No one since O. Henry, Ring Lardner, and Damon Runyon has known the jungles of Broadway so well, and none has reflected them in more intimate terms. This time his book is about the astonishing Jimmy Walker who, despite his shortcomings (and they were many), was admired and loved for his human outlook, his wit, and his extraordinary fighting strategy by the millions who voted for him. To them, Jimmy Walker was the personification of eternal youth. Walker passed on in November 1946, but there are multitudes in New York who still think of him as the daring, debonair, well-groomed young man who, until his political downfall, danced through the New York picture like the spirit 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 Alma Mater and make him the mayor of New York City, "the second most important political post in the United States." He was not a musician of parts, but he knew a good melody when he wrote it, and he could write lyrics that people wanted. Of his several songs written in collaboration with others, the best known is *Will You Love Me in December* as *You Did in May?* about which Gene Fowler tells this amusing incident. Jimmy was married for the first time in 1912 at St. Joseph's Church, New York. He was characteristically two hours late. The organist, Edward McGoldrick, played every kind of wedding music he knew, many times, over and over. The priest, Monsignor Edwards, was irate. On the way to pick up the bridegroom, there had been a fire, and Jimmy's best man had taken time out to see it.

The gallery of the church was filled with Jimmy's father's longshoremen friends. Mike O'Toole, an expugilist, turned to a pal and said:

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

"It's thick in the head ye are," replied his neighbor. "Don't you know it's Jimmy's song?"

"I know Jim's song," answered O'Toole, "but this sounds mighty slow-like."

"It's a church you're in, man," came back

the friend. "It's Jimmy's own tune, but they are playin' it in Latin."

Boss Charles F. Murphy of Tammany Hall gave Jimmy his start upon his rocket-like political career, with a seat in the State Senate at Albany. When he first told Walker of his appointment, Jimmy replied:

"I am greatly flattered."

"I flatter nobody," said Mr. Murphy, "and I advise you to treat flattery as you would abuse. Pay no attention to either."

Mr. Fowler's chapter on Tin Pan Alley is the best sketch of Broadway's "Boulevard of Hits" your reviewer has seen.

Contemporary American Composers

"AMERICAN COMPOSERS TODAY." By David Ewen. Pages, 265. Price, \$4.00. Publisher, The H. W. Wilson Co.

A compilation of biographies of composers who have written in the larger forms, stressing particularly orchestral works. Seventy of the composers included were born since 1900. Some few of these have gained national recognition, but other names are rarely heard in musical circles. It is, however, valuable to have sketches of their lives, as there are many instances in musical history of men who were not discovered until long after their deaths.

Broadcast Comment

"MUSIC TO MY EARS." By Deems Taylor. Pages, 238. Price, \$3.00. Publisher, Simon and Schuster.

For many years Deems Taylor has been rendering the general public a distinct service through his able and well-focused radio talks accompanying the Columbia Broadcasting System's Sunday Afternoon Concerts of the New York Philharmonic-Symphony Orchestra. Oral comments are fleeting and ephemeral, although they require accurate preparation and research. Thousands of ETUDE readers who have heard these informative and engaging talks have unquestionably wished to have them in print, and will be glad to know that they may secure them in three books, "Of Men and Music," "The Well-Tempered Listener," and the latest, "Music to My Ears." It would be impossible within the scope of an ETUDE review to include a description of the forty-eight chapters with a range of interest covering the whole contemporary field of the symphony orchestra. The book makes delightful reading, but we have been wondering if

Mr. Taylor, through such interesting sketches requiring a large amount of research, has not deprived his public of his genius as a composer of some of the most distinctive American operatic and orchestral compositions of our time.

Unusual Orchestral Sketches

"AN EYE FOR MUSIC." By Martha Burnham Humphrey. Pages, 108 (8½"x11"). Price, \$3.50. Publisher, H. M. Teich & Co.—Algonquin Press, Boston.

Very rarely does one find an artist with a distinctive feeling for words that makes both of these talents equally enjoyable. The daughter of two musicians, Miss Humphrey's inclination naturally was to employ her artistic gifts in drawing musical subjects. For ten years her career has been that of making sketches of great conductors and members of their orchestras.

Added to this, she has prepared very sensitive word sketches of these musicians. For instance, under a graphic action design of Dr. Koussevitzky (who permitted Miss Humphrey to have a chair in the orchestra and a suitable drawing-board), she writes, "Attempting to hurl the fervor of revelation into every chair." Her sketches with text were printed for years in leading Boston papers. So much more feeling may be captured by the artist's crayon than by the mechanical candid camera.

Other conductors included in the sketches of conductors and composers are Munch, Bernstein, Walter, Milhaud, Seitzky, Reiner, Hannikainen, Szell, Goossens, Barbirolli, Boulton, Stokowski, Fiedler, Duke Ellington, Sir Thomas Beecham, Mitropoulos and Stravinsky. As 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, Chanticleer Press.

This work is another in the series of delightful short volumes known as "The World of Music," edited by Sir George Frankenstein, G.C.V.O., and Otto Erich Deutsch. Each volume is printed and published with consummate taste. The illustrations are in black and white as well as color, and are done by artists of high distinction.

"Chamber Music," like others in the series, give the highlights in the story of this delightful art of the intimate "music of friends." Notwithstanding its brevity, the text is not short of those things which contribute general interest and charm. The entire series of "treasure" books will add greatly to the home library of music lovers of distinction.

CORRECTION

In the September ETUDE a typographical error occurred in the review of "This Was America," by Oscar Handlin. The publisher is the Harvard University Press, not the Howard University Press.



The Santa Fe Band, Topeka, Kansas, C. M. Whitlow, director

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 Egyptian 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 16th century, a writer commented that there was no more "honorable or praiseworthy leisure than music as a rest from toil and a medicine for sick souls." (Baldassare Castiglione, "The Courier," 1514-1518.) During the next two centuries, music became a 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 one 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 organized within industries and became so popular that festivals were held and championships awarded. (See ETUDE, August, 1946.) 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' lives. 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 among all types of workers.

As America became industrialized, some of the large eastern industries began organizing musical units, of which many were a credit to our musical heritage. During the first two decades of the 20th century, the use of music in industry went through a stage of enthusiastic acceptance. Glee clubs, bands and orchestras and group singing were started in most industrial sections of the country. A survey in 1929 among 14,650 workers listed 489 musical organizations in industries, with 267 bands, 182 orchestras and the other groups being divided among ukelele, banjo, mandolin or harmonica bands, drum corps, sax quartettes and violin choirs. Other companies inaugurated sing-fests during the rest periods.

Often, companies supported symphonies and bands by employing professional musicians. A group of professional players so sponsored un-

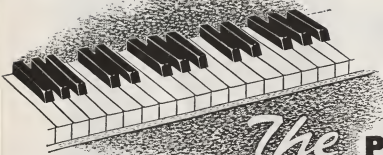
doubtedly can provide the finest kind of music and be a joy to the community, but in this case, the joy of creating and performing musical works must be denied those players not of professional caliber.

In the Midwest, several large industries have revived 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 these workers, but lift the morale 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 organizations promoted by such companies as the Santa Fe Railroad, John Morrell and Company, U. S. Steel Corporation and many others.

The Santa Fe Band, located at Topeka, Kansas, is made up entirely of employees of the railroad and their sons. In operation for more than 25 years, this 65-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 perform music as a hobby. Under the direction of C. M. Whitlow, the band holds a weekly rehearsal and plays about forty engagements during the year, consisting of park concerts, formal band concerts, parades and other civic functions. Tours to other cities along the Santa Fe route are financed by the company, with use of private Pullman cars for the members.

The band owns a (Continued on page 50)



THE PIANIST'S PAGE

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

Stay close to your teen-agers and adolescents, for they need your sympathy and understanding more than any other age group of your pupils. Treat them seriously when it seems the right moment, but seldom severely. Don't crack down on them. Let your sense of humor work overtime. Smile, laugh, joke, even if your face feels stretched in earnest!

You are their last court of appeal. Many of these youngsters are hostile, cold, bullheaded at home, where they feel that their families do not try to understand them. This goes 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 dynamism, speed, color, shape, and "feel" of the music afford release and uplift that a young person can receive in almost no other way. The concentration required by good musical training offers a drill and challenge they can find in no other activity.

But the warm, sympathetic attitude of the music teacher-friend tops this. The emotional flow of the music stimulates the release of pent-up frustration, inhibitions, restraints. With the right kind of music teacher it is often easy for the pupil to loosen up, to become a more rational, malleable, and amenable human being. I know many music teachers who are, in fact, expert psychologists, who ought to be paid additional sums for assisting in bringing balance, stability, and happiness to the lives of young people.

In dealing with adolescents, do not lose your light touch. If no practice or very little home preparation is forthcoming, try not to hear down. Never forget for a moment why the pupil is studying music—for fun, stimulation, for emotional outlet, for sociability, for future as well as present pleasure. 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 still loving music and the piano, and you will have done a job to be proud of.

Don't care a hoot if minor or any actual "progress" is made during these years; just keep him going, and let him enjoy the music of his grade. If you are a clever as well as an

intelligent teacher, you will be able to insinuate not only quantities of music, but a great deal of technique into the student during this period. Most boys and girls will work gladly at technique if you know how to present it logically, and reasonably.

It's right there that music teachers fall down on the job. Many of them are incapable of applying reasoning, analytical processes in their teaching. How many teachers are authoritatively explicit concerning the technical and musical principles they profess? How many can show the student how to practice, how to study? How many even take the trouble to write down exact assignments (what to do, how many times to do it, and so on) for home practice?

The teen age marks the beginning of conscious thinking in a young person's mind. His reasoning processes are often muddled or unsound—and that's just where the teacher must function.

If the teacher is competent, the thinking can be grooved in clear-cut channels. If she is not a thinker, woe to her, for the youngster will cast her out. Since the reasoning processes of these adolescents function very urgently, they want to know the exact whys and wherefores of all the projects on which they embark. This means that you must be able to tell the reasons for everything you require of them. They will no longer be put off with "Do this," or "Don't do that"—you must have a dozen bull's-eye "because"s to shoot back at them.

They won't stand for conjecture. If you cannot tell them the whys, wherefores, and the immediate, practical objectives, their reply is that final, baffling blank wall, "So what?", which will finish you. They will not only hold no further regard for you, but will lose interest in the piano and in music. I'll wager that the great majority of teen-agers who drop piano do so because they lose respect for their teacher's knowledge and competence. Tragedies of this kind occur daily, as we all know. It is just one more crime to lay at the door of the unthinking music teacher.

Let us give these youngsters their full opportunity to love music. Let us zealously light up their path. That, I believe, is our chief reason for being teachers; everything else is incidental.



A Sight Reading Plan

Again 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 pupils. With modification and shortening you can use it as a basis for home sight-reading assignments:

Take any short piece or section of it, sixteen measures at most; always, of course, easier than the student's own grade. Hymns make ideal material for early intermediates.

The first requisite is to fill the student with the utmost confidence. Establish the key at once with drills in the location of key-tone and dominant tone, sharps, flats, and so on, tonic and dominant chords (have the pupil also play these "brokenly" over the keyboard). All of this is to be done by finding the notes blindly; never once permit even a glance at the keyboard. 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 Page 59)

ENCORE:

On the Decline of the Art of Singing

by GIOVANNI BATTISTA LAMPERTI

This Article, First Published in 1893,
Is of Timely Significance Today

THERE has never been so much enthusiasm for the singing art, nor have there been so many students and teachers as of late years.

And it is precisely this period which reveals the deterioration of this divine art and the almost complete disappearance of genuine singers and worse, of good singing teachers.

What is the cause of this? How can it be prevented? By a return to the physiology of singing.

Just as the lack of good dramatic singers who can sing Semiramis or Norma becomes apparent, to a like degree do we find a lack of good singers who can sing Donna Anna or Oberon.

One part of the lay-world says that there are no longer real voices, and the other that there is no longer any talent. Neither is right. Voices still exist, and talent too, but the things which have changed are the study of the breath, of vocalization and of classic repertory, as cultivated by the singers of former times. They used to study for four or five years before they dared to be seen publicly in a small role.

Nowadays, after maltreating the larynx for a few months, a student considers himself an artist, and attempts the most difficult feats. Neither Verdi nor Wagner has ever said to singers, "In order to sing our music it is not necessary to study the art of singing; it is sufficient to have a strong voice and to be a good actor." On the contrary, when Verdi talked to the Congress at Naples on the decadence of music, he said that it was absolutely necessary to return to the serious study of former times.

But in Germany it is not only the true sopranos who have almost disappeared but also the tenors, because a German tenor who cannot sing Wagner cannot obtain an engagement or position of importance. Therefore the singers strain their voices; they force themselves in order to sing the Wagner repertory.

It would be much better, if tenors who did not possess the vocal resources for Wagnerian operas would refrain completely from singing that repertory. The Wagnerian operas demand powerful tenors who can sing the recitative with pompous voice; nevertheless, tenors who possess only pretty, fresh, agree-

able but weak voices, insist on singing Wagner. They do this without a previous thorough study of the breath, of *solleggio* and vocalization, and without any comprehension of voice registers.

A tenor possesses the most delicate type of voice; it demands a very earnest and carefully prepared course of study. But most tenors in Germany sing with the emission of a baritone because they do not believe themselves to be Wagnerian tenors. They force the middle voice and do not realize that the maltreated voice will, with time, become old and tired.

I remember having heard a tenor named Pardini in Italy who at seventy-two years of age sang the Otello of Rossini. He still had the fresh voice of a young man. The tenor, Stagno, whom I permitted to make his debut in 1860 at Genoa, has been singing the last thirty-two years, "Cavalleria Rusticana" was written for him—he has sung the whole repertory of Wagner, Meyerbeer, Verdi, et al; yet he still maintains his fresh voice, as do other such as Negri, Campanini and Tamagno.

Why are the voices of Patti and Madame Sembrich so well preserved? Because they sing only the repertory which suits their voices.

In 1835 I was in Paris in order to assist Sembrich at her debut in "Traviata" and "Lucia." One day she told me that she would like to sing "Faust." I protested energetically and advised her to sing only the operas of her repertory. (She would have ruined her voice in "Faust" and in a short time would have become like thousands of other singers.)

This period is swayed by a prejudice: everyone says the music of Verdi and Wagner spoils the voice. That is not true of perfected voices. And here we have the one cause of the deterioration of singing, which no one will grasp and which nevertheless is so simple. The insufficiently cultivated voice, which possesses neither the flexibility nor the art of the breath-supported legato, naturally quickly wears itself out.

Let us make a comparison: is a person who is strongly drawn to the piano necessarily a virtuoso? No, to the desire must be added serious study, in order to completely develop into artistry.

Therefore, how (Continued on next page)

From Lamperti's Notebook

By LILLIAN STRONGIN

When Giovanni Battista Lamperti, son of the great singing teacher, Francesco Lamperti and himself the teacher of Sembrich and Schumann-Heink, was asked to write a book, he laughed and said: "All that can be said about singing can be written on the palm of my hand—focus, or vibration; resonance, or the continuity of tone; and breath energy; or compressed breathing."

This, of course, was a deliberate oversimplification. Lamperti scorned anatomical books on singing, insisting that they did more harm than good.

But to my late teacher, William Earl Brown (author of "Lamperti's Vocal Wisdom"), he was more communicative. Mr. Brown was Lamperti's assistant. In a little black notebook he kept a record of his lessons with Lamperti in the years 1891-93. The notebook, filled with vocal wisdom in Lamperti's exact words, was among manuscripts willed to me at Mr. Brown's death.

The notebook is now being prepared for publication. Here are some of the things Lamperti had to say about the art of singing.

"Finish the tone but not the expiration. The breath continues as if it were held in suspense, a sensation similar to listening intensely; that is to say, the lips remain parted and one exhales and inhales only with the diaphragm. The higher one sings, the lower one breathes. Breathing continues as a spring flows. The voice should come to the exhalation. NEVER PUSH THE VOICE. When one sings well, one has the sensation of drinking."

"Sing exercises with 'la,' starting the tone without a 'shock,' or violent attack. If you throw a stone into the water, the water will splash into the air; if you let it fall gently, it will not disturb the water—it will create only regular undulations. When a train starts, it does not leave with a jerk, but so gently that one does not feel the movement."

"As a real gentleman never flaunts his wealth, a real voice must not display all its power. Many rich people display all their wealth, as do many singers. Keep in reserve all the extremes of your voice."

"Never say anything to pupils that will confuse or discourage them (especially to women, who are naturally pessimistic). A doctor does not explain the malady to his patient."

"The soprano voice is like a tree. The upper voice may be pleasant and strong, but that is not essential, for it is on the middle voice that you develop the high voice. You do not water a tree at the top, but at the roots; and it spreads and blooms as a natural consequence. It is the proper training of the middle voice that brings the beautiful head voice."

can one expect that the voice (which is the most beautiful, but at the same time the finest and most delicate instrument) will reveal all the passions of the soul without thorough study of its technique?

It is a pity that young singers, who are studying voice, immediately sing songs and arias, literally before they know how to open their mouths, instead of earnestly studying the mechanism of the breath (the real support of the voice), in order to develop the voice and to make it smooth and flexible.

Breath Control

In my opinion, it is not absolutely necessary for a singer to have a big voice, nor even a pretty one: if one simply acquires security of breath, purity of enunciation and legato, any voice will sound agreeable to the ear. Never more than of late have the gymnastics of the breath and smoothness of tone (legato) been neglected by teachers of singing.

Without this study the art of good singing would in a short time become a chimera. Not until a singer knows how to control the breath and unite his tones is he equipped easily to convey every variety of expression which is demanded of the new composers; to hold the tone longer (as one can with a violin or violoncello) and to give to songs the nuance and color which dramatic art permits.

The technical development of the voice is brought out by the double functioning of the lungs, which consists of: first, inhaling the breath noiselessly; and secondly, making use of the diaphragm to control the breath as economically as one pleases, in order to leave the vocal apparatus completely independent. (The diaphragm is a muscle on which the lungs rest and which is indispensable to singing.) Once one becomes master of the organs of breathing, one can begin the study of legato.

Legato means the carrying of the voice or the imperceptible merging of one tone into another. Between one tone and the next the breath may not be interrupted, but must be held as though the tones were one. But in passing from low to high tones, the breath must take the opposite direction from the voice.

It is possible to end phrases and cadenzas so that there will be a residue of air in the lungs. It is a great mistake to end a phrase with

the lungs in a collapsed state.

The stroke of the glottis (violent attack) which many singing teachers advise, is absolutely harmful to the voice, and it is wrong to use it in order to begin a phrase; well, one can easily in time develop a harmful or fatal inflammation of the larynx.

It is desirable for a student to follow certain hygienic principles.

Among other things he should talk little and not loudly, not sing immediately after meals, deny himself rich foods, practice with full voice, but reasonably and with rest periods. He should study before a mirror, in order to acquire a pleasant expression and never lift the shoulders, etc.

If the pupil has the weakness of holding his tongue high or keeping his teeth closed, the mirror is the only way to overcome it. I strongly advise refraining from the use of artificial devices, placing objects in the mouth, on the tongue or between the teeth, etc. These are playthings whose usefulness has been sufficiently proved by experience. In singing, one should not "cock an ear" to listen any more than one does in speech. Through such efforts the muscles of the throat easily become rigid.

Beginners also often make the mistake of "letting themselves go" while singing because they believe it achieves good results; that is

on the use of the voice and all aids of the breath. He must be absolute master of the legato, and be able to demonstrate it in order to carry over his knowledge to his pupils in all its branches and details.

Of course it is not necessary for the teacher to possess a splendid voice, but to the highest degree he must understand the art of imparting technical details to his pupils. In addition there must be a reciprocal magnetic attraction between pupil and teacher, which helps to convey ideas from teacher to pupil. The teacher must have a profound knowledge of the aids to a properly cultivated mechanism, and ability to impart this knowledge to his pupils. The teacher should hypnotize the pupil with his knowledge.

A great loss to the melodramatic art is the disappearance of operatic and "semi-seria" (romantic opera), such as, "Don Pasquale," "The Marriage of Figaro," or "Linda di Chamounix," etc. In former days we developed true artists with such repertory.

Thorough Preparation

Those who were endowed with a robust voice and a truly dramatic talent discovered the truth of this after singing for several years in the comic or romantic operas, going through the "tirocinio." (Tirocinio means going

to be a help to the renaissance of the art of singing.

In spite of all this, it is my firm belief that we should not retrogress further. It is only necessary for the young composers to realize that they are not Wagners or Verdis who can write a "Tannhäuser" or "Aida" as a first creation. For their own good and the good of art, they should write operas of modest proportions. The success of Mascagni's "Cavalleria Rusticana" has proven this.

It is wrong to believe that after studying the Italian method of singing (the only method of good singing) it is impossible to interpret and sing dramatic music.

Were not Malibran, Pasta, Grieg, Sonntag, Cruvelli and Cattalini great dramatic and technically sublime singers, who excelled equally in Norma, Otello, Semiramis, and similar roles?

If these singers had been contemporaries of Verdi and Wagner, as they were of Bellini and Rossini, they would have been technically complete and at the same time truly dramatic singers, who could have sung "Norma" and "Die Walküre," "Aida" and "Semiramis" equally well.

One must not confuse the term "dramatic interpretation" with a vulgar demonstration or exaltation which forces the voice and exaggerates the gestures which accompany it. Unfortunately this is often seen even in artists of the present time, who do not consider themselves dramatic singers.

Richard Wagner says in his writings on Madame Schröder-Devrient, "She had no 'voice,' but she knew how to control her breath so perfectly and to permit a truly womanly spirit to issue forth so wonderfully, that one thought neither of singing nor of voice, as one listened."

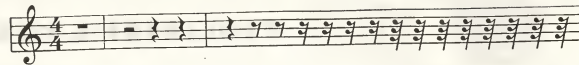
Only he who understands correct singing can obtain real power and expression in song, whether he sings Italian, French or German music. There are only seven tones in the scale, and it is equally difficult to sing them in any language, so that they will be agreeable to the listener, and conserve the voice.

In these times, when the demands of the singing art are growing vague, let us return to a study of physiology and the older Italian method!

These remarks are, of course, not a "method." They simply explain the causes of the decadence of singing as I have observed them in an experience of many years.

SILENCE in Music

By EVELINE MONICO



AN ESSENTIAL element in music to which the young student's attention is rarely directed is the element of silence. At his first lesson, the pupil begins to learn his notes, and, through practice, develops facility in recognizing them and finding the corresponding keys on the piano. He becomes more-conscious and learns to read music; or, to be more exact, he learns the symbols that represent musical sounds and to produce those sounds by means of his hands and the keyboard. Equally important are the signs or symbols that represent silences, called rests.

Sound has significance only in contrast to silence. If sound were constant, the ear would grow so accustomed to it that it would cease to be conscious of it. A familiar instance is the person who leaves the radio running and, when asked if he minds its being turned off, replies, "I didn't know it was still on," though without earshot.

When the beginner has become familiar with notes and can read simple pieces fairly well, he is introduced to rests, and the usual procedure is for him to be told to raise his hand from the keys when one occurs. Unfortunately, this method arouses in the child the idea that rests are put there only for the purpose of giving him something else to bother about. This is quite understandable because such an approach makes no appeal to the pupil's musical sense through the ear. Since notes represent sounds, and rests, silence, the ear must be the criterion of their relative significance. By merely raising his hand from the keys, the pupil is only obeying outwardly the printed sign as he has been told to do, but the musical reason for doing so is not clear to him; therefore, such teaching becomes arbitrary and meaningless. The true teaching of the rest involves the early cultivation of a sensitive appreciation of silence in contrast to sound, the raising of the hand being the means by which silence is obtained.

Silence in music is more often partial than total; that is, it may occur in one voice or part while sound occurs in another; or, as the mechanically-taught pupil would say, he has a rest in the left or right hand, as the case may be. As a simple, familiar example of the effectiveness of partial silence, let us take the opening bars of the Clementi Sonatina in G, that little gem of elementary music literature. Here, the trumpet-like theme is played in the treble voice by the right hand, while the bass note of the value of one beat is, in each measure, followed by silence. When Clementi wrote

it like this, he didn't put the rests in merely for the purpose of tripping up the pupil through his failure to observe them; he had a musical reason for doing so which will be understood by a little comparative, or experimental, study. First, the passage should be played as written, giving exactly the value of one beat to each bass note. Then, it should be



played disregarding the rests and releasing the C in the first three measures only in time for each repetition, as is usually done. By playing it in each of these two ways several times, it will be realized how, when the silences are observed, the theme stands out brightly and clearly, and the bass notes, played with a vital, positive accent, emphasize it and point it up; but when the silences are not observed, it becomes dull and ponderous, much of its clarity is lost, and the effect of the bass notes' reappearances is lessened.

An instance of the eloquence of total silence is to be found in the Largo from the Sonata in E-flat, Opus 7, by Ludwig van Beethoven



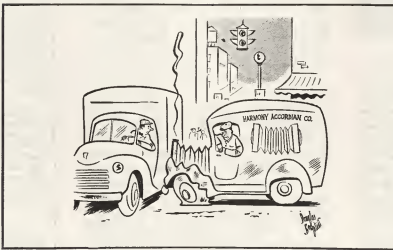
who was master of the use of this factor in music. In the opening theme the pathos of the musical content is immeasurably enhanced in the first three measures by the silences which give to the sounds the effect of sighs, and make all the more beautiful the continuous, flowing legato passage which follows. It is important that the exact duration of these silences be observed, and any tendency to hurry on to the sounds, checked, or the shape and meaning will be destroyed. Many more exam-

ples of Beethoven's mastery use of silence, both partial and total, may be found in the sonatas, the adequate interpretation of which calls for a well-developed appreciation of this element. With so many opportunities to hear his symphonies over the air, it will repay the student to listen attentively to them, watching for the silences which are used with great dramatic effect. The well-known Victory Symphony is a striking example. Silence can also be used to help create a humorous mood, as in Haydn's Surprise Symphony.

It is not unusual for quite advanced students to be afraid of the absence of sound in their playing. They seem to think of music as an unbroken flow of notes, and to feel that something is wrong when nothing is happening, even for a brief second.

It is often difficult to make the beginner understand that rests are just as much a part of the rhythm as notes. In my teaching, I find the best way to overcome this is to develop in the child a strong sense of the beat through sounds (notes), building up to a feeling for the four-beat metre by playing march-like pieces to him, exaggerating the accent on the first and third beats and having him march or clap his hands. When his response to this pattern is demonstrated by a firm, steady step or clap, the same pieces should continue to be played, but now occasionally substituting rests for the notes in the weaker parts of the measure; that is, the second and fourth beats, the pupil marching or beating time as before. Correlation of the beat to the left-right, left-right of the feet in marching, helps to simplify the matter, and this idea may be extended to beating time with the hands, by having him use alternate hands—left-right, left-right—on a table or other surface.

The rhythm hand for young pupils is, perhaps, the most effective way of teaching the rest as an integral part of the rhythm for, quite obviously, playing together becomes impossible unless strict attention is given to the rests as well as the notes. Duets serve the same purpose for the somewhat more advanced pupil, and the church choir affords excellent training for those who have musical ears and passably good voices. So, by stressing the contrasting elements of sound and silence, music study is lifted from the mechanical to the aesthetic plane, and, through the listening ear, an appreciation of the significance of silence in music is inculcated. As Leopold Stokowski put it, "Silence is the canvas upon which musical masterpieces are painted."





The VIOLINIST'S FORUM

Conducted by

HAROLD 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 lame 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. F. D., Illinois.

The technique necessary for playing harmonics is not at 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 usual form of artificial harmonics—the fourth finger touches the string very lightly a perfect fourth above the first finger. The result is a harmonic sounding two octaves above the note stopped by the first finger. For example:



Harmonics can also 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 fourth finger note, and (b) two octaves above the third finger note. Examples: (a) Ex. 2 (b) Ex. 3



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 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 may be doing its job. The bow must be steadily and firmly (not lightly) 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 break or fail to sound.

I can't agree with you that modern violinists are "lame on" harmonics or that they are unable to play "even one measure" of them. As I said, thousands of our present-day violinists can play passages of single-note harmonics beautifully, and hundreds can play the much more difficult double harmonics just as successfully. The chief reason one does not hear more harmonics these days is that 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 Heifetz or Milstein or Menuhin play one of the *Airs Variés* of Paganini knows quite well that the playing of harmonics is not a lost art.

"Some time ago you answered a question for me in ETUDE in which you explained the proper position 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?



Olive Kailsum, violinist from India, traveled 12,000 miles to study with Harold Berkley, of whom she learned through ETUDE. Miss Kailsum has been concertizing since she was eleven years of age.

On what note of the scale should I change the stroke, and should the pulse be in groups of 3, 4, or 6 or some other grouping when playing scales rapidly?"

F. C. H., Ohio.

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 backwards beneath the neck 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 shaping; others, and I belong to this group, feel that it is preferable to take the fingers down ahead of the thumb, bringing the latter into its normal shape as soon as the fingers are set in the new position. This latter method, it seems to me, allows the finger grip to be more evenly maintained.

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 shaping as you go to the third position, then, immediately that position is reached, it flicks back beneath the neck in preparation for the coming shift to the first position. I am assuming the modern fingering for the A major scale; i. e., descending with the fourth finger from A to G sharp, going to the third position with the third finger on C sharp, and on to the first with the second finger on G sharp. But the principle holds good for any fingering and for any scale that descends to the first or second position.

(2) When taking a three-octave scale in two bows, it is well to change bow on the dominant (fifth note) of the second octave, both ascending and descending. This divides the scale almost evenly, and gives one an easily remembered point of change. But you must aim, of course, at taking only one bow each for the ascending and descending scales.

As regards the rhythmic grouping of the scales, it is always well, when practicing them at a moderately rapid tempo, to group them in threes and also in (Continued on page 51)

Miracles OF RECORDING

by LAWRENCE A. RUDELL

In collaboration with Gunnar Asklund

To the average layman, *recording* means simply the process by which discs are made. He likes a tune, or a voice, he buys himself a record of it, and there the matter ends. Few people realize the enormous strides that have been made (and are being made) in this remarkable branch of sound transmission.

Today, the turning out of purchasable records represents only one aspect of the field; and the records themselves, but one small phase of the manifold uses to which mechanical sound transmission can be put. Everyone has heard radio programs which begin with the brief announcement that the broadcast has been "recorded" or "transcribed." Behind that brief announcement lies a near-miracle of engineering—the development of the tape-recorder. This grows out of the finding of the Danish inventor, Vladimir Poulsen, who in 1897 perfected a system of recording sound by means of a magnetic wire.

This wire-recorder was exhibited at the Paris Exposition of 1901 with some success, but subsequent attempts to merchandise it proved unavailing and the idea seemed forgotten. In World War II, then, the Armed Forces found themselves in need of an apparatus for recording intelligence (that is to say, facts themselves, regardless of acoustical quality), and a new start was made in this direction.

Before anything could come out of it, though, we conquered the Germans, and, among the German equipment, our occupying forces found a magnetophone which grew directly out of the Poulsen invention and which, in turn, led to magnetic tape-recording.

The magnetic-recorder is essentially a simple device, requiring a microphone, amplifier, magnetic heads for recording, playback and eraser, and a speaker. The sounds to be recorded are directed into the microphone where the sound waves are transformed into electrical waves, or impulses. These electrical impulses are then recorded on a plastic tape coated with magnetic material. Next, the electrical waves are reconverted into sound waves, through the speaker—and the recorder is ready to play back.

The operation of the recorder is very simple and is accomplished by the mere pressing of buttons. And from such button-pressing there result opportunities which can revolutionize education as well as entertainment.

Regarding these magnetic-recorders simply

as a means of communication and having no interest whatever in their marketability, I have no hesitation in saying that every school and music studio ought to have one. Its cost is far outweighed by its advantages. For school use, I think a tape- or wire-recorder is preferable to a disc-recorder on a number of counts.

It is portable; it can be used in any position and also in motion; it is smaller; it is easier to operate; and, last but not least, it is less expensive. The initial cost of a good disc-recording installation is from \$2,000 upward; whereas a good tape-recorder costs around \$700, and a wire recorder about \$150.

Further, the upkeep of the magnetic-recorder is less, since the magnetised tape or wire on which the recordings are made, can be wiped off and re-used many times.

In ever-increasing number, schools, colleges and conservatories are making use of magnetic-recorders to take down evening broadcasts of speeches, forums, public events, and then play them back during class sessions

for discussion; to take down eminent music performances; to check up in immediate use, on the speech, voice, and diction habits of the students; 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 professional 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 a "live" or a "recorded" show.

We frequently check this by means of what we call the "AB" test: We get a number of listeners into a room and ask them to listen simply for the liveliness and fidelity of the broadcast we are about to give them. Just outside that room, we station an engineer who switches several times from a "live" broadcast to a recorded version of the same show.

As the hearers concentrate on listening, they are switched back and forth from "live" to recorded transmission. And in only a few instances has any of the listeners been able to differentiate between the two. That is why radio can consciously make use of the recorded program.

The advantages of the recorded program are prodigious. First, it makes possible the correction of any slips that occur in the "live" performance of any air show. On New Year's Day, January 1, 1949, the regular Saturday broadcast of the Metropolitan Opera was omitted so that the Sugar Bowl football game could be aired. In order not to disappoint the millions of opera-lovers, the client and the network decided to tape-record the program and arranged for its broadcast to take place the following afternoon.

The opera was *Lucia* and it so happened that the title-role prima donna broke rather badly on a certain E-flat in the great mad scene. Naturally, there was consternation on all hands; the unmistakable break was bad enough in the opera house—but the prospect of sending it out over the airwaves was nearly too much to face.

Well, our engineers got busy. Playing back the recording, we were able not only to detect the bad spot, but to cut it out—literally cut it out, with a pair of scissors—and to replace it with another E-flat (Continued on page 52)



LAWRENCE A. RUDELL, Director of Recording for American Broadcasting Company. He was formerly with Western Union and later joined NBC, where he explored the then unfamiliar field of radio recording.

Questions and ANSWERS

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

Questions about the Pathétique Sonata

Q. Will you please answer the following questions about the first movement of Beethoven's "Sonata Pathétique?"

1. Is this one of the unusual sonatas where the first movement is fast instead of slow?
2. What is the tempo of the first page, which is marked *Grave*?
3. Except for the *Grave* parts, the tempo marks are mostly *Allegro*. Should they be played really *Allegro*?
4. How much pedal should be used?
5. Please state the time required to play this movement.

—M. H.

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 this *Grave* introduction to be an integral part of the movement, however, since he refers back to it twice in the course of the *Allegro* portion.

2. I would recommend $\text{♩} = 66$.

3. They should indeed be played *Allegro*. As a matter of fact, Beethoven marked these passages *Molto allegro e con brio*. A good tempo would be $\text{♩} = 152-160$.

4. The pedal must be used with great discrimination. In no case should it be allowed to blur the harmonies. In the *Grave* passages the pedal may be employed rather freely to obtain a depth of tone. But since the *Allegro* passages must be crisp and clear, it must be employed very sparingly except in such places as Measures 79-103 after the first *Allegro*, where the harmonies change more slowly and require feeling of breadth and expansiveness.

5. Since no two artists ever play any composition at the same rate of speed, I feel there is little value in trying to pin any such composition as this down to a certain number of minutes and seconds. If you will play it through at the metronome markings I have given, you will have a good idea of the approximate amount of time needed to play this movement.—R. M.

About a Latin Word in the Requiem Mass

Q. Please explain the musical term *Hostias* in a Mozart collection in my musical library is the *Hostias* from his "Requiem." I cannot find the definition in my musical dictionary nor in any musical works

which I have. Requiem is defined as the parts of the Requiem used in the Catholic Church, but no outline of the Requiem is given. I know, of course, the story of this Requiem by Mozart, but I would like to understand the title. Any information you can give will be sincerely appreciated.

—H. B. W.

A. The assistant editor of this department, Professor Robert Melcher, who is himself a choir director in a Catholic church, has given me the following information: The word *Hostias* 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 "offerings" or "sacrifices."

The Requiem Mass for the dead consists of the following musical parts, the Introit, Kyrie, Gradual, Tract, Sequence, Offertory, Sanctus, Benedictus, Agnus Dei, and Communion.

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 "Hostias et preces tibi Domine laudis offerimus; tu suscipe pro animabus illis, quarum bodie memoriam facimus: fac eas, Domine, de morte transire ad vitam: quam olim Abraham promissisti, et semini ejus." 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 them, O Lord, to pass from death to that life which You did once promise to Abraham and his descendants."

—K. G.

She Likes Only the Melody—What Shall I Do?

Q. I have a talented pupil six years old who reads the music of a piece until she has caught the melody, then leaves the notation, plays by ear, and gets everything all mixed up. I do not play for her, and I know that she actually reads the notes, but as soon as she knows the melody she wants to stop the lesson. She played tunes for a year before beginning lessons, and her mother tells me that even now she opens her music books and plays the tunes on different pages, but making them sound different each time. What shall I do?

—Mrs. J. A. A.

A. I have several ideas, none of which may be of any use to you, but all of which I ask you to consider. In the first place, it seems to me that your pupil ought to learn the fundamentals of harmony and come to the point



Karl W. Gehrkens

where she hears and feels the beauty of a chord just as she now hears and feels the beauty of a melody. There is no reason why even a small child should not be taught how to construct at least the common chords, and I suggest that you begin to show her at once how a chord is made out of the first, third, and fifth tones of the scale. Let her have the fun of figuring these out in all the keys she knows, first at the keyboard—listening to the effect as she plays the keys; then on paper—writing the chord, then playing what she has written and listening to its sound.

In the second place, you might get her a hymn book or some book of community songs that has in it a number of easy songs in hymn-tune style. Select one that she does not know and write a fermata over each chord, telling her that this sign means that the chord is to be held without regard to its rhythmic value. Now teach her to look and play, holding each chord for a long enough time so as to be able to listen to its sound. Have her strike the same chord several times if necessary, but insist that she actually hear the chord as a chord.

Finally, in the third place, I suggest that you confer with your pupil's parents about the possibility of starting her on some "melody instrument" very soon. Perhaps they might promise her an instrument of her own if she practices faithfully on the piano for another year. A child whose great ambition is to play a flute or a violin ought to be encouraged to do so—after getting a start on the piano.

—K. G.



Raising his umbrella, Brigham Young told the architect: "I want a building like this," Mormon Tabernacle was the result.

THE TABERNACLE ORGAN IN SALT LAKE CITY

By ALEXANDER MCCURDY

(Second of Two Articles)

The organ at the Mormon Tabernacle in Salt Lake City has been rebuilt and enlarged several times since the Tabernacle was first designed more than 80 years ago. Its most recent overhauling was a milestone in American organ building of our time.

The organ case was widened 15 feet on each side in 1916 when 10 additional sets of pipes were added. When the organ was renovated in 1926, 22 more sets were added. During the rebuilding in 1940, six additional sets were installed, which then gave the organ an even 100 sets of pipes with an actual count of 6,978 pipes. The organ has been rebuilt six times to meet the advancing conditions of organ playing. The recent rebuilding was due to a need for:

1. An increased color palette through the addition of many solo reed stops.
2. An increased quantity of tone both in flute work and reed work.
3. Improving the design of the organ according to a plan conceived by the builder, C. Donald Harrison.
4. An increased range of tonal power both as to the total organ and individual solo voices.

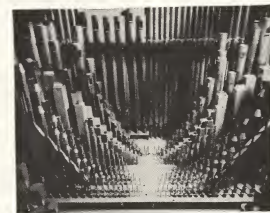
Mr. Harrison, the president of the Aeolian-Skinner Organ Company, in carrying out the ideas for which he is famous, has completed an instrument for which all organists who play the instrument and also the authorities of the Church of Jesus Christ of the Latter Day

Saints are most grateful, because they are adjusted to the sympathetic consideration of the artistic problems and values of the services of the church.

There is not a single stop that sticks out like a sore thumb as in so many organs, such as an immense *tuba mirabilis en chamade*. The ensemble is welded into a cohesive whole.

In addition we find, as we hear the instrument and study the specifications, that there is a complete ensemble on each manual or division.

There is an ensemble at 8', with all of the upper harmonics, 4', 2½', 2' and mixtures



A view of the solo portion of the Mormon Tabernacle organ, showing the number and variety of stops which are included in this part of the instrument.

on the positive, choir, swell, solo-bombarde and antiphonal. On the great it is interesting to note that in addition to the 8' series, there is another at 16' with all of the upper harmonics, 8', 5½', 4' and still another at 4' ending in a mixture which Mr. Harrison calls an ACUTA. There is no compromise. Each division is complete in itself and is an end in itself. Yet each one is a complement to the other.

The pedal organ is a delight, and the organists in Salt Lake City revel in it. There is a completely independent pedal, so much so that they even considered not having a great to pedal at all, but for reasons of balances in some combinations they did include it. There are five 32' stops of a five-rank mixture which gives the result of a 32' in combination. There is an array of 16s, 8s, 2s and mixtures in all four types of tone. One could certainly say that in addition to the complete ensembles in the other division, the pedal is just as complete.

The lovely solo stops are so numerous that one can find anything that he wants. Here again is another example of the perfectly placed instrument. Every note comes through on all of these solo stops. Some of the solo stops which are sublimely beautiful are the Cromorn, Trompette, Dulzian, Hautbois, English Horn, French Horn, Orchestral Oboe and Flauto Mirabilis. A transcription of some Wagner number can be more effective on this organ than one (Continued on page 56)

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 Vendôme, Paris. The previous night his faithful sister, Ludvika, and his close friends, Princess Marceline Czartoryska and Solange Clesinger, had kept tragic vigil at his bedside.

When he was no longer able to speak, he was filled with the not uncommon 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 to it that after his passing, 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 Wilhelmína Sterling, procured an urn of Polish soil from Warsaw, and this was poured upon the casket as it was lowered to its last resting place.

The house at Place Vendôme 12 remains very much as it was when Poland's greatest musician went on to a new life. The last time we visited the spot a typical gay Parisian throng passed through the busy plaza and around the column Vendôme. Opposite was the Ritz-Carlton Hotel garmented with bright summer awnings—the center of the sophisticated life of the City of Light. We whisked our Cine-Kodak around to catch the scene, and just at that moment a funeral cortege, halted by traffic, stopped in front of the Chopin house. The connotation 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

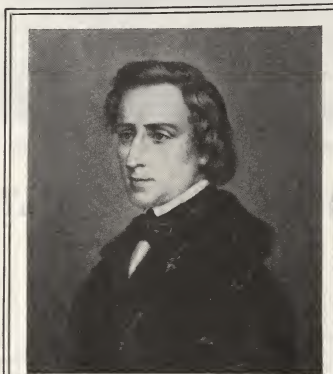
his 39 years were spent under a pathological shadow. He was frail in his boyhood, as are many overworked child prodigies. His parents were in very moderate circumstances, and life in the Chopin home was not one of extravagance. His precocity, while not that of a Mozart, was extraordinary. He was incessantly busy as a youth. Gifted with literary

talents, he at one time issued an adolescent hand-written journal named *Shafarnia 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 14 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. Isidor Philipp, pupil of Chopin's pupil, George Mathias, found among some old files in

the establishment of Pleyel 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. These included a nocturne, the *Barcarolle*, a scherzo, the *Adagio* from his 'Cello 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 Mandi and Gustave-Hippolyte Roger, and a performance of a Mozart Trio with Chopin at the piano, Jean-Delphin Alard at the violin, and Franck at the 'cello. The audience in the small hall was made up of keen 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)



Frederic Francois Chopin, 1810-1849

"... transcendent, brilliant, poetic, dreamy, romantic, aristocratic, mysterious, spontaneous, enigmatic, scintillating, majestic, iridescent."

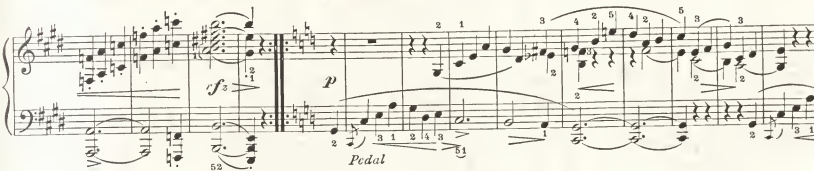
NOVELETTE

Schumann's eight distinctive *Noveletten* were written in 1839, probably one of the most romantic and troubled years of his life, for he was engaged to Clara Wieck in 1837 and married her despite parental opposition. The *Noveletten* are only part of a torrent of masterly compositions for piano, which marked those years. No. 7 in E Major is one of the most brilliant of the set. Properly played, it seems fairly to spring from the piano. The slower movement in A must be played in singing style. Grade 7.

R. SCHUMANN, Op. 21, No. 7

Anusserst rasch (♩=116)

Prestissimo



Etwas langsamer ($\text{♩} = 100$)
meno mosso

PRELUDE IN E MINOR*

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

JOHANN SEBASTIAN BACH
Concert version for piano by
Gilbert Beard

Sustained, and with organ-like sonority, about ♩=70
Quietly and expressively

*From EIGHT SHORT PRELUDES AND PUGES for Organ.

+It has been found effective to repeat the last eight bars. In the original, the Prelude concludes with the bar enclosed in brackets. G.B.

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PAGE D'ALBUM

ALBUM LEAF

CLAUDE DEBUSSY

Edited by Maurice Dumesnil

Debussy wrote this posthumous miniature classic and donated it to a charity where it was auctioned. The pencil copy was dedicated by the composer to his wife and secured from her by M. Maurice Dumesnil. Note these translations of the French terms of expression. *Modéré*, moderate; *cédez*, slight retard; *mouvt*, a tempo; *en serrant*, stringendo; *en retenant*, retard; *un peu animé*, slightly faster; *très retenu*, much retard. Grade 4.

Modéré

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31

HARLEQUIN REVELS

A merry 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 (♩ = 69)

From here go back to the sign S and play to *Fine*; then play *TRIO*.
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TRIO

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

Valze moderato (♩ = 50)

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This composition in waltz time should not be played like an ordinary waltz but rather like a reverie. The second movement is most effective if performed with subdued control. Grade 8½.

AMBER HALEY POWELL

This composition in waltz time should not be
if performed with subdued control. Grade 3½

AMBER HALEY POWELL

Allegro moderato (♩ = 56)

if performed with subdued control and grace.

Allegro moderato (♩ = 66)

mf *consentimento*

a tempo

1st time

Last time

p *Fine* *grazioso e stacc.* *pp*

mp *sempre stacc.* *pp* *mp* *cresc. poco a poco* *dim.*

mf *p* *mf*

dim. *poco rit.* *D. C.*

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 great precision and discretion. Grade 4.

Andante sostenuto (♩ = 98)

OLIVE DUNGAN

p dreamily
pp and una corda 2nd time
ppp

8. Last time to Coda

Poco più mosso

mf *cheerfully and freely*
tre corde

a tempo *p*
The melody to be brought out
poco rit.

mf *accel. e cresc. poco a poco*
f
mf *a tempo*

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bell-like tone
mp
ppp

CODA

bell-like tone
p
ppp

ON A STARLIT LAKE

A placid barcarolle that sings under the fingers of a well-trained student. Phrasing makes all the difference in the world in the interpretation of this piece.
Grade 3

STANFORD KING

Andante tranquillo (♩ = 50)

mp
palla barcarola
Ped. simile

mf

f *dim.* *mp* *mf cantando sopra* *p fine*

poco rit.
D.C. al Fine

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Fred Jay and
Irving Reid

BELIEVING

DENES AGAY

Andante con moto

a tempo

poco rit.

a tempo

poco rit.

a tempo

poco rit.

a tempo

cresc.

p sub.

rit.

cresc. rit.

Be - liev - ing, — No mat-ter what be-falls, go on be- liev - ing; — Your world may
stray and turn a-way from you; — If you be-lieve, Your faith will see you through. Through
dark - ness — When there is no one by your side To tell you — just where you are; At
cross - roads — with just your lonely heart to guide, A pray'r — can take you far. Be -

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a tempo

rit.

mf a tempo

a tempo

a tempo

rit.

p

liev - ing, — It's your be- liev - ing — That lights the way for you When hope is all but gone; So with-out
fear go on and on be - liev - ing.

Prepare:
Sw. Stopped Diap. Salicional
Ch. Dolce, Melodia, Violin Diap.
Gt. Flute S; Ch. to Gt.
Ped. Soft 15

ARIOSO

LÉO DELIBES

Transcribed by Herve D. Wilkins

Andante moderato

Lento

MANUALS

PEDAL

Sw.

Ch.

Sw. S and
Obce (closed)

Ch.

add Sw.
S & Obce

Gt. or Ch.

Sw.

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40

40

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PRELUDE, in E minor

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

Andante espressivo (♩=70-84)

VIOLIN

PIANO

41

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a) The top note of all tenths may be taken by the right hand.

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Edited by Rob Ray Peery

MENUETTO

From Quartet No. 52

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

1st Violin

2nd Violin

Viola

Cello

MY TING-A-LING

Henrietta Stander

Grade 2. Allegro (♩=120)

MYRA ADLER

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DRUM

Grade 14. Moderato (♩=72)

ADA RICHTER

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Grade 2.

Allegretto moderato (♩ = 132)

A JAUNTY RIDE

N. LOUISE WRIGHT

Musical score for 'A Jaunty Ride' by N. Louise Wright. The score is in 4/4 time, marked 'Allegretto moderato' with a tempo of 132 beats per minute. It features a piano introduction with a left-hand (L.H.) melody and a right-hand (R.H.) accompaniment. The piece includes various dynamics such as *mf*, *mp*, *p*, and *ff*, and concludes with a 'Fine' marking.

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Grade 1.

Waltz tempo (♩ = 60)

DUCKS ON THE POND

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BURTON ARANT

Musical score for 'Ducks on the Pond' by Burton Arant. The score is in 3/4 time, marked 'Waltz tempo' with a tempo of 60 beats per minute. It features a piano introduction with a left-hand (L.H.) melody and a right-hand (R.H.) accompaniment. The piece includes various dynamics such as *mp*, *p*, *mf*, and *dim.*, and concludes with a 'Fine' marking.

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LIMPID WATERS

THUSNELDA BIRCSAK

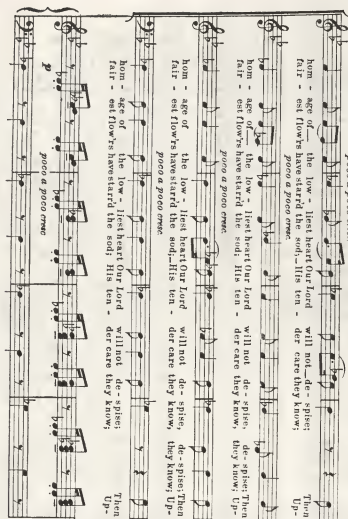
Grade 3.

Andantino (♩ = 72)

Musical score for 'Limpid Waters' by Thusnelda Bircsak. The score is in 3/4 time, marked 'Andantino' with a tempo of 72 beats per minute. It features a piano introduction with a left-hand (L.H.) melody and a right-hand (R.H.) accompaniment. The piece includes various dynamics such as *pp*, *p*, *mf*, and *ppp*, and concludes with a 'Fine' marking.

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(Continued from page 18)
telling the artist, "No." If there is a question of speculation, I can afford to promote an artist at my own expense.

I tell my artists, "I can sell you once to a town or a series of towns, but you must earn your return engagements through your own ability." That is, if an artist is not worthwhile, the public soon lets the manager know and all the money invested in the artist may be wasted.

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 \$1500 at Carnegie Hall when fully nine-tenths 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 good 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 Friedman and Arthur Schnabel. He then graduated as an M.D. from the University of Copenhagen. He escaped from Copenhagen to Stockholm during the war and became affiliated with 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 his case merely because he represents a splendidly-moulded career earned by hard, long, close application, intense study, and mature development. He will endure beyond a hundred fly-by-night juvenile sensations.

To me, Mary Garden was the greatest singing artist of all time. Her voice was sometimes considered 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 contract.

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. "I don't care," she said, "I will sing 'em' all right and let 'em go with the great mass of people who are animals and all sorts of things which were supposed to give much color to the performance. As she was singing the Habaibia, and doing it magnificently, a donkey started to bray, and when a male donkey answered the love call of its mate, the Habaibia became a scream. A newspaper reporter said, 'I have never heard anything like that 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. She, the highly intelligent lady could never have been regarded as a top-flight singer, and the experience was not inspiring.

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

Composers' Comments

"Maestro," a bore asked Rossini, "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 recall the 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!"

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Miracles of Recording

(Continued from Page 23)
from an entirely different aria which the singer had managed beautifully. The "good" E-flat was spliced into the tape in place of the "bad" one—and the Sunday broadcast of Lucia was sent out quite free from blemish.

The story has an amusing aftermath! A gentleman who was present in the opera house and heard the break, thought it would be funny to invite some friends to his home the following afternoon and laugh at the cracked E-flat. The friends came, the broadcast began, the time came for the Mad Scene—and the host sat forward in his chair, waiting for the fun to start. What he heard was a perfect and notable rendition! The fun started, sure enough, but it boomeranged against him.

A somewhat similar thing happened when the veteran announcer, Ken Carpenter, in doing a program for the Philco Company, inadvertently said *Philcos* instead of *Philco*. Carpenter realized his mistake as soon as he had made it and said he would come back and correct it as soon as he had finished another assignment (it was a recorded broadcast to start with). By the time he returned, our engineers had deleted the erroneous *Si*.

Other advantages of recording air shows are that all programs can be sent out on clocktime (regardless of regional time), that they can be edited, and that on-the-spot broadcasts of public events can be made without transporting heavy equipment.

Let us look at these singly. Only a short time ago, many coast-to-coast programs had to be broadcast at least twice—once at their regular time at the point of origin, and later, for the West (or East) Coast, at a time when they would reach the listeners there at a comparable hour. Artists would have to perform at 8:30 and again at 11:30. By recording such shows, only one performance is required, and that performance can be broadcast to all listeners at the (for them) same time.

In this way, recordings of Metropolitan Opera are now sent out to our western areas on Sunday afternoons, and listeners write in to tell us how much better they like getting the performance at a normal opera time than having to listen to the broadcast at an early hour of Saturday morning!

Again, only a short time ago,

radio was about the only medium of popular entertainment that admitted of no editing or cutting. As the show went out, so it came over the air, for better or worse! Now, in preparing a program like the Bing Crosby show, for example, we record forty minutes worth. Then we play back, editing any chance mistakes, any soft spots, any bits of routine that fail to come over as well as anticipated. We edit the forty minutes down to about 29 minutes—and the audience gets tested, perfected entertainment. (And after the whole job is over, we wipe the tape and use it for another show.)

The advantages of clock-time and edited broadcasting are bringing about a trend toward all recorded programs. The Milton Berle show, the Kay Kyser, the Groucho Marx, and the Merle Wilson shows either are recorded or are soon to be. It is anticipated that within the next year 50 per cent of all big-time network variety and dramatic shows will be recorded—in two years, the consensus of trade opinion is that an even higher percentage will prevail.

As for on-the-spot coverage, I remember the turmoil we went through transporting trucks of equipment to the scene of the S.S. *Normandie* fire, some years ago. For such work today (not necessarily a disaster!), all we should need would be an electrical outlet into which to plug our tape-recorder, and we would be ready to transport business!

Since the FCC requires radio stations to keep a record of every show, whether or not it plays from script, recordings are made—and an excellent record they are, since the spoken word carries inflectional meanings not evident in any script!

Even for sheer entertainment, these little tape-recorders make for good fun. Some waggish hosts hide the mechanism under a sofa pillow at parties—later, then, when the gaiety begins to wear thin, they disclose the recorder and wake the party up by playing back the random conversations of earlier in the evening!

But the earnest use of the recorder is by far the best. That is why I think it is a good thing for teachers and students to know what is going on in the recording field. The faithful mirror of a sound-recorder can save years of insecure groping.

ORGAN QUESTIONS

Answered by FREDERICK PHILLIPS

Q. We have a church sixty feet long, thirty-four feet wide, eighteen feet high, which seats about 250. We are planning to install a pipe organ, and would like some advice. What stops should we have? Would a three manual organ be too large? Could chiming be installed? Will appreciate the names of leading organ builders. Is there a book suggesting ways and methods of installing an organ?

—H. M. A.

A. We are sending you the names of some of the leading organ manufacturers, any of whom will be glad to have their representative confer with you, and suggest suitable specifications for your particular needs. Personally, we should feel that a two manual instrument would be ample for a church of your size. Without knowing just about what you would expect to spend, and without some knowledge of the acoustics of the building, and the location of the organ, it would be rather difficult to suggest definite stops, but the following is offered as a suggestion:

GREAT—Diapason 8', flute Harmonique (or Melodia) 8', Gemshorn 8', Octave 4', Flute 4', Dulciana 8'.

SWELL—Rohr Bourdon 16', Diapason 8', Rohr Gedect 8', Salicional 8', Rohr Flute 4', Flauto 2', Oboe 8'.

PEDAL—Diapason 16', Bourdon 16', Gedect 16' (or 8'), Flute 8'.

For a book containing much information of value, partly technical and much of it understandable to the layman we suggest "Contemporary American Organ" by Barnes. This may be had from the publishers of this magazine.

Q. Can you give me any information on playing tunes on tumblers? What type is used, thin or thick; filled or empty? Could milk bottles be used or would tumblers be better?

—M. E. P.

A. Thin glass tumblers are best for this purpose. They must be tuned to the scale, by adding water to lower the pitch and letting water out to raise the pitch. They may be played by tapping lightly with a pencil or similar piece of wood, by rubbing the fingers (moistened) lightly over the edge of the glass, or by using rosin on the fingers and rubbing the edges of the glasses lightly.

Q. Please suggest program for dedication of church organ. We have a choir of 27 voices. How should such a service be conducted?

—M. E. P.

A. A service dedicating an organ should to a large extent follow the pattern of the ordinary worship service, whether liturgical or informal. An organ recital of from 15 to 30 minutes should be included in order to bring out the effects of the instrument, and the numbers should be selected with this in mind, but churchly rather than concert type.

The choir should sing any festive anthems, a specifically suitable number being one of the several settings of the 150th Psalm. The sermon or talk is usually on the subject of the place of music in worship, and there should be a prayer of dedication, consecrating the organ to purposes of worship.

Q. I am enclosing the specifications of a pipe organ soon to be installed in our church, with chiming to be added at the time of installation. I would appreciate your looking over this and advising me of some book suitable for use in church for any and all occasions, that would be suitable for this size and type of organ—preludes, postludes, offertories, weddings, funerals, and so on. Also music that would include the chiming. We have no proficient organist at this time, and shall have to depend on pianists of ordinary musical ability. I see you recommend "The Organ." Steiner-Kraft for beginners in the organ.

—N. D. M.

A. With an organ of these specifications you should be able to attain good tonal results and effective combinations. By all means use the Steiner Organ Method for the basis of organ studies. The Kraft edition is for the moment out of print, but the Rogers edition is equally good, and may be had from the publishers of this magazine. For church use we suggest the following books: Presser "Two Staff Organ Book," "Chapel Organist," "Organ Vistas," "Chancel Echoes," "Organ Repertoire," "13 Organ Compositions," Elmore, and "Popular Church Organ Pieces." In these books you will find music for all purposes. The publishers of ETUDE will gladly send most of them for examination. For chime numbers, the same publishers will be glad to select individual organ compositions with chime effects and send them on approval.



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The Violinist's Forum

(Continued from Page 22)

fours. If one is not in the habit of doing this, a required change of rhythm in a scale passage can often adversely affect the fluency of the fingering. But when you are playing a scale really fast you should conceive it as being in one group without rhythmic pulsation. This promotes both evenness and fluency. Of course, if such a scale occurs in a solo it must be played in time, even though you may not be conscious of the individual pulsations.

"... Do you believe there is any value in practicing scales in different rhythms? A friend of mine who studied in New York told me that his teacher made him do this, but he could not explain to me why he had to do it. I should like to know what you think about it."

J. R. O. Gregon.

I certainly do believe in the value of using varied rhythms in the practice of scales. This sort of practice can benefit the player in many ways; among others, it develops evenness of fingering and evenness of bowing. It cements in the player's automatic technique the fingering he is using, and it helps to develop a rapid vibrato. Take the following three rhythms as examples:

Ex. 4

If Ex. A is played through three octaves, ascending and descending, each finger falls at least twice on an eighth note, promoting equality of finger grip. When playing this rhythm, most players, if they are conscientious, will discover a tendency to slight the sixteenth, to play them rather too fast and with not enough finger grip. There cannot be too much care taken to get rid of this tendency, for the dactylic rhythm is one of the basic rhythms of music, particularly in the works of the classic composers, and it must be played with absolute exactness.

The most obvious difficulty in Ex. B is again rhythmic. It is all

too easy to play this rhythm as though it were based on a triplet (Ex. 5) instead of on a quadruplet.

Ex. 5

As the tempo is increased it becomes more and more difficult to maintain the exact rhythm. Anyone who has played the Finale of Faure's Piano Quartet in C minor knows how hard it is to play this rhythm accurately at a rapid tempo. However, in his efforts to keep a strict rhythm the player must not neglect the sixteenth notes; he must give them the same volume of tone and the same finger grip that he gives to the dotted eighth. This makes for that smoothness of technique which should be the first goal of all violinists.

The rhythm in Ex. C is one of the trickiest in music. Many players find extreme difficulty in maintaining an exact proportion between the dotted eighth, the sixteenth, and the eighth. It needs careful study, and the scale is probably the best material to use. Here again is a tendency to neglect the finger grip and tonal equality on the sixteenth notes. At a rapid tempo these little notes are likely to fall out of sight. Another tendency is to make the sixteenth and the eighth almost equal in length. Careful attention, however, will enable the player to avoid these pitfalls.

Many a violinist who can play scales fluently and well when the notes are of even length finds that his cherished fingering pattern deserts him when he plays in varied rhythms. This is a sure sign that the fingering is not as solidly acquired as he had imagined, and that some intensive practice on rhythmic scales is indicated.

Three- octave arpeggios being just as fundamental as scales in the building of a fluent technique, they too should be practiced with varied rhythms. The shifts are wider in arpeggios and often have to be made from a short note. It is important that this note be well sounded before the shift is made; without, however, distorting the rhythm. Both scale and arpeggios should be practiced with detached bowing, as well as with the legato bowing indicated in the examples. Combinations of slurred and detached bowings can easily be invented to suit the various rhythms that are available to the ambitious student for purposes of study.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Concerning Sightreading

G. G., Louisiana. Your card was written some time before the August issue of ETUDE appeared. On the Violinist's Forum page of that issue you will find a complete answer to your question about sight-reading. I hope it will help you. There is no doubt about it, no one can be considered a good musician who cannot sightread well.

A Cheaply Made Instrument

Mrs. E. S. G., California. Friedrich August Glass was a member of a family of violin makers working in Klingenthal, Germany, during the nineteenth century. Most of his instruments were made between 1840 and 1855. The violins produced by this family are not well liked nowadays as they are cheaply made and generally covered with an inferior resin varnish. Prices run from about fifty dollars to, at most, one hundred and fifty dollars.

Advice on a Career

Mrs. F. M., Iowa. The records you sent to me of your son's playing show that he is well-schooled and accurate, and that he has a nice musical sense. But they do not offer enough evidence of technical

mastery to enable me to form an opinion on his possible future as a professional violinist. To make a success in professional life, he must be able to play much more difficult solos with equal accuracy and finish. If he is determined to be a violinist, he should study with a really fine teacher for a couple of years, and at the end of that time let himself be guided into the field best suited to his talents. But he should not prepare for a professional career unless he is absolutely certain that it is the one thing in life he wants to do. If he does not feel this certainty, he should take up some other life work and be content with being a good amateur violinist. If one is fond of the violin, there is no better hobby.

What's In a Label?

Miss H. B., New York. There is little I can tell you about your violin. The printed label is that of Joseph Guarnerius del Gesù, but copies of this label often appear in quite inferior violins. However, the fact that a repairer thought enough of the instrument to insert his own label when he repaired it in 1833 might indicate the violin is of value. I suggest that you take or send it to Rembert Wurliizer, 120 West 42nd Street, New York City, for expert appraisal.

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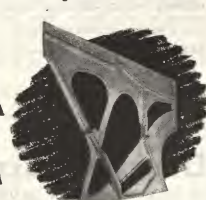
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Completing the Tabernacle Organ

(Continued from page 25)
would ever believe. The delicious soft stops such as the orchestral strings are as warm as one would ever want, the flute celestes, erzähler celestes and Vox Humana leave nothing to be desired.

I find that the real "wallop" to the organ comes from the unclosed section of the solo which they have named the bombarde, a tremendous ensemble in the 8' series with several fiery reeds.

There are 18 mixtures on the organ. There are an unusual number of piquant stops and small mixtures such as the Tierce on the positive which is particularly useful, and the little Larigot, 1 1/4'. There is a little mixture which Mr. Harrison says is the invention of Mr. Schreiner. Called a Septerz, it is made up of a flat 21st and a 24th. It is used, of course, in single notes only, not in an ensemble.

There is a proper use of dia-

pason pipes for harmonics. The small mixture and many of the "off pitch" stops are flutes. There isn't a "squel" anywhere. I have a friend who says about mixtures, "I love 'em to squeal." I must say that I cannot see it! The breaks in the mixtures are carefully done. One could use the mixtures with super couplers if he wished to, but it is not necessary and should not be done. The secret seems to be that in the classic tradition of organ building the compass is 54 notes. Then there is a final break back to actual 8' pitch for the last

seven notes.

An interesting thing about couplers appears in this organ. The instrument is so complete in the full organ that super couplers are not needed. Also it has been prearranged in the building of the organ that certain stops won't even work on the sub and super couplers. For instance, swell to swell super, swell to great super will only work on strings, certain flutes and certain reeds.

The console, although of five manuals is as comfortable as any console I have ever played. Instead

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of having the couplers located above the top manual, they are located on the stop jams in the form of stop knobs. It is surprising how simple they are to find and use. After all, practically every organ in England is arranged this way. They just don't use tilting tablets and "dominos" as couplers.

The organ in the Tabernacle is used constantly and has been used for many, many years. Prior to 1900 recitals were given occasionally. From 1900 to 1904 they were given semi-weekly. From 1904 to 1916 there were recitals given daily except Sundays during the summer months. Since 1916 the recitals have been given six days a week, throughout the year and since 1947 seven days a week, with additional late afternoon recitals to take care of the large numbers of tourists during the summer. It should be made clear here that the Tabernacle has no congregation as such. It is much like a cathedral which takes care of the whole edifice. The Mormon world is divided into wards. In these wards are chapels and at certain times all get together in the Tabernacle. The radio programs which we hear on the Columbia Broadcasting System network have been given constantly for 20 years. The organ is used with great effect for church conferences when more than 10,000 people sing hymns. When the Philadelphia Orchestra played in the Tabernacle, Stokowski used it.

The sort of program that is played today is as follows:
Prelude or Fugue in D Major J. S. Bach
Clair de lune Louis Vierne
Scherzo C. M. Vidon
Mormon Hymn (Familiar Melody)
Chorale in A minor César Franck

The organists tell me that the most popular works they play are the classics both on the daily programs and on the broadcasts. The better the music, the more response. I always enjoy the way the organists play the Mormon Hymn and the Familiar Melody. Each one arranges them himself. The Familiar Melody might be Annie Laurie or Old Black Joe.

Both organists have been play-

ing at the Tabernacle for 25 years. They are Alexander Schreiner and Frank Asper. They have a very fine young assistant, who plays at least once a week, in Roy M. Darley. The organ playing is always on an extremely high plane.

The organ is maintained better than most instruments. Van Wagner, the custodian, is on duty at all times. Nothing is allowed to go, nothing is just "fixed," it is renewed, tuned good on constantly.

The famous choir of the Tabernacle is a wonderful organization. There are 375 enrolled with a ninety-five per cent attendance. They have three rehearsals each week. The conductor of the choir is J. Spencer Cornwall.

It seems amazing to me how proud everyone in Salt Lake City seems to be of the choir and of the organ. I made a point of asking people such as taxi drivers and hotel maids about the organ. They knew all about the recent rebuilding. They are extremely proud of the instrument and of their organists. It is something quite out of the ordinary that during the winter there are at least 500 people each day at the recitals and during the summer there are more than 3,000 at every recital.

John J. McClellan was the first well known organist of the Mormon Tabernacle. He played guest recitals all over our continent. These days, Alexander Schreiner and Frank Asper do much the same thing; they are in constant demand as recitalists.

There are many guest organists who play recitals in the Tabernacle. They have included in former years such men as the late Clarence Eddy, Joseph Bonnet, Lynnwood Farnan and recently E. Power Biggs, Marcel Dupré, Virgil Fox, David Craighead and Carl Weinrich.

Perhaps the most encouraging thing for organists about the people in Salt Lake City is their genuine cordial hospitality. They love to show you their city. The organists at the Tabernacle love to show you their great organ. Any organist who is going west should be sure that he has Salt Lake City on his itinerary.

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THE WORLD OF MUSIC

The Chicago-based Music Festival
held at Soldiers' Field on
August 20 attracted nearly 100,000
people, who enjoyed a program
comprising 30 musical events and
spectacles. Included in the pro-
gram were numbers by competi-
tion winners in various classifica-
tions. Another highlight of the
evening was the singing of Lauritz
Melchior, Wagnerian tenor. The
Festival Director was Philip Max-
well.

★
Rose Bampton, Metropolitan
soprano, made her debut in the
role of Tosca at the Montreal Festi-
val in Molson Stadium, Montreal,
on August 4.

★
Tadeusz Kasner, Polish com-
poser, who has been in this coun-
try since the end of the war, has
been granted a \$1,000 commission
from the Koussevitzky Music
Foundation to write an opera.
During the past summer he was
working on the project at the
Berkshire Music Center. Mr. Kas-
ner, who was born in Lwow, was
a pupil of Karol Szymanowski.

★
The Covent Garden opera
season opened in London on Sep-
tember 29 with the first perform-
ance of "The Olympians," by Ar-
thur Bliss, with a libretto by J. B.
Priestley. The event had the dis-
tinction of being the first opera to
have a Covent Garden premiere
since the war, and the first new
English opera to be presented by
the Covent Garden Opera Trust.
Karl Rankl was the conductor.

★
The events in the year-long
commemoration of the centen-
nial of Chopin's death sched-
uled for October 11, Warsaw,
revival of Chopin's farewell
concert in that city, October
11, 1830; October 15, Warsaw,
finals of Chopin International
Competition; October 17, Warsaw,
centennial of Chopin's death; Oc-
tober 17, London, recital by Ro-
bert Casadesu; October 17, New
York, Memorial concert in Car-
negie Hall; October 30, Warsaw,
centennial of Chopin's funeral,
with performances of Mozart's
"Requiem" and Chopin's *Funeral
March*.

★
Charles Muench, eminent
French conductor, who will take
over the post of conductor of the
Boston Symphony Orchestra this

fall, will also assume some of the
conducting duties at the Berkshire
Music Center in the summer of
1950. Dr. Koussevitzky will retain
his position as director of the
Berkshire Music Center and will
conduct the first and third weeks
of the Festival, with Mr. Muench
on the podium for the second
week.

★
Three distinguished artists, Ar-
thur Rubinstein, Jascha Heifetz
and Gregor Piatigorsky, have
received honorary Doctor of
Music degrees. Northwestern Uni-
versity conferred the degrees at a
special convocation in August.

★
Top honors in the Jacques
Thibaud violin contest held re-
cently in Paris were shared by
three young American artists. Ken-
neth Gordon of Brooklyn and Al-
bert Brunsell of Philadelphia each
receiving 30,000 francs, and Stan-
ley Weiner, of Washington, D.C.,
was given a lesser amount. All
three violinists have given New
York recitals and have won
awards in this country.

★
Claudio Arrau, noted pianist,
set something of a record when,
on August 25, he played his first
recital in South Africa, the fifth
continent to hear him. Other con-
tinents on which Arrau has toured
are Europe, North and South
America, and Australia.

★
Moussorgsky's "Khovant-
china" will be one of the high-
lights of Edward Johnson's final
season as general manager of the
Metropolitan Opera. This work,
never before given at the Metro-
politan, was one of Moussorgsky's
creations remaining unfinished at
his death. It was completed by
Rimsky-Korsakoff. Another fea-
ture of the coming Met season will
be a revival of Puccini's "Manon
Lescaut," last seen in 1930.

★
The Community Arts Coun-
cil of Vancouver, B. C., will sponsor
the first Symposium of Con-
temporary Canadian Music, to be
held at Vancouver on February
12, 13 and 14, 1950. The Van-
couver Symphony Society will be
joint sponsors of the event. Cana-
dian composers are invited to sub-
mit works for performances and
to participate in the discussion to
follow each concert session.

Pianist's Page

(Continued from Page 18)

Now, stop all keyboard "find-
ing" and devote yourself to an
examination of the metric and
rhythmic content of the score.
Conduct or tap portions of it as
you count aloud; recognize similar
rhythmic patterns and melodic
shapes; study the accompaniment
pattern; discover various intervals
and skips; feel the hand and finger
spans silently on the keyboard.
To increase the child's confidence,
play the piece in tempo while he
stands and conducts; or have him
point out the notes as you play.
Make a game of it by playing so
fast he must race to catch you.
Then play the piece by these steps:
(1) Teacher or metronome sets
slow tempo; both teacher and pu-
pil count aloud. Pupil reads piece
by playing only the first note or
chord (first count) of each
measure. Teacher points ahead to
next measure as soon as first count
is played. Counting goes on inexor-
ably; it must never falter.
(2) Add piece again as before,
but add the right hand to the left
on that first count. Give the stu-
dent time to spot the notes to be
read, then cover them up and point
ahead to the next measure. (With

a little practice you can very ex-
peditiously develop this technique of
covering and pointing.)

(3) Play again, this time reading
all the right hand but still contin-
uing to play only the first count
of the left. This is not hard to do
in two-four or three-four meter,
but if the piece is written in four-
four, I suggest that only first and
third counts be played in the right
hand; if six-eight, play only first
and fourth counts. Then repeat
piece once again, playing entire
right hand with first count of left.
(4) Now after resting briefly,
have student stand up, breathe
deeply, turn head several times
slowly from side to side . . . sit
down again. Then you suddenly
point out some short, isolated
tricky spot in the piece. As the stu-
dent reads it (hands together) blot
it out with your hand.
(5) Now read the entire piece "as
is," slowly. Never insist on the
student's counting aloud after he
feels the rhythmic swing. And
don't count aloud yourself!
(6) Read piece once more, slight-
ly faster . . . and call it a day!

Never permit a single glance at
the keyboard. You will have no
difficulty enforcing this if you
have been teaching "blind flying."



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Junior Etude

Edited by ELIZABETH A. GEST

Sharp Ears, (Game)

by Margaret Thorne

How sharp are your ears? Have you ever played the listening game? The leader remains behind a screen or in an adjacent room and taps on various objects (with a small drum stick or pencil without an eraser), such as a vase, a window pane, a bell, a glass of water, a table, a newspaper, a

china plate—in fact anything that makes a sound when tapped. The players (who can not see the object tapped) write the name of the object as the leader calls its number. The winner is the player with the longest list of correct objects. The more objects tapped, the more fun it is to guess them.

October Birthdays and Anniversaries

It seems no well-known composers were born the first week in October.

October 9 is the birthday of Saint-Saëns, the French composer (1835).

October 10 is the birthday of Verdi (1813), the Italian composer of the opera *Aida* and many other operas. Verdi also died on October 10, his own 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 Columbus 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 centenary is being celebrated in many places this year.

October 22 is the birthday of Liszt (1811).

October 22 is the birthday of Bizet (1838), French composer of the opera *Carmen*.

October 25 is the birthday of Johann Strauss (1825), composer of the *Blue Danube Waltz*.

October 27 is the birthday of Paganini (1782), one of the world's greatest violinists of former times.

A Busy Year for Schubert

Schubert lived only thirty-one years, but oh, how he worked!

In the year 1815 alone, when he was only in his nineteenth year, he wrote nearly two hundred compositions.

Among these were two symphonies, a string quartet, three piano sonatas, two Masses, a Sabbath Water for chorals and solos, several small operas, one three act opera, five large dramatic pieces, and one hundred forty-six songs, and, believe it or not, he was at the same time teaching in his father's school! It seems almost impossible.

These songs included the very famous *Erlkönig*. Thirty songs were composed in August of that year, and twenty in the month of October. (Altogether he composed about six hundred fifty songs.)

During that same year, 1815, he wrote another three-act opera which, when finished, came to a tragic end. His servant used the paper, on which the last two acts were written, to light the fire!

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Great Composers and the Harmonica

by Elsie Duncan Yale

"WHILE I was practicing this Mozart Sonata," complained Betty to her teacher, "the boy next door was sitting on his porch playing his harmonica. It certainly did bother me!"

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

"Who, for instance, Miss Brown?"

"Mozart, for one."

"For the harmonica? Now, really, Miss Brown!" exclaimed Betty.

"I'll tell you about it, but you must realize that what we call a harmonica today is not the same instrument that was called a harmonium in Mozart's time."

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

"Imagine Beethoven writing for the harmonica, Miss Brown!"

"Yes, And perhaps if he were living now he would write something for the radio."

"Perhaps," chuckled Betty, "or maybe for television. I wonder why harmonicas are not used now."

"Well, times change you know," replied Miss Brown. "Some things go out of fashion and other things, sometimes better things, come to take their places. But they were quite popular in the eighteenth century. For instance, in 1761 the ladies in Goldsmith's *The Vicar of Wakefield* 'would talk of nothing but pictures, Shakespeare and the musical glasses.' Gluck is said to have performed upon them at a

ten heard about his lightning kite but I never heard of this before."

"I do not believe this invention is very well known, Betty, because glass harmonicas are no longer in use. One of the early performers on this instrument was a Marianne Davies; another was a blind young woman named Marianna Kirch-gessner, who was born the same year as Beethoven, 1770. She toured as a concert performer and Mozart heard her. He was very much intrigued and wrote a piece, *Adagio and Rondo*, for her in 1791."

"Wouldn't you like to hear it?"

"I would, indeed, Betty. But Mozart was not the only great composer who wrote for the harmonica. 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 harmonica, Miss Brown!"

"Yes, And perhaps if he were living now he would write something for the radio."

"Perhaps," chuckled Betty, "or maybe for television. I wonder why harmonicas are not used now."

"Well, times change you know," replied Miss Brown. "Some things go out of fashion and other things, sometimes better things, come to take their places. But they were quite popular in the eighteenth century. For instance, in 1761 the ladies in Goldsmith's *The Vicar of Wakefield* 'would talk of nothing but pictures, Shakespeare and the musical glasses.' Gluck is said to have performed upon them at a



XVIII Century Glass Harmonica

Music vs. Baseball

by Dorothy Winch

Ping, ping, pow!
It's time to practice now!
But listen, Mother, can't you hear
The bat and ball, so loud and clear?

Ping, ping, POW!
Ping, ping, pow!
It's time to practice now!

But listen, Mother, can't you see
That Johnny's hit got bases three?
Ping, ping, POW!

Ping, ping, pow!
It's time to practice now!
But listen, Mother, don't you know
That little pitchers have to grow?
Ping, ping, POW!

"Trust Franklin to invent something!" remarked Betty. "I've of-

Junior Etude Contest

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

Class A, fifteen to eighteen years; Class B, twelve to fifteen; Class C, under twelve years.

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

Put your name, age and class in concert in England, and in Darmstadt, Germany, a harmonica was included in the court orchestra and the Princess, Louise, learned to play it."

"Miss Brown, if that neighbor of ours had not been playing his modern harmonica this morning I never would have heard all those interesting things about the harmonica. Thank you for telling me."

Instrument Puzzle



Sort out the scrambled cards and find six instruments. Do not use any card twice.

Sort out the scrambled cards and find six instruments. Do not use any card twice.

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Sort out the scrambled cards and find six instruments. Do not use any card twice.

which you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, Bryn Mawr, Pennsylvania, on or before the first of November. Results in March. No essay this month. Puzzle appears below.

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The Chopin Centennial

(Continued from Page 26)

Chopin was brought back to the stage over and over again. His playing, however fervent, was constrained by his lowered vitality. George Mathias, who was present, reported that after the concert Chopin fainted in the artist's room. His days were obviously numbered.

In April Chopin left for a tour of England and Scotland arranged by his pupil Jane Sterling. While the warmth of his reception was great, the financial return was disappointing. Moreover, the less salubrious climate made him eager to return to Paris, which he did the last week in November. Miss Sterling relieved his last days by a secret gift of 25,000 francs. The composer saw a hidden "loving kindness" in this munificent gift, but according to Mr. Herbert Weinstock (whose "Chopin: the Man and His Music" is the best life of Chopin to date), he accepted but 15,000 francs.

It must be the conviction of all that although the year 1949 gives the world the chronological occasion 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 musicians and music lovers had heard the Chopin works.

Now in 1949 untold millions throughout the world have been inspired by the music of Chopin. The head of the Music Department in a western college once made a list of the adjectives assigned to Chopin by well-known writers and critics with a view to revealing the many-sided nature of Chopin's genius. It ran something like this: The transcendent Chopin, the brilliant Chopin, the poetic Chopin, the dreamy Chopin, the romantic Chopin, the aristocratic Chopin, the mysterious Chopin, the spontaneous Chopin, the enigmatic Chopin, the scintillating Chopin, the majestic Chopin, the iridescent Chopin, the emotional Chopin, the delicate Chopin, and so on. Few of all the great masters represent so many kaleidoscopic attributes.

Chopin 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

Saxony. 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 and never returned to France.

Chopin's mother, Justine Krzyzanowski, born of an old Polish family, survived her son by 12 years.

Chopin had only one piano teacher, Wojciech Zywny, who was a Bohemian Bach enthusiast.

Chopin could play the "Forty-eight Preludes and Fugues" from memory.

Chopin made his debut at a charity concert in Warsaw in 1818, at the age of eight, playing the Gyrowetz Concerto.

Chopin studied composition in Warsaw for three years with Joseph Elsner at the High School for Music.

Chopin in 1830 bade farewell to Poland and spent the rest of his life (19 years) 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 1845 was also given for Polish charities.

Vladimir de Pachmann devoted most of his life interest to Chopin. He pressed many articles which he claimed were those of Chopin. One was a somewhat bedraggled dressing gown, which he occasionally wore with proud authority. Once at a protracted party in the New York home of Arnold Somlyo, then manager of the Baldwin Piano Company, he said to your Editor, "Playing Chopin is unlike performing any other composer. Once the compositions are mastered technically, a strange thing occurs. You do not control them, they control you. The spirit of Chopin seems hypnotic and you no longer direct the performance—you are directed. To me the works of Chopin are great, great phenomena, like the ocean, the mountains, the seasons, the sun, 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."



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