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### Volume 67, Number 08 (August 1949)

James Francis Cooke

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# ETUDE

*the music magazine*



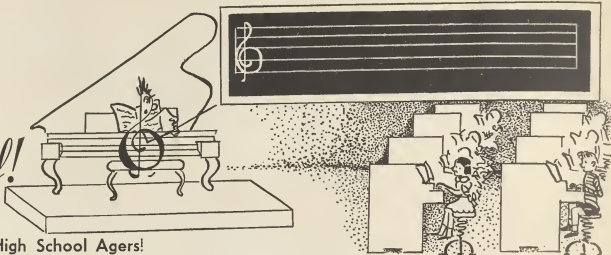
*August 1949*

*Price 30 Cents*

**Dr. Howard Hanson,** AMERICAN COMPOSER and EDUCATOR



# Classtime with Mr. G-Clef!



From Tiny Tots to Junior High School Ager!

So many teachers, both public school and private, are planning classwork for the coming season that I feel the urge to give you a few notes on some of the available materials for CLASS INSTRUCTION.

## LITTLE PLAYERS

by Robert Nolan Kerr (50¢)

Say! For the "little player" who can't read yet or the average beginner, Robert Nolan Kerr offers this top-notch book! It's gay in color and content, and it really has everything. **TUNES FOR LITTLE PLAYERS (60¢)** and **LITTLE PLAYERS GROWING UP (75¢)** are the follow-up books. I don't know of a better workbook to go with this and other class piano methods than **MUSIC MADE EASY**, by Mara Vile (50¢). Believe me, a beginner can really have fun with this group, and can't go wrong! Illustrations, easy directions, and gay little exercises packed in every one of them!

## ADA RICHTER'S KINDERGARTEN CLASS BOOK (\$1.00)

I just can't seem to say enough about these Ada Richter books! This one is for the very young beginner—not a singing method but a saying and thinking and doing one. It offers busy work to do during classes—the Three Bears' Story, and wonderful pictures that help ever so much! The child picks up the lesson material and learns how to play without being aware of "learning." Ada Richter also has **MY PIANO BOOK, Parts I, II, and III** for further work. (50¢ each) and **YOU CAN PLAY THE PIANO** is her book for Junior High and older students, in Parts I, II, and III. (75¢ each).

## LET'S PLAY!

by Ella Ketterer (50¢)

Ella Ketterer never offers the public anything that she hasn't first tried and found valuable in her own teaching. **LET'S PLAY!** gives youngsters in the kindergarten and primary ages a happy start and lesson by lesson progress at the keyboard. These little pieces with words have plenty of illustrations to attract all of the little ones!

While they're playing, here's another gay little clown-book called **FINGER FUN** by Myra Adler (50¢)—wonderful for finger-tipping! And **THE MUSIC FUN BOOK** by Virginia Montgomery (50¢) is a good workbook for class or private study. Large illustrations make it fun and very easy to do.

Theodore Presser Co.

Bryn Mawr, Pennsylvania

## FIRST YEAR AT THE PIANO Part I

by John M. Williams (35¢)

Here is one of the very first class-instruction books of its kind! Believe me, its technique is sound and it is very popular. It's a very progressive and modern beginners book stressing to the teacher the difficulties that beset the beginners at the piano, with stress on phrasing! Instructive illustrations, and the titles and words are light enough to attract the child mind. **THE FIRST PERIOD AT THE PIANO** by Hope Kammerer (75¢), offers like material with many folk tunes as source material. It can just about "teach itself"—leaving time for more instruction. **TECHNIC FOR BEGINNERS** by Anna Priscilla Risher (75¢) paves the way for future studies of Philipp, Pischner, Hanon and others, with stress on finger development.

**MUSIC PLAY FOR EVERY DAY** (\$1.25) is for very young students before attempting the Standard Graded Course Series. Everyone knows this book from way back, and it offers a "fool-proof" course. Its sequel is **HAPPY DAYS IN MUSIC PLAY** (\$1.25). Both books are happy and offer sound instruction, proved successful in many years of use. Well illustrated.

**MY FIRST EFFORTS IN THE PIANO CLASS** (Book No. 1) (75¢) coupled with **MAKING PROGRESS IN THE PIANO CLASS** (Book No. 2) (75¢) and **PROFICIENCY IN THE PIANO CLASS** (Book No. 3) (75¢) are the set of Presser's Piano Class Method instruction books. Can you believe it? After the very first lesson, the beginner leaves knowing how to play the first number with both hands!

And now for our assortment of supplementaries! Students must have writing books of staff paper, and we have two special kinds: **THE PRESSER'S FIRST MUSIC WRITING BOOK** (10¢) has wide spaces and includes the elements of music and practical directions for music writing. The other, **PRESSER'S SPIRAL MUSIC WRITING BOOK**, No. 87 (15¢), lies flat on the music rack. Then there's the **COMPREHENSIVE MUSIC WRITING BOOK** by Hamilton (60¢) which offers a thorough course in notation. This is suitable for young or older students alike, and holds a tremendous amount of valuable information. **SUTOR'S NOTE SPELLING BOOK**, by Adele Sutor (50¢) makes many a game of musical spelling! Little tykes are all original and this helps them express their originality in music. Another spelling book is **SPELLING LESSONS IN TIME AND NOTATION** by Mathilde Bilbro (50¢) and it offers not only simple spelling lessons but musical mathematics as well.

**THE SECOND ANNUAL** International Festival of Music was held at Aix-en-Provence, France, from July 16 to July 31. Under the general direction of M. Roger Bigonnet, with Hans Rosshard and Ernest Bour as directors of the orchestral forces, a full schedule of programs was presented. World famous artists who appeared as soloists included Robert Casadesu, Marguerite Long, Arthur Gruniaux, Andre Segovia, Maurice Gendron, Suzanne Danco, Emma Loose, and Maria Stader. The Pasquier Trio also had a prominent part in the program.

**THE TWELFTH ANNUAL** Carmel Beach Festival was held at Carmel-by-the-Sea, California from July 18 to 24. Some of the best known works of the great German composer were presented. The conductor was Gastone Uggli, and the soloists included Phyllis Moffet, Muriel Rogers, Russell Horton, Ralph Isbell and Noel Sullivan. Organ recitals were given by Ludwig Altmann, and there were lectures by Alfred Frankentien.

**A NEW AMERICAN OPERA**, "Otanaga," by Clarence Cameron White, noted negro composer and violinist, had its world premiere on June 10 in South Bend, Indiana, when it was presented by the H. T. Burleigh Musical Association of that city. The conductor was George Tigmont Gaska, and principal roles were sung by Carmen Malebranch, soprano, and Fritz Vincent, baritone.

**THE MUSIC CRITICS' CIRCLE** of New York has selected only one work to be given a prize in its eighth annual award. This is in the orchestral field, the winning work being "Variations, Chaconne, and Finale," by Norman Dello Joio.

**RUDOLPH BING**, eminently successful manager of the Glynedebourne Opera Company in England, and for the past two seasons, of the Edinburgh Music Festival, has been engaged as general manager of the Metropolitan Opera Association. He will begin his duties under a three-year contract on June 1, 1950, succeeding Edward Johnson, who has filled the position since 1935. Mr. Bing, although practically unknown in this country, has had a considerable background in artistic management. He was born in Vienna, but in 1916 he became a naturalized British subject.

**ROBIN HOOD DELL** in Philadelphia had a most successful opening concert on June 27 when an audience of ten thousand gathered in the newly renovated natural amphitheatre to hear the world premiere of a concertized version of "Tristan and Isolde" sung by Helen Traubel and Lauritz Melchior, and superbly accompanied by the Robin Hood Dell Orchestra, conducted by Leonard Bernstein, talented young American musician. The highlights of this Wagnerian music drama were presented as only these thoroughly experienced artists can sing them, and both their solo and duet offerings reached artistic heights of great magnificence. The opening concert set a high standard indeed for the season, and other events which followed have maintained an equally high caliber. Another feature of the opening week was a Beethoven concerto played by Leonard Bernstein and conducted by him from the piano.

Other soloists and conductors sched-



uled for the early weeks of the season were James Melton, Dorothy Saroff, William Kapell, Isaac Stern, Oscar Levant, and Vladimir Golschmann.

**THE SIXTH ANNUAL** Music Festival, sponsored by the Michigan Piano Teachers' Festival Association, was held at Detroit on June 5. More than fifteen hundred students took part in what was perhaps the greatest mass piano recital ever staged. They were presented in four groups, according to age, from seven years to sixty, and played three hundred and twenty pianos, simultaneously. Directing the groups, which stretched across the entire floor of Detroit's Olympia Stadium, was the noted piano educator, Dr. Otto Meisinger, who has pioneered in the promotion of piano class teaching. It is interesting to note that the three hundred and twenty pianos are moved from six warehouses and set up on the arena floor in one day without a scratch on any instrument. The pianos are worth more than a quarter of a million dollars.

**BENJAMIN BRITTEN'S** "A Spring Symphony," which was originally scheduled to have its world premiere at the

Berkshire Music Festival on August 13, was instead given its first performance anywhere on July 14 by the Amsterdam Concertgebouw Orchestra conducted by Eduard van Beinum, as a feature of the Holland Festival. "A Spring Symphony," scored for large orchestra, mixed chorus, boys' chorus and soprano, contralto and tenor solos, is dedicated to Serge Koussevitzky, who graciously relinquished the premiere performance to Mr. van Beinum's orchestra when it was found that Mr. Britten could not attend the scheduled premiere in Tanglewood. The performance by Dr. Koussevitzky, however, will be given on August 13, as scheduled. Mr. Britten's lyric comedy, "Albert Herring," will have its first performance in this country when it is presented by the opera department of the Berkshire Music Center on August 8 and 9, under the direction of Boris Goldovsky.

**THE ELGAR FESTIVAL**, given by the Henry Wood Concert Society in London May 30 to June 15 turned out to be the largest and most comprehensive ever undertaken. Choral works presented were "The Apostles," "The Kingdom," "Caractacus," and "The Dream of Gerontius."



MICHIGAN'S MASSES PIANO FESTIVAL  
(See Note on this Page)

tus." The B.B.C. Symphony, the Halle, the Royal Choral Society, and the Alexandra Choir had prominent parts in the program. Soloists included Jascha Heifetz, violinist, and Pierre Fournier, cellist.

**DR. ALBERT SCHWEITZER**, world famous authority on Bach, noted organist, medical missionary philosopher, considered by many to be one of the really great men of the world, arrived in the United States on June 28, for his first visit to this country. For many years Dr. Schweitzer has devoted his time and energies to the development of his hospital in French Equatorial Africa. Dr. Schweitzer's only public appearance was made on July 6 and 8, at the Goethe Bicentennial Convocation and Music Festival in Aspen, Colorado, where he gave two addresses.

**EZRA RACHLIN**, formerly a conductor of the Philadelphia Opera Company, has been appointed conductor of the Austin (Texas) Symphony Orchestra. In 1945 he was music director of the Memphis open air theater.

**FRANCO AUTORI**, since 1944 conductor of the Chautauque Symphony Orchestra, has been named associate conductor of the New York Philharmonic Symphony Orchestra. Mr. Autori has been active in the United States since 1937, and has conducted in Philadelphia, Chicago, Dallas, Texas, and Buffalo.

**ADELE MARGULIES**, distinguished concert pianist and piano teacher, who nearly sixty years ago organized the Margulies Trio, which had the late Victor Herbert as its first member, died June 6 in New York City, at the age of eighty-six. Miss Margulies had a long, notable career, which began in the United States with her first concert appearance in 1881.

**LOUISE ROBYN**, widely known teacher of piano and composer of piano instruction material, died June 10 in Chicago at the age of 74. She had been a member of the faculty of the American Conservatory of Music, Chicago, for forty years.

## Competitions

**AN AWARD** of fifty dollars is offered by the Northern California Harpists Association for the best harp composition written by a contemporary composer in the United States during the year 1949. The aims of the award are "to enlarge the harp literature and to familiarize composers with how to write for harp." The closing date is January 1, 1950, and all details may be secured from Priscilla Leuer, 3977 Stockton Street, San Francisco, California.

**THE SOCIETY** for the Publication of American Music, Inc., announces its 1950 competition, open for American citizens, native or naturalized, for chamber music works in the larger forms—violin and piano, or for any one woodwind or brass instrument and piano. The winning works will be published by the organization, and the composer will receive a royalty contract of twenty-five percent of the list price for sold copies. En-

(Continued on Page 509)



## Watch for These Features in the September ETUDE

### Ezio Pinza Tells "Why I Went to 'South Pacific'"

The great Metropolitan bass-baritone, now the star of "South Pacific," most successful Broadway hit in years, tells how and why he made the transition from grand opera to a Broadway musical.

### Soulima Stravinsky: What Makes a Composer Great?

How does it feel to be the son of a famous composer—and a concert pianist in your own right? What are the special problems encountered in performing Stravinsky's piano works? Here are the authoritative answers, by Soulima Stravinsky, pianist son of the composer Igor Stravinsky.

### Darius Milhaud on "Modern Music"

"Modern music" is a misnomer, says Milhaud, one of the greatest living French composers. In a brilliant, provocative article Milhaud outlines his artistic philosophy and describes his working methods in creating music. Every music lover will want to read this important statement by an important contemporary composer.

### Miss Mary at the Manuals

The story of Miss Mary Vogt, the unseen organist who has played 30,000 recitals on the largest organ in the world, and has been heard by millions over the radio, yet has been seen by only a few of her listeners.

### What Makes a Career?

S. Hurok, one of the most successful of all concert managers, gives the answer, which will astonish many would-be artists. Hurok, responsible for the astute presentation of Chaliapin, Marian Anderson, Artur Schnabel and many others, offers practical advice to anyone contemplating a concert career.

### "They've Revived the Music Box"

Betty and William Waller of New York City report to ETUDE readers on an unusual collection of the music boxes which brought delight to hundreds of thousands of homes in the Victorian and post-Victorian periods.

### Good Dancers Are Good Musicians

Patricia Bowman, prima ballerina of Radio City Music Hall, who is also a musician, tells how music study aids anyone who wishes to become a dancer.

### Don't Worry About the Next Depression

A well-known Western piano teacher describes the unique "barter system" which has enabled her to maintain a balanced budget in good times and bad.

This month ETUDE is honored to have as the subject for its cover Dr. Howard Hanson, head of the Eastman School of Music, and one of the foremost living American composers. The production of Dr. Hanson's opera, "Merry Mount," was an important milestone in the annals of the Metropolitan Opera Company. His orchestral works have been performed by symphonies from coast to coast. Elsewhere in this issue ETUDE presents a timely, significant article by this eminent musician and music educator.

## ETUDE the music magazine

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## INVENTION in MUSIC

YANKEE smartness, apparently an inbred quality of folks raised in the vigorous, exhilarating hills of New England, has brought to the world innumerable mechanical devices. Our daily lives have been made far more convenient and productive by the inventions, discoveries, and contrivances of those quick-thinking, original minds of men and women from the rugged shores and wooded hills of our proud states from Maine to Connecticut. Wherever there are Americans, there are men who are trying to make things just a little better, through invention. The rewards sometimes are enormous. Patents issued by the United States Patent Office reveal that, in comparison with other lands, the urge to invent is stronger in the United States than in any other country. Think of it! Since July 13, 1896, there have been approximately two and a half million patents recorded in Washington, preponderantly of American origin. Add to this the almost ten thousand patents issued previous to that date, and the total is considerably more than two and a half million.

Patents are obtainable upon all kinds of things, even a new type of fruit tree or variety of rose. Most patents, however, have to do with the action of forces upon bodies.

No one knows just when the elemental machines, such as the lever, the inclined plane, the wheel, and the axles, were first devised. They represented the awakening of man to the multiplication of power and thus set much of what we call civilization on the march. The capture and employment of the force of gravity, the force of the wind, the force of hydraulics, the force of sound vibrations, the force of exploding chemicals (the gas and jet engines), the force of the atom, are all a part of man's battle for existence.

A great invention often confers centuries of benefits upon the world. It is a long way from the Greek Archimedes, mathematician, physicist, and inventor, who lived on that rocky island of Syracuse southeast of Sicily, to Thomas A. Edison or Lee de Forest; but Archimedes' screw, given to the world by the Greek scientist, is used quite as significantly now in American industry as the discoveries of our American inventors.

In American musical education invention has had a notable part. We do not refer to inventions in the field of musical instruments, talking machines, radios, or television, which have established billion dollar industries, but rather to the methods of teaching music. New musical educational devices are cropping up all the time. They represent the insatiable desire to advance, which is always the beginning of progress. We have examined scores of them. Some, however, remain difficult to justify, for various reasons. One reason is that many are not the product of real educators. That is, they are not the product of well-trained craftsmen, who have acquired their skill through long experience, but rather are incredibly dull, inefficient, and inartistic works lacking the inspiration and beauty which all outstanding musical creations must possess.

Even the greatest musical educational writers vary conspicuously in their output. Let us take, for instance, the case of the towering technical genius, Karl Czerny (1791-1857), pupil of Beethoven for three years. Czerny, who had a big part in the making of his pupils (Franz Liszt and Theodore Leschetizky) was not always at his best. Of his more than two thousand works, there are many, of course, with which we may dispense. Moreover, the student who attempted to play all of Czerny, as a technical gymnasium, would have no time for musical compositions. Emil Liebling, pupil of Liszt, made a graded compilation in three volumes of the studies of Czerny favored by Liszt. These studies, now known as the Czerny-Liebling "Selected Studies," are

widely used by experienced teachers. Through Liszt, Leschetizky, and others, the School of Czerny has been passed on to scores of the world's most famous pianists such as Rosenthal, Sauer, Josef, Mason, d'Albert, Paderewski, Gabilowitsch, Hamburg, Schnabel, and others, becoming, as it were, the great highway of pianistic art since Beethoven. Gabilowitsch once told your Editor that he felt that the foundation of a fine pianistic technical structure rested upon the pillars of Bach, Chopin, Czerny, and Brahms.

Since the time of Czerny there have been many inventive writers of technical material employed by teachers who realize, as did Paderewski, that exhaustive keyboard drill and long, hard practice are indispensable. Among these are Moscheles, Tausig, Cramer, Pischna, Hanon, and particularly Maitre Isidor Philipp, Ludwig Deppe, Tobias Matthay, and Rudolf Breithaupt were also distinguished for their high ability in invention.

Isidor Philipp was born six years after the death of Czerny and was himself a pupil of Stephen Heller, who was in turn a pupil of Czerny. Maitre Philipp has trained many famous virtuosi, including Guiomar Novas, Maurice Dumesnil, Wilfrid Pelletier, Beveridge Webster, Emma Boynet, Reginald Stewart, Nikita Magaloff, and others. Probably he has done more in his generation to build strong foundations for piano technique than any other man. After his years as head of the piano department of the Conservatoire de Paris he is now living in New York, amazingly virile, and actively engaged in teaching. His technical studies, representing his vast experience and inventive ingenuity, are world-famed and deserve their international adoption.

One of the most inventive of all collections of technical material is "Touch and Technique," by Dr. William Mason. He sought to establish a road to technique that was direct, elastic, adaptable, and without waste motion. His ideas were received with acclaim by Liszt, Josef, Gabilowitsch, and Paderewski.

When all has been said and done, nothing ever takes the place of thorough technical drill. The hands, of course, are merely the tools of fine piano playing. The art is in the mind and soul. But the finer the tools, the more beautiful will be (Continued on Page 464)



THE HAND OF I. PHILIPP

The great French inventor of technical devices indicates what he considers an approved hand position at the keyboard.



# Getting the MOST from your MUSIC

Practical Hints on Off-Neglected Factors in Music Study

by MABEL W. PITTENGER

Orchestra Director of Tamolpais, California, High School

The student who follows the advice of this practical "down-to-earth" teacher may double the value of his lessons. No matter how dynamic the teacher may be, unless the pupil knows how to cooperate, he cannot get the full value of his instruction.

—EDITOR'S NOTE.

IT TAKES two people to make a worth-while music lesson—the teacher and the pupil. The pupil should feel his full half of the responsibility of making the lesson the best it can be. The teacher, on the other hand, who tries to pour the cream of his knowledge.

"John has been taking piano lessons longer than his pal Bill, but he doesn't play as well. Bill must have a better teacher." Perhaps Bill's teacher has a better pupil. Maybe John is a passive-pitcher pupil, while Bill is helping himself to all the knowledge his teacher has to offer. John can double the value of the lesson he gets by helping to make this lesson the intelligent efforts of two people instead of one. Put it into dollars and cents. John and Bill each may be paying three dollars for a piano lesson, but Bill, by actively contributing to the lesson, may be getting a six dollar value.

"Well, how do you take a music lesson?" John may ask. And many Johns and Marys, young and not-so-young, may well ask the same question; for much has been written, and many educational courses have been conducted on the technique of giving music lessons, but the idea of taking a lesson actively and cooperatively has been neglected. It takes two thinking people to give and take of knowledge.

Let's consider some of the things, John, that you, as a student, can do to make your music lessons interesting and successful.

## An Important Point

1. *Arrive on time.*  
A music lesson is a personal service, not a commodity. Your music teacher would save much of his valuable time if, when your lesson hour arrives, he could begin with or without you. Then, if you were very late, he could hand you the first twenty minutes of your lesson, like a package over the counter in a store, and say, "Here, John, is the part of your lesson that you missed. I've done it for you. We can go on from there." Instantly, your lesson means twenty minutes wasted time for your teacher, and either twenty minutes taken from your lesson, or twenty minutes wasted in waiting time of the pupils who are unfortunate enough to come after you.

The best way to arrive on time is to arrive a few minutes ahead of time. It's pretty hard to start playing with relaxed, controlled muscles, and thoughtful, intelligent musicianship when you've just jumped off the bus, sprinted two blocks up the street, and tumbled up a flight of stairs! You'll be better prepared to do your share of the lesson if you allow a few minutes in which to relax and get your thoughts settled on the business at hand.

2. *Bring everything necessary to the lesson: instrument (if it's portable), music, lesson assignment book,*

glasses, and comfortable shoes.

Perhaps this suggestion sounds unnecessary. But, honestly, here is what happened a few weeks ago. A boy arrived at his violin teacher's studio without his violin—he had forgotten it at school; with his sister's piano music—picked up by mistake; without glasses—a broken lens was being replaced; and wearing stiff new shoes. There was an extra violin in the studio, but the boy was not accustomed to playing on it. There were music books like his, but fingerings, bowings, and other suggestions couldn't be written in to help his practice at home. The effort to see without his glasses made correct playing position impossible. And tight shoes—well, wearing tight shoes kept him thinking of tight shoes!

3. *Be prepared with the last lesson's assignment.*  
Have you ever been surprised and embarrassed at a lesson when you opened up your music to an unpracticed, forgotten page, headed with your teacher's pencilled directions and lesson date? A good way to prevent this careless forgetting is to keep a small notebook for lesson assignments and criticisms.

Much worse than forgetting part of the assignment is the habit of changing the assignment. Each part of your lesson has a definite purpose in your musical and technical growth. If you are assigned an etude and a piece, both in the key of E major, and both stressing sustained, legato playing, it will defeat the



MABEL W. PITTENGER

## LESSONS

purpose of your practicing if you substitute another piece, even though the speed of its staccato passages may fascinate you. That's like trying to walk in two directions at once. Let your teacher decide what path to explore each week.

### Ask Intelligent Questions

4. *Be alert. Concentrate solely on your lesson.*  
Have you ever been so concentrated on your lesson that you didn't hear the rain storm begin, that you forgot your best girl friend was going to a dance with your best boy friend, and that the hour was over in what seemed only half an hour? That kind of lesson is worth while. And that kind of concentration in home practice can save you hours of valuable practice time every week.

5. *Don't hesitate to ask questions.*  
Your teacher will welcome your questions. If you don't understand his explanation, say so. A good teacher realizes that almost any explanation, no matter how clearly stated, may be interpreted wrongly. He will be glad that you are interested enough to want his explanations clearly understood. Maybe your question comes from curiosity about some point not mentioned in your lesson. Ask your question. Curiosity is a fine thing. Don't stifle it.

6. *Bring definite problems to your lesson.*  
One of my most interesting pupils was a boy of only average musical talent. But his accomplishments were far above average. Each week he brought a list of questions which he had written down during his practicing. Sometimes he was scarcely in the studio before he might say, "There's a place in that concerto that stumps me. I feel as if my bow were going the wrong direction. But I tried it another way. What do you think about this?" Perhaps his idea would be good; perhaps not. But we both enjoyed working out the best solutions to his problems.

Everybody has different difficulties and problems. You are halfway to solving yours when you discover what they are.

7. *Admit your likes and dislikes in music.*  
Everyone doesn't like the same food, or pictures, or books, or music. That's normal. Tell your teacher what music you like. He can often fit your favorite music into his lesson plans for you.

8. *Be sure you thoroughly understand the assignment for your next lesson.*  
Don't feel that your job is finished when you have played last week's assignment. Perhaps your teacher enjoyed hearing you, but that wasn't the entire purpose of his listening. The most valuable part of the lesson may be his suggestions for your week's work at home. Listen to them carefully. Write down the important points. And understand the purpose of the assignment as well as the page number.

9. *Be regular in your attendance.*  
If, for some unavoidable reason, you haven't practiced your quota, come to your lesson anyway. Your lesson is still of progressive value to you. And a missed lesson sometimes means twice as long a time to establish a new wrong habit. The development of musicianship and technique is a gradual process, and the regularity of lessons is essential to their growth.

10. *Enjoy each lesson. Then your teacher will enjoy it, too, and give you his best efforts.*  
Almost better than great musical talent and mental brilliance is the kind of enjoyment which comes from concentrated thinking. It's not a passive enjoyment like watching a movie. It is active. If you get the feeling that you yourself, as well as your teacher, are actively doing something about making this music lesson worth the time for (Continued on Page 509)



KING FREDERIK IX

IF Denmark's tall, popular King Frederik IX ever should wish to resign from the throne, His Majesty would easily be able to make a living—as a music conductor, judging from the fact that the King is very devoted to his country and aware of the responsibilities of his high office, the chances for the music public of the world ever to witness the King on the podium of concert halls are very remote. But the music-loving Danes loyally hope that time and circumstances will permit their ruler to pursue his unusual hobby.

While many sovereigns of both ancient and modern times have been excellent amateurs as musicians and composers, King Frederik seems to be the only one to have chosen the complicated rôle of orchestra conductor. In Danish history, there have been several talented amateur musicians of Royal heritage, and even as far back as before Christ, the Danish King Hortholter, according to the saga was able, with his harp playing, to arouse all kinds of human emotions.



DANISH CARICATURE OF AN ORCHESTRA WITH THE ROYAL CONDUCTOR AND AN ADMIRAL ON THE LEFT PLAYING A CLARINET

# Denmark's ROYAL CONDUCTOR

By ERIC ERWE

(A Danish journalist tells here, for the first time, the full story of the unique performance of King Frederik of Denmark as a conductor in the Kingdom of Music.)

Among the Hapsburgs there have been many accomplished musicians, and Louis XIV of France was an avid amateur musician. King Frederik's namesake, King Frederik the Great of Prussia, played the flute diligently, and was also an industrious composer of concertos. Of recent times, Albert Edward, the English Prince Consort, played effectively, as did Queen Victoria in her youth. Among the American Presidents, Thomas Jefferson is known to have been a devoted lover of the violin and President Warren Harding boasted often of his early musical acquirments. The present heads of state, President Harry S. Truman, who is a good pianist and an enthusiastic lover of music, and King Frederik are outstanding musical contemporaries.

The King's interest in music is not just a whim. To him, it is something very important, and he has done a great deal of research to acquaint himself with all of the intricacies connected with the art of conducting orchestra music.

King Frederik's first tutor and constant inspirer was his mother, Queen Alexandrine, from whom he inherited his musical gifts and artistic interests. As a child he displayed his rare interest and exceptional talent for producing harmonious music. By starting out in learning the piano and violin as his favorite instruments, the young Crown Prince showed early his inclinations for the rôle of a conductor, and as a Boy Scout he often conducted an enthusiastic orchestra of team mates when spending his summer vacations in the Royal Palace of Marselisborg in Jutland. His younger brother, Prince Knud, who is also a great lover of music, has been from the very first one of the King's most devoted followers.

The young Prince was fortunate enough to have as his private tutor the outstanding teacher of violin at the Royal Danish Conservatory of Music, George Hoberg, who was also a conductor of the Royal Opera Orchestra for more than fifteen years. George Hoberg studied piano, violin and (Continued on Page 461)



COPENHAGEN'S ROYAL OPERA HOUSE



# The Teacher's Round Table

Conducted by

Maurice Dumesnil, Mus. Doc.

## Playing by Ear

In the February issue of *Etude* you stated that playing by ear is wrong and leads nowhere. Why? The people I have heard play by ear have done a wonderful job. I wish you would explain to me why it is not all right to play by ear.

(—Miss) J. A. M-K., Kansas

I can only stand by what I said in the February issue: playing by ear can only be acceptable when done occasionally and exceptionally. If done constantly and exclusively it amounts to nothing more than an amateurish process that leads nowhere. I might ask you a question: *Whom* did you hear, and *what* did those people play? Of course it is possible for anyone gifted along that line to play a "wonderful job" if the music reproduced consists of popular ditties or novelties. But this is neither the kind of compositions nor interpretations that this department wants or cares to be concerned about. Could you imagine anyone playing a Fugue from Bach's "Clavierbook" or one of Beethoven's last Sonatas by ear?

Higher aims require a deeper penetration of musical theory and rules. One simply cannot do without them.

## Ravel's "Mother Goose"

A friend and I have been asked to play the "Mother Goose" suite by Ravel for our music club next fall and am also to give some verbal comments on this composition. Could you give me some information concerning it, when it was written, and what is its particular background?

(—Mrs) H. E. W., Pennsylvania

Because his compositions are so carefully polished, with every detail adjusted with supreme craftsmanship, Ravel has sometimes been compared to a "Swiss watchmaker." For the same reason it has been contended that his style is sometimes artificial, that his attention to minor issues makes him overlook the broader, sweeping lines, and that his expression emanates more from the intellect than from the heart. That such criticisms are unjustified is amply proven by the "Mother Goose" suite. Although it is a small composition, it overflows with a spontaneity, a gentle tenderness, a poetic appeal which cannot be found in equal degree in any of his larger works. It was written in 1908 for his little friends and playmates. His daughter Jean, daughter and son of Ida and Cipia Godebski. Whenever Ravel had any free time he loved to go there and forget the cares of his musical career, through playing games with the children and telling enchanting stories that made them open big eyes and listen rapturously. Such was the origin of "Mother Goose."

The first number, *Pavane for the Sleeping Beauty*, is only twenty measures in length, but it is notable for its sensitive, mysterious, melancholic atmosphere. *Hop o' My Thumb* (after one of the "Contes de Perrault," among French



Correspondents with this Department are requested to limit inquiries to One Hundred and Fifty Words.

author of the XVIIth Century) tells of a woodcutter's children who got lost in a forest. The music describes their anguish, in which some birds join with their distant, wailing cries. Says Ravel: "He thought he could easily find his way home by scattering bread crumbs along his path, but he was astounded when he discovered that none of them was left because the birds had come by and eaten everything." *Laidronette, Empress of the Pagoda*, has a Chinese background. It tells of a beautiful young maiden doomed to ugliness by the curse of a witch. So, *Laidronette* (in French, "the ugly one") remains in seclusion in her castle. One day a huge green serpent kidnaps her and carries her away to sea. Her little boat is wrecked on the island of the Pagoda, tiny creatures whose bodies are made of crystal, porcelain, and precious stones. As they caught sight of her they began to sing and play on their instruments. Some had the heads of walnut shells; others played on viols made of almond shells; for they had to be fitted to their size. *Laidronette* is made Empress of the Pagoda and she marries the green serpent, who is instantly metamorphosed into a handsome young nobleman, while her beauty is restored. For the fourth number, *Dialogue of Beauty and the Beast*, Ravel quotes a few lines from Madame de Beaumont's famous story.

"When I think of the goodness of your heart, you do not appear to me so ugly," says Beauty. "Nevertheless I am a monster." "But many men are more monstrous than you are." "I wish I had intelligence and could devise some nice words of thanks but . . . I am only a beast." "A short silence, then the Beast speaks again: 'Beauty, will you be so kind as to come dancing with me tonight?' 'No, beast.' 'Then I shall die content for having had the privilege of laying my eyes upon you.' 'No, my dear-

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

est Beast. You shall live and be my husband!" Here again everything ends well: the beast vanishes and in its place there is now a beautiful Prince Charming.

In the concluding piece called *The Fairland Garden* Ravel takes us into a magical realm of gorgeous flowers as he builds up a powerful climax in which joyous bells ring and bright trumpets are heard, celebrating the sunshine.

The "Mother Goose" suite has become very popular through orchestral performances and recordings. It is also frequently played on two pianos. But it is interesting to point out that the version for one piano, four hands, is the original form by Ravel and published in 1910.

## Helps to the Beginner

"Helping each other is one of the greatest means of obtaining personal satisfaction." With this quotation from "Helps to the Beginner" as a headline, Raymond Wm. Terhaar of Rochester, New York, sends an interesting communication concerning early chord study and elementary principles of relaxation. The value of the latter, particularly, is so great that any new idea dealing with it is worthy of examination and experimentation. I have often pointed out the importance of practicing relaxation at an early age, when the body is still in a formative stage and when joints and muscles are receptive and pliable. Mr. Terhaar proposes three exercises which he claims have brought fine results even in "bad cases," because they tend to give the pupil the necessary habit of alternating contraction and relaxation. They apply to both hands.

1. Press and hold down a fifth (C-G, or any other) with the first and fifth fingers. Lift up and bring in the three middle fingers, not forcing them too much; then back down again, resting and relaxing on key tops without pressing them down at this time. Repeat ten times, and remember that relaxation is just as important as contraction.

2. Press a note and hold down with the first finger, lifting the other four fingers high (like in the preceding exercise), then down again relaxing on key tops.

Next: press and hold down second finger, lift and relax as above with first, third, fourth, and fifth fingers. Continue along the same lines with the first, third, fourth, and fifth fingers in the same manner. Repeat each formula ten times.

3. Keep all fingers high, and press as above with the thumb. Repeat ten times, relaxing between contractions. Do likewise with the second, third, fourth, and fifth fingers.

Now for chord study. It can be simplified by grouping them according to identical elements and as follows: C-F and G (three white keys), D-E and A (one white, one black, one white), D-flat-E-flat and A-flat (one black, one white, one black). Finally, G-flat has all black keys, B-flat has one black and two whites, and contrasting with the latter, B-natural has one white and two black.

The above is simple enough and should be understood and assimilated easily by young pupils. Of course the study of chords through finger position is a mere simplification which should by no means preclude the theoretical study of their formation and relationship later on. But the material presented above shows ingenuity, and can likely be of valuable help in the early grades of piano tuition.

## Reflections in the Water

At your Debussy recital in Chicago you played *reflections* in the water and I noticed that at the third line, last page, you did some effects that are not indicated on the score. You also played the arpeggiated union notes differently. I would like to teach it that way for it sounded very lovely. Would you mind telling me exactly how it is done? Thank you very much in advance.—(Mrs) H. L. G., Illinois

I have been questioned so often about this particular passage that I welcome this opportunity to go into details concerning its tone production and pedaling. In Measures 2 and 3 of the third line, last page, play with a marked contrast of coloring and as follows:



Put the damper pedal alone as indicated above, and be sure to hold it down through the whole measure. Make the *p* tone a substantial one, bordering on *mp* or even *f* if you wish. Then play the second measure with the soft pedal alone.

For a still lovelier effect you can hold down the first *f* with the fourth finger, then repeating the idea of the first and second measure. The tone will then emerge from the "blur" as an echo heard from afar. I wouldn't recommend the latter, however, unless a grand piano of the highest quality is available.

In Measures 4 and 5, third line, roll the arpeggiated notes from the top downward, with a slight accent on the top notes:



Debussy himself showed me those lovely points in the interpretation of a piece which has now gained wide popularity. If carried out with the proper liquid, clear tone, it will not fail to enhance its poetic appeal.

# Education in Opera

by ROSE HELYBUT

## A Conference with BORIS GOLDOVSKY

Supervisor, Opero School, New England Conservatory

Boris Goldovsky was born in Moscow, of a remarkably gifted family. *Leo Luboshutz* (Goldovsky), the violinist, is his mother; *Pierre Luboshutz*, the pianist, is his uncle, and music has always been the first need of his life. At thirteen, young Boris entered the State Academy of Music in Berlin, later transferring to the List Academy of Music in Budapest, where he received the Artists' Diploma in 1920. That same year, he came to the United States, entered the Curtis Institute, in Philadelphia, and was graduated two years later. Although Mr. Goldovsky began his career as a pianist, he soon turned his attention to conducting and operatic work, serving as Assistant Conductor of the Philadelphia Orchestra opera productions (under Fritz Reiner), and of the Cleveland Orchestra opera productions (under Arthur Rodzinski). He worked simultaneously as Head of the Opera Department of the Cleveland Institute and as Head of the Piano Department of Western Reserve University, and was put in charge of music in the Opera Department of the Berkshire Festivals. Currently, Mr. Goldovsky is Head of the Piano Department of the Longy School of Music, Cambridge, Massachusetts, Artistic Director of the New England Opera Theater (which he founded), Head of the Opera Department of the Berkshire Music Center, and Intermittent Commentator for the Metropolitan Opera broadcasts.—Biographical Note.

A SERIES of happy circumstances have enabled me to develop certain theories of opera production which not only satisfy my personal requirements but which, I believe, can bring about an entirely new concept of opera in this country. While working in Philadelphia, under Fritz Reiner, I developed a strong interest in the dramatic and scenic, as well the purely musical aspects of opera. Later, when I worked under Arthur Rodzinski, in Cleveland, I began experimenting! It seemed to me

that the chief needs of opera were a closer integration between dramatic and musical values, and a deeper sense of personal responsibility among the members of the operatic casts.

## An Experiment Begins

As a concrete approach to solving these needs, I set out to develop productions in which the unfolding of the stage play should be as convincing and as compelling as the accompanying music, and in which each individual performer would feel himself responsible for the conviction and the compulsion engendered by the performance. Both of these needs were not conspicuously served in what I may term "conventional" opera: that is to say, the stage play in traditional opera was far from being either convincing or compelling (most people seem to regard operatic acting as a series of wide-flung, unnatural gestures which must be accepted for the sake of the arias, with the result that the purely dramatic aspects of opera remain something toward which the intelligent listener feels apologetic); and the responsibility for the performance was lodged in the hands of two hereditary enemies, the conductor and the stage-director, each of whom inclined to insist on the exclusive importance of his own special department with the stage-director invariably losing out. Add to this the widely prevalent "star system" whereby listeners come to hear celebrated vocalists instead of an operatic masterpiece, and you have a general concept of opera which, to say the least, could admit of improvement.

Purely for my own satisfaction, I determined to experiment with such improvement. In Ohio, I organized three companies—one in Cleveland, one in Akron, and one in Canton—whose members I trained myself in dramatic as well as musical expressiveness, and which functioned as independent though related units. Each company had, in general, its own membership, but in only one company were these positions loaned to another, and we had absolutely no star-name guest importations. Likewise, scenery and costumes might be rented out by one group to another. Other than that, the three companies prepared, rehearsed, and presented opera independently, and were fortunate enough to win great success.

My next piece of good luck was to be invited to



BORIS GOLDOVSKY IN REHEARSAL

direct the operatic work at the Berkshire Festivals, under Dr. Koussevitzky. The singers here are carefully selected, and I thus had the advantage of training exceptionally gifted young artists along with me, seem the only justifiable lines for sound operatic production. Then, in 1946, I found myself in a very peculiar position. I had developed and demonstrated sound operatic ideas. I had trained a large group of excellent artist-performers according to these ideas—and there was nothing for them to do. Accordingly, I sought financial support in the form of an outright gift (opera cannot be self-sustaining), and launched the New England Opera Theater, in Boston. We started in a modest way, giving but three operas, in a small hall. By the next season, we had progressed to the Boston Opera House.

This past season, our third, has seen four productions. Our growth has been intentionally slow. We have expanded only as our financial resources and the size of our audience have permitted. For neither has there been any compromise with our artistic ideals. In our three seasons we have given to large and enthusiastic audiences, in a city not ordinarily noted for receptivity to unfamiliar operas, such works as Mozart's *Idomeneo*, Rossini's *Turk in Italy*, a restored *Carmen* with the original dialogues, Puccini's *Clock*, and Menotti's *Old Maid and the Thief*, as well as the more familiar *Marriage of Figaro*, *"Don Giovanni"*, and *"La Bohème"*.

## Developing Self-Confidence

Now, what happened to us can happen to any well organized opera venture, and so I should like to enlarge upon the chief production elements that have served us. First of all, our singers are made to feel that they are competent artists, upon whom the conductor, the stage-director (I assume both these positions, directing both stage work and music, but the principle would be the same if I had two such directors), and the audience can absolutely rely. Our strictest rules, both for principal singers and chorus, are that they shall never look at the conductor, and that they shall receive no cues, promptings, or assistance of any kind from backstage. This means that both principals and chorus members must be entirely sure of every cue, every entrance, every exit, every bit of



stage business, every note, every tone, *within themselves* and without, further help. This, of course, cannot come about without the most arduous and painstaking preparation.

This preparation rests upon certain creeds. I believe that each participant in a performance of opera must be thoroughly familiar with every detail of the entire work. I believe, further, that everything that happens in the music (singing and orchestra) must result as the natural expression of what goes on within the individual characters on the stage. The mood and excitement of the music are the result of the mood and excitement generated by the play on the stage. In this form, drama and music are fused into one inseparable whole. Such an approach is a far cry from the senseless posturing and gesturing that only too often "accompany" vocal tones. It is the basis for integrating music and stage into a unified expression. It makes the drama of the opera as important, as worthy of following, as the music. And this, it seems to me, is the first fundamental of living, compelling opera!

Our preparation for musical-dramatic theater involves intense rehearsing. How many rehearsals do we require? As many as are needed! It may be two hundred. For our first performance (Mozart's "Marriage of Figaro") we had one hundred and twenty rehearsals. Our work begins with the text, the play. Our company members read it, familiarize themselves with it, and then come together with me and my staff of splendid assistants, for discussions. They must be prepared to answer certain basic questions about the character they are to portray: questions like, Who am I? How old am I? How do I earn my living? What happens to me? Whom do I meet? What do I know of the dramatic event? What do I not know? What would I be likely to do between acts, when I am not on the stage? Our members are entirely steeped in and identified with the characters they play *before* stage work begins. Then we start afresh, including the characters (not the performers) to behave like themselves. In third place, then, these aware and developed stage-characters express themselves in music. The work does not admit of stars. The singer who portrays the name-roles in Mozart's "Idomeneo," for instance, may go on in the chorus in "La Bohème."

#### A Logical Viewpoint

Our performers are singing in English. Not for the usual reason! Most arguments in favor of opera in English stress the value to the listener, in enabling him to understand the words. My theory will keep the listener interested but from a different angle of approach. I believe that generally (there are exceptions, of course), no one can think or feel sincerely in any language but his own. Our performers are not permitted to have thoughts or feelings except those of the characters they portray, and this is impossible if the language they use is not a direct and immediate one. American singers, in America, therefore, are most communicative in English. The listener's understanding of what is going on is less important to me than his being assured of the impact of a completely natural, sincere, convincing performance.

After three seasons, our New England Opera Theater could be proud to say: We sold out our house! Boston editorials expressed pride and pleasure in it. Other

people began to hear about us! We were offered tours (which we generally produce to piano accompaniment). We have played in all parts of New England to thousands of people who never heard opera before. Even the criticism leveled at us has been extremely encouraging! A major fault found with our productions, mostly by old time opera goers, is that our performances are dramatically so absorbing that watching the play detracts from concentration on the operatic singing! I am delighted with this criticism—and yet, it has extremely serious aspects.

To say that vividness and credibility of dramatic play detracts from opera is, in my opinion, to misunderstand the concept of opera is not quite mature. (That, precisely, is why opera is not as popular in America as it deserves to be, and as it is in other lands.) The intention of the operatic composer is, not to create a vehicle for vocal display, but to achieve a complete integration of musical and dramatic illusion. The listener who still requires "a veil of mystery" to surround his operas, is quite simply out of step with the basic purposes of Mozart, Verdi, Wagner. Opera is meant to be understood, not to be veiled! If opera is ever to become a truly popular medium in America (rather than to remain merely a socially glamorous means of hearing famous stars pour out the familiar arias of familiar works, to the accompaniment of meaningless words and the kind of gestures that cause a frame-of-reference to be back a mile), it must be presented as an absorbing combination of great music and good theater. The audience must see what it hears. That, I feel certain, it will, and will be the goal of the opera of the future.

#### Attaining the Goal

How to secure such opera? Well, what we have done, others can do! Any community that has a sufficient number of good singing voices coupled with native dramatic intelligence, and a sufficiently interested public leadership, can most certainly make an attempt at launching a musical-dramatic theater. The keynote of a developed stage-character expressed in integration of performance values: the complete, dedicated responsibility of the performing artists and enough financial security to make the try. For American plays, performed in America to American audiences, I advocate productions in English. By way of warning, however, let me say that English opera is advisable only when the performance has been studied, rehearsed, and polished to as near perfection as it is humanly possible to come. Second-rate performances will keep the listener interested but from a different angle of approach. I believe that generally (there are exceptions, of course), no one can think or feel sincerely in any language but his own. Our performers are not permitted to have thoughts or feelings except those of the characters they portray, and this is impossible if the language they use is not a direct and immediate one. American singers, in America, therefore, are most communicative in English. The listener's understanding of what is going on is less important to me than his being assured of the impact of a completely natural, sincere, convincing performance.

After three seasons, our New England Opera Theater could be proud to say: We sold out our house! Boston editorials expressed pride and pleasure in it. Other

## Invention in Music

(Continued from Page 459)

the product. The right kind of technical drill, administered by a master teacher with proper relaxation and without strain, puts the young artist in possession of a kind of finish, polish, accuracy, tonal background, and mastery that remain with him for a lifetime. American teaching specialists have been most inventive. Makers of instruction books, including Theodore Preser, Guy Maier, John M. Williams, John Thompson, Bernard Wagness, Louise Robyns, Mary Baker Mason, Ada Richter, Silvio Scionti, Bernice Frost, and many, many others, have all made notable contributions. Such books, apparently simple, require long experience and special clinical study to assemble. When engaged in writing "Music Play for Every Day" and "Happy Days in Music Play," your Editor kept the material in hand for years, trying it out continually with little pupils, and inventing fresh devices to supplant parts that did not work out so well in the teaching laboratory. It was astonishing that in a field which had been ploughed so many times by other practical works, new ideas could be uncovered which were demonstrably superior to older methods of presentation.

Theodore Preser, an indefatigable worker in this field who revels in every successful page he produced, when com-

posing his numerous instruction books and graded series of studies, went about this work with the greatest delight and enthusiasm, and always showed very high inventive ability. With W. S. B. Mathews and other pioneer musical educators associated with him, he did more to produce a great volume of music teaching material in the field of piano study than any music educator of the past century, and it is still actively used. The idea of assembling collections of educational musical materials in books is an ancient one. "The Fitzwilliam Virginal Book" for seventeenth-century instruments was one of these. This work was also known as "Queen Elizabeth's Virginal Book," but inasmuch as the royal keyboard virtuoso's life span ran from 1535 to 1605, and as the Fitzwilliam Book contains a piece by Dr. John Bull dated 1621, it is obvious that Good Queen Bess never saw it. Since that time, however, there have been innumerable collections. Gradually, attempts were made by various compilers to present the compositions in progressive grades. The spirit of Yankee invention is abroad in the land. Already, our American composers and orchestral arrangements have shown devices that would have given great delight to a Brahms and a Beethoven!

## Denmark's Royal Conductor

(Continued from Page 461)

composition, and after a short period as an orchestra musician, he was called upon to instruct the young musical generation of Denmark. George Hoegberg has composed several scores of music, including an opera, and conducted many important opera performances, and is considered one of the finest present-day musicians in Denmark. His position has acquired a special meaning, by his connection with the musical life of the Royal Court.

A mutual friendship flowered between Hoegberg and the young Crown Prince and the latter's enthusiasm and willingness to endure long hours of study of classical music prepared him for his knowledge in the minutest detail, of all of the masterpieces of orchestra music. Under the king but firm instruction of George Hoegberg, Prince Frederik acquired enough technical skill to conduct several master works. It was a great day for the Crown Prince when his father, King Christian X, for the first time, allowed him to conduct the Royal Life Guard's honor orchestra, after the Grand Dinner on his birthday, March 11. In the years to come it was an annual tradition for him to conduct the Guard's brass-band, playing in a grand and historic uniforms with big, black bear-skin headgear.

His voyage taking his father on duty aboard ships taking his father on duty journeys to Iceland and Greenland. Crown Prince Frederik had great success in often conducting the Royal Navy's Band. The Crown Prince joined in the struggle to maintain this Band,

but in the early twenties it was dissolved in order to keep the expenses of the navy within the appropriated budget. As often as his military duties allowed, Crown Prince Frederik was seen in the Royal Theater or the Old Fellow Palais with the orchestra scores in his hands, following closely the performance of his tutor or of his friend and musical adviser in Denmark, who since 1923, has been a conductor of the Royal Opera Orchestra and one of the most popular musicians in the country.

#### A Wagner Enthusiast

The Wagner Operas are favorites of King Frederik, and as a Crown Prince he visited several times the Richard Wagner Theater in Bayreuth where yearly musical festivals have been held since 1876. The King is also a profound admirer of the great Wagnerian singer, Lauritz Melchior, who performed in the Royal Theater in Copenhagen before he became a famous star with the New York Metropolitan Opera. By special Royal permission, Lauritz Melchior still carries the title "Kgl. Kammeranger" (Royal Chamber-Singer).

Just as the Swedish are proud of their old folk-fiddler's music, so the Danes are proud of their medieval dance tunes. It is only natural that King Frederik has been an ardent student of the old Danish composers, Thomas Laub and Buxtehude. The former having modeled the medieval song and the latter having composed immortal works of triple sonatas, cantatas, and other pieces (Continued on Page 466)



WARM WEATHER MEANS NOTHING TO THESE STUDENTS  
A 'Cello Class' at Interlochen  
in Northern Michigan

# Fiddling While the Sun Burns

by DR. W. SCHWEISHEIMER

Dr. Schweisheimer, noted Viennese authority upon hygiene, now resident in America, gives practical hints to musicians who suffer from the heat in summer.

—EDITOR'S NOTE.

A PIANIST who wishes to keep cool in summer should avoid the opening movement of Beethoven's "Appassionata" Sonata. Chopin is hotter work than Mendelssohn, and the Liszt B Minor Sonata stands at the top of the heat-producing list. If you are obliged to play Beethoven in hot weather, it is better to choose a movement than the stormy rondo, "Tutty Over the Lost Penny."

This is the advice of the Russian hygienist, Prof. Vladimir Okunevski. In laboratory tests, Prof. Okunevski discovered that a pianist sitting quietly at the keyboard consumes .89 calories of heat per minute. Scales and arpeggios raise the pianist's temperature to 1.47 calories. Playing Mendelssohn's song requires 1.59 calories per minute; the Beethoven "Appassionata," 2.15; Chopin's A-flat Polonaise, 2.43.

Prof. Okunevski found a significant difference in rehearsal and actual performance. The Liszt sonata in rehearsal consumed only 1.63 calories per minute; at the concert, 2.64 calories. Playing the piano, as every musician knows, is hard work. If to this is added a hot room, insufficiently ventilated, and warm formal clothing, the performer is in danger of heat prostration.

In "Harold Bauer: His Book," Mr. Bauer recalls his discomfort while playing a concert in Havana, in winter full-dress clothes, with the thermometer at 90 in the shade. And Hans von Bülow once walked out of an overheated concert hall, observing tartly that he was a pianist, not a palm tree.

The overheating of the musician's body varies with the kind of music he plays. A swing musician needs at least four times as many caloric units as the player of a funeral march.

Efficiency, too, suffers in hot weather. Far short of such extremes as heat cramps, heat exhaustion and heat stroke are the sensations of drowsiness and lethargy induced by hot weather.

The mildest form of heat exhaustion is a combination of lassitude and headache, sometimes followed by nausea. In extreme form, heat exhaustion can be fatal. New York City had double the usual number of deaths from heart attack during the 1948 heat-wave. Most heat deaths are preventable.

Musicians, like everyone else, show varying degrees of tolerance for hot weather. Some musicians suffer during a heat wave; others endure it without a great amount of discomfort.

Most fortunate are those musicians who can fiddle, play the piano or sing in an air-conditioned theatre or broadcasting studio. A difference of twenty degrees below outdoor temperature is very pleasant. Most homes and concert halls, however, are not air-conditioned. The average musician must rely on more orthodox ways of keeping cool.

Many people are refreshed by a hot bath during the warmest part of the day, followed by hot tea or hot lemonade. The warm bath or shower opens the pores, enabling the body to throw off heat rapidly.

But this method is not to everyone's taste. Many people prefer cold showers and iced drinks. The latter should be non-alcoholic during the day; alcohol produces body heat and increases one's discomfort from the heat. Tea, hot or cold, is a good thirst-quencher. So is water; but when iced it should be drunk slowly.

Perpiration takes large amounts of salt from the body. A one percent concentration of salt water (about one teaspoonful to a quart of water) will prove refreshing. A 15-grain salt tablet serves the same purpose. This will replace the salt lost through perspiration.

Though salted drinking water is not very palatable, it is a good recipe for anyone engaged in strenuous work in hot weather.

Holding the wrists under cold water is refreshing, though the effect does not last long. The arteries are just under the skin at the wrist, so that cool water immediately lowers the temperature of blood in the arteries. Rousing forearms and elbows gently in a basin of cool water is also helpful.

Acquiring a deep tan seems to be a universal ambition of musicians, especially those performing at summer festivals and resort hotels. And sunlight is a natural medicine—within limits. Like most things, however, it can be taken to excess.

Musicians frequently underestimate the danger of sunbathing. During World War II, an industrial magazine calculated that of the sixty million persons then working, fifteen million "indulged in sun irradiations far exceeding their safety tolerance." That is, got badly sunburned. This resulted in fifteen million ranging in severity from mild discomfort to hospital cases. Half were of sufficient severity to cause the loss of a day's work.

The actinic, or ultra-violet, rays of the sun are the cause of sunburn. Sunburn is usually a first or second degree burn. It may be accompanied by fever. Sun enthusiasts point out that animals are great sunbathers. They forget that warm-blooded animals are generally protected by fur or feathers. Human skin is much more vulnerable.

Taking the sun in small doses, gradually increasing length of exposure and building up a protective coat of tan is the best way to prevent painful burns. Too much sun is the cause of restlessness, nervousness and insufficient sleep.

Experiments by Luckes have shown the effects of the June sun at noon on untanned skin to be: After twenty minutes, slight reddening; after five minutes, vivid reddening; after 100 minutes, a painful burn;



after 200 minutes, a blister. Ultraviolet reflections from water may increase the effect of direct sunlight 100 per cent.

Most people cannot associate the warmth and relaxation of sunbathing with potential danger. Therefore an efficient sunburn preventive is a good safety measure. Such preparations exist in cream, oil and lotion form. They contain an "ultraviolet screen," or solution or suspension. Esters of para-aminobenzoic acid have found useful as sunburn preventives. Other chemical compounds in various proportions are available for this purpose.

An efficient sunburn preventive should not permit passage of more than 25 per cent of the effective rays of the sun. The same materials are valuable for treating the painful and irritating after-effects of cases of sunburn.

#### What to Eat and Wear

The white-collar man, according to Dr. Carey P. McCord, is "a being in a sack pulled tight at the neck by a constricting collar." This is the source of much of his hot weather discomfort. It is possible for men's white collars to produce heat prostration in severe weather. All clothing on hot days should be open at the neck. For summer comfort, the best-dressed man is the enlisted sailor, wearing his summer "whites," bell-bottomed and fully open at the neck.

Color plays a part in summer comfort. White material absorbs least heat from the sun; black absorbs most. If the heat-absorbing capacity of white is put at 100, pale yellow is next best, at 102; light grey is rated 150; red, 168; light brown, 198; and black is last with 208.

What musicians eat is as important in hot weather as what they wear. Light, easily digested food in moderate amounts will help to keep down body temperature. Fruits, vegetables and salads are particularly appropriate hot-weather dishes.

But nourishment is still necessary. The old idea that one should eat less proteins (meat, eggs, etc.) in hot weather has been disproved by the researches of Forbes and Swift. Musicians obliged to work hard in hot weather need their normal three meals a day. The energy needed for doing a good job must come from energy-building food.

#### It's the Humidity

There is truth in the old saying, "It isn't the heat, it's the humidity." In securing relief from the heat, evaporation of moisture from the skin plays an important part. The combination of high temperature and high humidity is almost unbearable because the moist air prevents the body from taking the normal course of releasing its heat through the normal process of evaporation.

Thus the musician's chance for summer comfort depends to some extent on whether he is spending his summer in Arizona, in the Rockies, or New York.

If one is in Arizona, statistics prove he is 28 times more likely to fall victim to a sunstroke than a New Yorker. Heat and sunstroke, oddly enough, do not take their greatest toll in the Southern states, but in the Midwestern states of Minnesota, Michigan, Wisconsin, Illinois, Ohio and Missouri.

During a heat wave, the most dangerous part of the day is between 2 and 5 p. m., following both the heat peak and the noonday meal. The average largest number of heat exhaustions occur between 7 and 10 p. m. Musicians can often avoid the first danger-period, but their performances generally take place during the second. And indoor temperatures often remain high after it has become considerably cooler outside.

Men are three times more susceptible to heat stroke than women. And contrary to widespread belief, Negroes are two to six times more susceptible to heat than whites. A Negro saxophonist or drummer may suffer in temperatures a white musician is able to endure quite well.

An interesting job may help one forget the heat, even enjoy a heat wave. The less we think about the heat, the easier it is for us to put up with it. Physical or mental agitation speeds up circulation of the blood, producing supplementary heat. In order to keep cool, keep calm. If you feel like quarreling, wait a few months; winter is a better time for that.

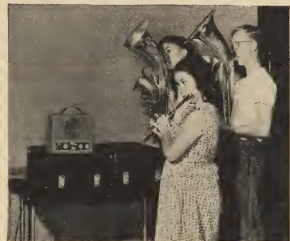
## Hail Rotarians, Kiwanians, Lions, Optimists, and Members of All Service Clubs!

If you know a member of any service club, show him this. He may be very much interested. Your Editor, who has been a member of Philadelphia Rotary for many years and has spoken at service clubs of all types all over the country, has noted the custom of opening their programs with the singing of "My Country 'Tis of Thee." Sometimes the accompanist is an intelligent pianist who realizes that when one accompanies a lousy crowd of men the ordinary hymn arrangement does not suffice as a background. It calls for a vigorous, sonorous accompaniment, which is not overblatant but sufficiently forceful to provide a strong melodic and harmonic support.

Your Editor, who has occasionally been asked to accompany at service club meetings, devised the following piano accompaniment, providing a more sonorous bass and less hackneyed harmony.



Many will prefer to transpose this down to the key of F or the key of E-flat to suit the average ability of the accompanist. The accompaniment is simple and may be memorized in a few minutes. We shall be glad to hear from clubs or any groups that have tried it out with the usual union singing.



**TUNING INSTRUMENTS ELECTRONICALLY**  
A new electronic device is being used in schools to insure accurate tuning of both string and wind instruments. It is called the Conn Lektro-Tuner and is manufactured by the C. G. Conn Company, the world's largest manufacturer of band instruments.

## Denmark's Royal Conductor

(Continued from Page 464)

of chamber music which were the forerunners of Bach's and Handel's music.

The great name in the history of Danish music—Carl Nielsen—is a favorite composer of King Frederik. Carl Nielsen is a composer who is able to express lightness and humor in his music. One of the king's favorite operas is Melan's "Mascarade." While the king has always favored classical music, he has through his presence patronized the first performances of works by younger Danish composers, Knudage Rilsager, Niels Viggo Bendzon and Vagn Holmboe.

In 1935, Crown Prince Frederik married Princess Ingrid of Sweden, daughter of the Swedish Crown Prince Gustaf Adolf, who shares her husband's interest in music, and thus it came about that the Royal couple's three daughters have inherited musical talent from their parents. The eldest, eight-year-old Princess Margrethe, and her cousin, Princess Elisabeth, daughter of the king's brother, are both eager piano players.

In 1938, the Crown Prince, Frederik took over the patronage of the Royal Opera Orchestra, playing in the Royal Theater which just recently celebrated its two hundred years of existence. Two days before his thirty-ninth birthday, Crown Prince Frederik conducted the last movement of Tchaikovsky's "Pathétique" Symphony, and the Overture to his favorite Wagner Opera, "Die Meistersinger." This transfer of the baton was the orchestra's birthday present to the Crown Prince, and since that day, it has been a tradition.

#### A Varied Repertoire

The Royal Opera Orchestra, which consists of sixty-five men and four women, has always played under the baton of the Royal Conductor in private—as a Crown Prince and later as king, and the repertoire covers many fields of orchestra music—symphonies, overtures, and piano concertos. The concert has had the same outward conditions as the Orchestra's normal appearance, the only difference being that only Queen Ingrid and the Queen Mother, Alexandrine, the king's teacher, and families of members of the Royal Opera Orchestra have been present.

The king has always considered his musical accomplishments as belonging to the Royal family private life, and the Danish press, which in all other matters is in a position to report more fully of the Royal Court proceedings than many other European Courts allow, has never been admitted to the king's concerts.

Those who have witnessed the king's concerts, however, all agree that it always has been a unique and exciting experience to watch the king's natural craftsmanship in conducting even the most difficult pieces of music. The most outstanding feat in the experience of the Royal Danish Conductor, has been the private performance in the Royal Theater of Mascagni's Opera, "Cavalleria Rusticana," on March 26, 1946. With only a few piano rehearsals and one final rehearsal of this beautiful opera, the king gave a display of his technical conducting talents.

Shortly after the war, his activities in Europe, the Danish State Radio dedicated in the autumn of 1945 its Radio House, situated in the heart of Copenhagen and which was only partially completed when the Germans occupied Denmark. The Concert Hall of the Radio House is the most modern in Europe. To give it the best possible acoustics, it is shaped like a violin and from here are broadcast the famous "Thursday Concerts," under the direction of distinguished international conductors.

#### Acclaim from the Orchestra

On the day of the dedication, Crown-Prince Frederik expressed his wish to conduct the Radio Symphony Orchestra of ninety-two members, and subsequently he has often directed this orchestra, as well as the Tivoli Symphony Orchestra, playing every summer in the famous Tivoli playground in Copenhagen. Members of the orchestra, who have played under him all agree that the king, by (Continued on Page 501)

## A REMARKABLE BRITISH MUSICAL CENTURY

"THE MIRROR OF MUSIC." In two volumes. By Percy A. Scholes. Pages, 964. Price, \$25.00. Publisher, Novello and Company, Ltd., and Oxford University Press.

No one could possibly have held up the looking-glass to British musical life from 1844 to 1944 better than Percy A. Scholes, M.A., D. Mus(Oxon), Dr. Es. Lettres (Lausanne), Fellow of the Society of Antiquaries, Fellow of the Royal Historical Society, Corresponding Member of the American Musicological Society.

In accomplishing this huge work Dr. Scholes has used as his background the venerable "Musical Times" of London, without which it would have been literally impossible to bring together such a book.

Dr. Scholes writes, "The 'Musical Times' was born of a mania which, largely prompted by a foreign immigrant, suddenly overtook our country. This was a mania (and mania is not too strong a word) for, of all things in the world, *sight singing!*"

The foreigner's name was Joseph Mainer, born in Trier, Germany, 1801, and died at Manchester, 1851. The son of a butcher, he became a choir boy and was ordained for the priesthood in 1826. Dr. Scholes traces his romantic career and describes his remarkable versatility. Deciding to devote his life to music, he conducted the last movement of Beethoven's "Pathétique" Symphony, and the Overture to his favorite Wagner Opera, "Die Meistersinger." This transfer of the baton was the orchestra's birthday present to the Crown Prince, and since that day, it has been a tradition.

Dr. Scholes has dug deep into the great mine of musical interest contained in the "Musical Times" during the century 1844 to 1944, and by careful selection and editing has produced a pair of volumes which are absorbingly interesting. It would take "a month of Sundays" even to sketch the contents of these books, which we hope ETUDE readers will have the joy of reading.

The books are finely illustrated with pictures (many rare to American audiences) taken from issues of the "Musical Times." Your reviewer pays tribute to Dr. Scholes and to the British "Musical Times," thirty-nine years the senior of ETUDE.

#### NEW MUSICAL PHILOSOPHY

"GENESIS OF A MUSIC." By Harry Partch. Price, \$10.00. Pages, 362. Publisher, The University of Wisconsin Press.

Musicultors for some years have been familiar with the original activities of Harry Partch in what he describes as "Monophony: the relation of its music to historic and contemporary trends; its philosophy, concepts, and principles; its relation to historic and proposed intonations; and its application to musical instruments."

The book is not merely a new consideration of acoustics, but an attempt to evolve a new philosophy. The work reveals and explains the old-fashioned way in which Partch has approached his philosophy, and will intrigue those familiar with the advanced physics of sound.

## Etude Music Lover's Bookshelf



by B. Meredith Cadman

#### MUSCOVITE MASTER

"STRAVINSKY IN THE THEATRE." Edited by Minna Lederman. Pages, 228. Price, \$3.75. Publisher, Pellegrini & Cudahy, Inc.

During the last few years our country has had the honor to be the host to several Russian masters of the front rank—among them Rachmaninoff, Gretchaninoff and Stravinsky. Life in America has not stultified their progress as world figures. Igor Stravinsky has been one of the most distinctive figures in the musical world for several decades. When the "Firebird" first took flight in 1910, music critics were so startled by a vision of genius so new and so sensational that they have never recovered from their surprise. "Petrouchka" (1911), "Le Sacre du Printemps" (1913), and "Les Noces" (1917) proved successively enchanting. Your reviewer in 1929 heard "Les Noces" conducted by Alfredo Casella at the Petit Theatre, Florence, and has never forgotten its exotic charm.



IGOR STRAVINSKY

Stravinsky, who was looked upon by most people as an ultramodernist, has always maintained his debt to Bach. In an interview in ETUDE for 1926 he said, "One must go to the door of Bach and knock if one would see my musical God. Those who see in my work a caricature of Bach are to my mind greatly in error. My works have always been contrapuntal in character, but now they are even more so, more melodic and less harmonic in type."

"Stravinsky in the Theatre" is a collection of notable intimate pictures of the master from present-day outstanding figures in the world of music and music criticism, including Jean Cocteau, Emile Vuillermoz, Jacques Riviere, Igor Stravinsky, André Levinson, C. F. Ramuz, Arthur Berger, Ingolf Dahl, George Balanchine, Robert Craft, Nicolas Nabokov, Ernest Ansermet, Aaron Copland, Alexei Halcet, Carlos Chavez, Pierre Monteux, Darius Milhaud, Walter Piston, Leonard Bernstein, Vittorio Rieti, William Schuman and Lincoln Kirstein. Stravinsky also presents a short story of his career. The book is profusely illustrated and excellently documented.

#### BRITISH APPROACH

"INVITATION TO THE PIANO, A MODERN TUTOR." By Anthony Howard. Pages, 81 (sheet music size). Price, \$1.00. Publisher, Ascherberg, Hopwood and Crew, Ltd.

This department does not review music, but is given over to books about music. However, this new work published in London has much interesting invention to commend it to teachers of beginners, and represents the English attitude to this important subject.

#### AN EASY APPROACH

"PLAY BY COLOR." By Lenore and Sid Wolfe. Pages, 16. Price, \$1.00. Publisher, S. G. Wolfe.

This ingenious work is the most elemental imaginable approach to the keyboard. The book contains a guide card in seven colors which is to be stood up on the keyboard behind the black keys. The color over each note stands for a tone of the scale (black for C, blue for D, red for E, brown for F, green for G, orange for A and yellow for B). The notes on the staff are all identical little round dots in different colors. There are no bar signs, no different length notes. The tunes are all familiar ones like *Happy Birthday to You*, *Home, Sweet Home*, or *Auld Lang Syne*, the meter and rhythm of which are familiar to the average person. The different-colored circular discs on the scale enable the tyro to pick out melodies and thus start on the road to musical Olympus. Some may think that it is easier in the long run to learn the notes in the old-fashioned way in order to open the gates to musical literature. Your reviewer, however, likes to see experiments worked out and he realizes that some musical illiterates will have a lot of fun working it out by this ingenious color scheme.



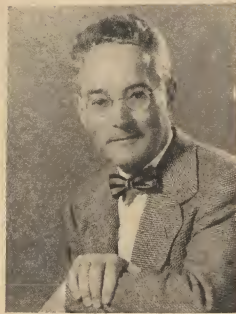
## The Pianist's Page

by Guy Maier, Mus. Doc.  
Noted Pianist and  
Music Educator

### Franz Schubert

Part II

In his July article Dr. Maier discussed Schubert's tragic life, the reasons for the neglect of his piano compositions, some aspects of his pianistic style, and outlined a Schubert course for students. Within the second and final article on Schubert.—EDITOR'S NOTE.



**Schubert's Diary**  
When Schubert was a young man, he kept a diary of which unfortunately only a few pages remain. On June 14, 1816 (when he was nineteen), a year in which he wrote two symphonies, dozens of those beautiful dances, and over one hundred songs, we find this entry:

"Today I took an evening walk, which I had not done for several months. There can scarcely be anything more pleasant than to enjoy the green country on an evening after a hot summer's day, a pleasure for which these fields seemed to have been especially created. In the uncertain twilight and in the company of my brother Karl, my heart warmed within me. 'How beautiful!' I thought and exclaimed, standing still delightedly. A graveyard close by reminded us of our dear mother. Thus talking sadly and intimately we arrived at the point where the road divides. And, as from the heavenly home, I heard a familiar voice coming from a halting coach, I looked up—and there was Herr Wenzelmüller paying us his compliments. In his house, I have lived."

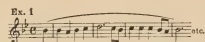
Then the diary rambles on in the same contented style—probably an excellent reflection of Schubert's compositional process! Yet it is difficult to imagine the fecund Franz writing such sentiments in words instead of music, for the tap of his imagination flowed every minute, day and night. (He even slept with his spectacles on, so as to lose no time if a melody popped out!) His walks through the beautiful Viennese countryside must have inspired many of the themes of his songs, symphonies, and especially the piano sonatas; for these superb sonatas are indeed like panoramic views of such excursions. Their first themes fling out enthusiastically like the irresistible lure of a sparkling June morning, or they emerge caressingly like a wayward wind-breath over a field of wheat. But once on the high road, so many intriguing by-paths open up through the woodland that Schubert cannot resist exploring each to the end. On every side melodic vistas beckon, the latest always more enticing than the one before. Every dramatic prospect is savored for all its worth so that, finally, at day's end Schubert often has a tough time finding his way back to the main road and home again!

This, I think, is the reason for his often diffuse form, and for that extra five minutes of performance to which lazy pianists object. But why should anyone care when the content is so rewarding? The lyric style does not lend itself readily to the pressures of "development"; and since Schubert's compositional approach is so overwhelmingly lyric he cannot be expected to rival Mozart or Beethoven in mastery of design. His sonnet content refuses to be confined within the limits of exposition, development, and recapitulation. In fact, he creates a "form" of his own—one tune unfolding on the top of another, each breath-

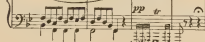
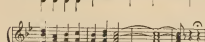
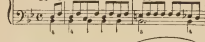
takingly beautiful; which, you will admit, ought to give sufficient pleasure and satisfaction to anyone!

#### Schubert's Chord Texture

And what miracles we share with Schubert along the way! The advent of a simple, apparently quite ordinary melody—the first theme of the Sonata in B-flat Major.

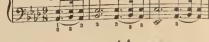
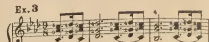


is transfigured by Schubert's chord-texture treatment. He is the supreme master of deep, rich chords often set in wide-open harmony thus:



Sensitively played, it is like one's first glimpse of heaven. With the divine breath of its diemodified phrase-shape, the soul levitates effortlessly through the ether. . . . Schubert's piano music is filled with dozens of these harmonic levitations. A wonderful example is that gentle avowal of love, the opening phrase of the Moment Musical in A-flat Major, Op. 91, No. 2, with its shy question and tender answer.

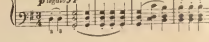
Surely this must have been given to Schubert along a woodland path:



For another wondrous chord-shape, examine the opening phrase of the G Major Fantasia (Sonata); see also the beginning of the *Adagio* movement of the "Wanderer" Fantasia, Op. 15. It is the famous *Wanderer* song theme itself, but with the heavy, dark chords giving it overwhelmingly tragic portent.

#### Vibrational Chords

Schubert is also a master of the "vibrational" chord . . . those solidly repeated chords which nullify all percussive articulation. When you play them, be sure to press down the repeated chord or chords gently before the keys of the preceding chord have been permitted to come back to the key top. This example is from the trio of the *Scherzo* of the D Major Sonata:



For other vibrational clusters see the accompanying chords of the trio of the *A-flat Moment Musical*, Op. 91, No. 4, much of the entire *Moment Musical* No. 6, and many examples in the *Impromptu in A-flat*, Op. 142, No. 2.

Then too Schubert's fondness for incisive, sharply articulated chords (loud or soft) in quick rhythmic patterns, is everywhere in evidence. The D Major Sonata is full of them; see the opening measures of the first and *scherzo* movements. . . . Look later in the *scherzo* for more patterns, and also examine others in the *Schubert*.

It is evident that a good Schubert player must be first of all an expert chord player. This means not ten different chord approaches and qualities but an infinite number of them. Too many pianists, alas, have only three kinds of chords, a loud whacked or yanked chord, a brittle, glassy mezzo-forte chord, and a kind of lemon-squeezed, soft or loud *legato* chord. That's why they can't begin to play Schubert!

#### Shortening the Sonatas

"Yes," you say, "but wouldn't a few cuts make the sonata more palatable?" . . . Palatable to whom? Audiences joyously surrender to the "heavenly lengths" when the sonatas are well played. I am unequivocally opposed to the deletion of a single note. There has been altogether too much tampering with works of art by performers. Who would dare to take a masterpiece of painting, and cold-bloodedly alter the shape or color of a tree, stream or human figure, even if such alterations created more satisfactory "balance"? "Humbug!" Why, then, wouldn't it help to clear focus or form? Yet this intolerable butchery committed every day by editors and performers on music masterpieces left with no penalties attached. Let's put our combined feet down (Continued on Page 510)

## IMAGINATION, the key to the CHILD'S MUSICAL INTEREST

By Ada Richter

Expert in Child Music Training

Composer and Author of Many Widely Used Books



ADA RICHTER AND A GROUP OF HER PUPILS

A PART from scientists and poets, few people seem to comprehend the practical importance of imagination in the training of the young. Albert Einstein has gone so far as to say, "Imagination is more important than knowledge." Anyone may acquire a vast amount of information, but this information may be of little value until imagination steps in and converts it into some work of art, science, music, or industry, of great value to man.

Children seem to be born with a natural instinct to employ imagination. The little ones start making mud pictures of the first things they see and hear. Their curiosity is shown by their natural desire to pull things apart and put them together again. Many modern toys are designed for this purpose. After the child has dissected his toy, he must imagine the way to assemble it again. It is his first step in learning. He invests his toys with imaginary forms. His blocks become trains or trucks. The doll becomes a real infant, and before long he is carrying on an imaginary conversation with it. He invests stories about his toy animals. Mistaken parents sometimes think that his imagination may lead the child into prevarication, and go out of their way to suppress it. The result is that we have a world full of adults utterly devoid of imagination, many of them frustrated materialists. The teacher's problem, therefore, is to cope with the child's imaginative instincts, and through control direct them to the temple of results. This can be done in many ways—through stories, games, toys, and very successfully through music.

As a working basis it might be well to define this thing called imagination so that we may know what we are after. Psychologists say it is "the process of recalling facts previously learned, and their rearranging these facts into a new pattern." In other words, we must first have a good memory; and it is with this phase that we are first concerned, and can attain very fine results with music.

The first step in memory training leading to imagination is concentration. We must find some way of attracting the child's attention so that he will form the habit of concentration. From the time he is able to understand a few words, he can listen to simple songs. He need not understand any words. His interest at first is in rhythm and tone (but mostly rhythm). He will often bang a spoon or toy against another object when he hears music that attracts his attention. So the old nursery songs make a fine beginning. There is constant repetition, which makes for easy remembering, and usually an accompanying action, which is always enjoyable to a young child. The "pata-cake, pata-cake, baker's man" song is an example of the perfect nursery jingle. It combines repetition, strong rhythm, the action of clapping, plus the added interest of using the child's name, and all children love to hear their names mentioned in a poem or song. *Bye-Baby-Buntings* and *Rock-a-Bye, Baby* are other good examples. Next come the game-songs, such as *Ring*

*Around-the-Rosey, London Bridge, and Farmer in the Dell*, just to mention a few.

As the child grows older, the teacher can call into use the child's latent imaginative powers in explaining the meaning of the words after presenting the song. For instance, in the song *Mary Had a Little Lamb*, what kind of coat did Mary's lamb wear? Or in *Humpy-Dumpty*, who was Humpy-Dumpty, or why couldn't the king's men put Humpy-Dumpty together again if he fell from the wall?

So far the child has been primarily a listener, but as the songs are repeated over and over (and children love to hear the same ones again and again), he will often join in the singing. Then the problem of pitch begins. Some children can carry a tune right from the beginning, but for those who cannot, "tone-matching" exercises are in order. They need not be dull; in fact, they can be lots of fun. Furthermore, they are of great use in the development of the imagination. For instance, in *Pussy-Cat, Pussy-Cat, Where Have You Been?* I ask, "What kind of voice does a pussy-cat have? Is it 'way up in the air' (high) like

Ex. 1  
this: or 'way down in the cellar' (low)

Ex. 2  
like this: ?" No other explanation of high

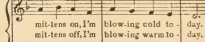
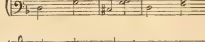
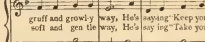
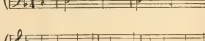
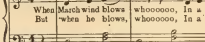
and low is made at this time; they soon associate the sound with the word if presented as above. After we have decided which sounds most like the pussy-cat, the children try to imitate the sound. Any number of familiar animals and objects, such as the train whistle, a bus horn, or a church bell, can be used for tone matching exercises. I make sure the sounds to be imitated fall within this register:

Ex. 3  
 Some children can sing higher or lower,

but this is best for the average child. Even for the children who have a "good ear," tone matching is not a waste of time. It is most valuable in procuring the quality of tone desired.

#### MARCH WIND

Courtesy of Jack and Jill Magazine



After the short, easy rote songs can be sung well, the child will be ready for more complicated melodies; melodies that require imagination to give the proper interpretation. I wrote the one shown in Ex. 4 for this purpose. (Continued on Page 508)



# Music, THE UNIVERSAL LANGUAGE

by DR. HOWARD HANSON

Director, The Eastman School of Music

In March 1948 Dr. Howard Hanson, Director of the Eastman School of Music, was asked to inaugurate the Louis C. Elson Memorial Lectures on "The Material of Music" at Harvard University. Louis C. Elson (1848-1920) was for so many years a chauvinistic enthusiast for ETUDE and contributed so many rare and interesting articles for this publication that we have always had a sense of gratitude to him.

At the beginning of this series of lectures by Dr. Hanson, he accepted the challenge laid down by the memorable Harvard Report upon General Education in a Free Society, in which the following challenging statement was made: "A training in the music skills is hardly within the province of general education, but participation in choral singing or orchestral performances can be of the greatest value for large numbers of students." This would seem to throw out music as a legitimate educational subject leading to a general arts degree.

Through the kindness of Dr. Tillman Merritt, Head of the Music Department at Harvard, we received a copy of Dr. Hanson's address, in which he, as one of the most widely experienced music educators in the new world, makes clear the fallacious basis of such findings as the Harvard Report circulated. We are grateful to Dr. Hanson for permission to publish an extract from his Harvard lectures in ETUDE.

—EDITOR'S NOTE

MUSIC may be a universal language in the sense that musical vocabulary has no linguistic barriers. But, if it is a universal language, it is a very difficult one. The educator who believes that an understanding of music is a valuable, even an essential, part of the equipment of a well-educated man is therefore faced with a major problem. For the training of the ear is in most cases a long and arduous task. The musician may be willing to devote the time and effort required to develop an adequate technique of hearing—though there are altogether too many musicians who, having ears, hear not—but for the layman the task is formidable in its demands. He therefore substitutes goals which are easier of successful realization.

The student of "appreciation"—and the quotation marks around the word are generally fully merited—is taught the dates of the composer's birth and death, something of the history of his life, a bibliography of his works, something of the manners, morals and customs of the age in which he lived, and a wash of words describing, generally most ineffectively, the "idiom" in which he wrote. Composers are described as classicists, romanticists or impressionists. In critical writing on the music of today we are flooded with a plethora of words: neo-classicist, neo-romanticist, post-expressionist, perhaps hyper-neo-post-expressionist—terms which seem to me to be generally without any meaning or significance.

The value of these courses, where there is, in my opinion, no real learning, is in the music itself. Such listening experience is in my opinion worth infinitely more than dozens of lectures on history and aesthetics, and when the listening is done under the direction of an enthusiastic teacher who inspires the student by the intensity of his own devotion to the art, its value may be real and its influence far-reaching. Even the smallest beginning in the direction of the development of the technique of listening is basic and honest, and forms a firm foundation for future growth.

## "Classifying" Music

There is another point about this tendency to fail to recognize that music is basically a matter of sound in the ear of the listener, which I believe is worthy of emphasis, that aesthetic discussing and criticism before the student is aurally prepared for it may tend to make hypocrites of us all. We are informed that certain music is "good" music, other music is "mediocre," and still other music is "bad." I am speaking more entirely in aesthetic terms. It is quite possible that certain music is physically bad for us at certain times. I would not, for example, suggest listening to the last movement of the "Rites of Spring" or certain types of the more violent boogie-woogie, while digesting a hearty dinner. To label music in qualitative terms is another matter. To classify all of the music of Bach as "great" and all of the music of Offenbach as "trivial" tends to develop a kind of a social register of music. Bach becomes a composer for whom it is always polite to express high regard. I recall a woman who came late to a symphony concert. A change in the program had been announced, but the lady was not present to hear the announcement. At intermission she remarked to an acquaintance how much she had enjoyed the music of Bach—how she *always* enjoyed the music of Bach. The unfortunate fact was that the music for which she had just expressed such a high regard was not by Bach but by Massenet.

The London cabby was at least honest when he was hailed by a musician with a violin under his arm. "I say, cabby," said the musician, "take me to the B.B.C."

"Are you one of them blokes what plays the Bach concert every Sunday on the wireless?" asked the cabby.

"I am indeed," replied the musician.

"Well then," said the cabby, "You can bloody well walk!"

I am always somewhat concerned when I hear a casual music listener say with a haughty air that he does not "care" for Tchaikovsky. For Tchaikovsky's music is exceedingly well written, beautifully and clearly orchestrated, and presented, for the most part, in a straightforward and direct manner. It holds a great deal for almost everyone who will listen. It is, of course, possible for any musician to play and hear the music of any one composer until he is sufficed, but the casual listener should not be so quickly satisfied. If such a listener fails to "appreciate" Tchaikovsky, it is more apt to be his fault than that of Tchaikovsky, and the reaction is quite as likely to be the result of snobbish thinking as of any genuine musical discernment.

## A Pretty Concert

This precious attitude toward the arts has always seemed to me one which educators should discourage. A healthy, robust and honest appreciation should, within reasonable limits, allow the hearer to enjoy in varying degrees many different types of music. The sounds which proceed from the scores of Palestrina, Handel, Mozart, Debussy, Grieg, Prokofiev and Gershwin vary enormously, but each makes its particular contribution to the sensitive musical ear. A love for the music of Bach does not necessarily preclude the enjoyment of the music of Morton Gould. And I believe this catholicity of taste, which I would regard as a strength rather than as a weakness, develops quite naturally if we listen with an honest ear.

Now let us take the case of Throckmorton P. Twiddlebam, who sits on his weekends in his room high above the Thames River, reading the score of a Mozart string quartet. Throckmorton tells us that he does not want to hear the music. He declares that his soul is much more gratified by this separation of the score from vulgar sound. Here Mozart's mind speaks to his mind, Mozart's soul holds communion with Throckmorton's soul.

This is a pretty conceit. It is true that any proficient musician acquires, in varying degrees, the technique of hearing with the eye, but a complete sense of "optical hearing" is, I believe, impossible of development. A composer, it is true, does "hear" his composition before it is realized in actual performance, but the live sound coming from a great orchestra like the Boston Symphony Orchestra is generally more thrilling than the most vivid (Continued on Page 476)

# Gaining Experience

A Conference with STELLA ROMAN

World Renowned Dramatic Soprano; Leading Artist, Metropolitan Opera Association

by GUNNAR ASKLUND

Born in Rumania, of a distinguished and highly musical family, Stella Roman has sung at her birth. Her father, a general in the Rumanian army, was a fine amateur singer, her mother was an excellent pianist, and the child's own earliest expression was imitating the rich folk-melodies she heard sung by the peasants and played on the shepherds' pipes in the Carpathian Mountains. Her father was removed to Cluj, in Transylvania, where she began vocal lessons merely for the pleasure of learning to sing. She was astonished when she was told she had an exceptional voice. Next the family went to Bucharest where a cousin, herself a singer and lady-in-waiting to Queen Marie, aided the girl's musical studies. One night, as she was singing in a boat on the Black Sea, Queen Marie charmed to hear her, and encouraged her to think of a career. Her progress in Bucharest earned her a prize for study in Italy. She worked, auditioned, and gathered the experience necessary for subsequent triumphs in Italy, Egypt, Germany, Spain, and France. Steadily gaining in artistic stature, Miss Roman joined the Metropolitan in 1921, since when she has combined her operatic work with coast-to-coast tours, winning acclaim for the beauty of her singing and the emotional impact of her interpretations.

—EDITOR'S NOTE

THE greatest need of the young singer is experience. This is generally taken to mean experience in performing before a public, and that phase of the question is certainly of great importance. Even more important, however, is the gaining of the many sorts of general experience that help one do better work. This kind of general experience comes only through the experiences themselves! At each step of my career, I have gathered helpful lessons and discipline from thinking about the things that happened to me, for instance.

## What Is Good Advice?

While studying in Italy, I learned to judge for myself the value of the vocal counsels given me. I had excellent teachers, but I found that some of their advice did me more harm than good. I wondered why. And so I discovered that no vocal advice can be good unless it does good things for you. You must learn to judge what that is. One teacher, for example,

told me that the secret of good tonal emission is always to sing with the mouth in a very open position. Another told me that a too-open position is bad. Which teacher was right? I found out for myself that neither was right and that both were right! The text lies in the natural mouth position of the one who is singing. The person whose face is so constructed that a larger mouth-opening comes naturally, will sing better in this position. The person whose natural mouth-opening is smaller, will sing better in that position. The only "wrong way" results from forcing either method on a singer whose natural needs demand the opposite! So I learned to sing with my natural position of mouth. I also learned to test advice according to my individual needs. I had begun to gain experience!

In time, I was ready for engagements—and I got none. I had learned repertoire, I sang countless auditions everywhere, my voice was praised. But always I was told to study and wait. I did this. Then I got a small concert engagement (it paid me five dollars and my expenses) in company with a tenor and a baritone. We rehearsed in a bare wooden hall, and at once I noticed an odd thing. The baritone, who had but a mediocre voice, made a fine, moving impression. The tenor, who had one of the most glorious natural voices I have ever heard, nearly sent me to sleep. Proud of his "big breath," he sang several phrases on one breath—no life, no color, no shading; no brain control. Then I realized that voice alone is not enough; there must be heart and brain as well as voice, and all three must be well controlled. I was gaining more experience!

At last I got a chance to sing the rôle of Maddalena in "Andrea Chénier," at Bologna. I was happy! But the tenor for this performance was very well known, and he objected to singing with a question-mark debutante. This added nothing to my peace of mind! However, he heard me at rehearsal and after that, all went well. Just before the performance, I passed his dressing-room and he called a greeting to me through the open door. Pausing, I looked in and beheld a sight that amazed me. The tenor was doing what he called *refreshing himself*. The shells of two dozen eggs stood on a table; before him was a mound of raw meat, and awaiting him was a pile of oranges. All this before a performance? I asked. Yes—for strength. Again I wondered. During the performance itself I noticed that the tenor was constantly fighting with his physical organism. His throat was tense, veins stood out, his eyes popped—his singing was one long struggle. And so I gained further experience in learning to build up resistance the day before the performance, using the body lightly and gently on the day of the performance itself.



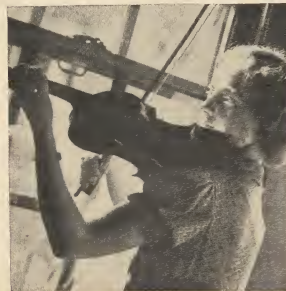
STELLA ROMAN

While working up the rôle of Maddalena for this performance, I had an opportunity to speak with a famous Rumanian soprano, then retired in Italy, who had sung the part gloriously. This was Mme. Darcey who created the leading parts in "LeVill" and "La Tosca." I begged her to tell me *how* to project my part. "There is no one way," she scoffed; "each time I sang it, I approached it freshly." That was hardly the help I had hoped for.

Well, the great day came and the performance began. I felt very nervous—and then, suddenly, it came to me that I must do more than merely sing this part; I must *live* it and make it seem real. Accordingly, I took the great third-act aria very simply, putting only part of my mind on my tones and reserving my best thought for the pathos of the character. I remember ending the aria with my head on my arms, at the table, in an attitude of grief. Profound silence. I was horrified—my big aria, and not even a hand-clap! Was I that bad? Then the house rang with wild applause and shoutings which lasted until the conductor motioned for me to repeat the aria. I had been standing, acknowledging the applause; to go back to the table and begin the aria as I had begun it before, would have looked mechanical. What was I to do? Then the words of Mme. Darcey came back—each time a fresh approach! So, from my position at the footlights, I began the aria as if it were a new one, ending it on my knees. That was the beginning of big work for me. My experience was bearing fruit!

I had only made a start, though. For four years I auditioned at La Scala before being engaged to sing there. . . . where I was later to create the Italian premiere of Richard Strauss' "Die Frau ohne Schatten." I sang frequent auditions in Rome, too. To help myself, to be ready for anything, I set myself the discipline of learning many parts, thoroughly and quickly. In addition to having the parts, I gained much from the ability to read, study, and master a part at short notice. (In passing, though, let me say that no matter how many parts you learn, you never know them until you have sung them five or six times before a public!) Through my knowledge of many parts, I got contracts. A substitute was needed. I was called in a hurry, and then followed a contract of my own. Again, experience (and I shall never forget the hurried telephone call, put through to me in Bari, Italy, which took me to Berlin!)

You never know when you (Continued on Page 511)



WILDA TINSLEY, GRADUATE OF THE EASTMAN SCHOOL OF MUSIC, SALUTES HER ALMA MATER.

ETUDE

AUGUST, 1949



# SHALL I BECOME A Professional MUSICIAN?

BY DARRELL PETER

The basis of this article comes from a talk upon "Careers for Youth" presented before the New York State Institute of Applied Arts and Sciences, Darrell Peter, a graduate of The Eastman School of Music, is a member of the faculty of the Manhattan School of Music in New York City, where he also acts as student advisor.

Mr. Peter joined the armed forces in World War II and served for five years. This included a tour of the Pacific area, during which he gave sixty concerts, appearing before 250,000 service men. After leaving the army, Mr. Peter became a member of the faculty of the Juilliard School of Music, New York City, continuing his piano study with the late Olga Samaroff-Stokowski. He was an associate of Mme. Stokowski in the Lisztens' Music Course work, and was a member of Rehearsals for Listening, Inc., which presented a lecture series in Town Hall.—EDITOR'S NOTE.

"I CAN play the lute and the pipe, the organ, the organ, the bagpipe, and the tabur. I can throw knives and catch them without cutting myself. I can tell a tale against any man, and make love verses for the ladies. I can move tables and juggle with chains. I can turn somersaults and stand on my head." This is the way a musician of the Middle Ages described his accomplishments, as found in an old manuscript. His social status was very low, since there was little music for him to perform. He was nothing but a common entertainer; therefore he used the strange tricks of such entertainers to succeed at his business.

With the growth of Western art music, which began about the fifteenth century, the dignity and social status of the musician have risen to the equal of all other arts and professions. Today a person considering a musical career is confronted with a vast quantity of great art music to be studied, and a wide variety of channels into which his talents may be directed. There is no denying the fact that choosing the proper musical career is both difficult and dangerous. Most fields are overcrowded, and the competition is keen. The choice is worthy of much serious thought and effort on the part of anyone who loves the art enough to make it his life's work.

Having decided that music is the field you want, your first problem is: How can I determine my fitness for a musical career? There is no fool proof way of deciding this; however, there are some things one can do which will help.

## Seek Reliable Advice

Good professional opinions, from musicians you can trust, are valuable. Do not hesitate to pay for them, if necessary, but be sure they are thorough, and include not only an audition but a brief ear and coordination test as well. Above all, don't accept as final the word of your own teacher, or your parents and friends. They may love you very much, and would be proud to see you a great success, but the chances of their giving an accurate and unbiased opinion of your ability are very slim.

If you are accepted for entrance into a good music school, you may count it a pretty sure sign that you qualify for some branch of the music profession; but beware of the ubiquitous, "fly-by-night" schools and teachers. The chances are they are only after your money, and will accept anyone who can show the slightest trace of a bankroll. Members of the National Association of Schools of Music have been thoroughly

investigated and accredited, and may be counted on to give complete and accurate courses in most fields. If there is any great doubt in your mind as to your talent for music, it might be well to consult a vocational guidance clinic. Their fees are often high, ranging from fifty to seventy-five dollars, but their ratings are comprehensive and fairly reliable. Also there is a possibility of your discovering talents you didn't know you had, which can be most important, especially if your musical talent is limited.

Even though two or three of these tests indicate that you have sufficient talent for a successful career, there is still one question you should ask yourself before making a final decision: Do I have a great natural love for music itself? Unless your answer is definitely "yes," you may never expect true artistic success in music.

Assuming that you have determined your fitness for a musical career, your next question is: Which branch of music is best for my particular qualifications? This is another question which has no simple answer.

With the growth of Western art music, which began about the fifteenth century, the dignity and social status of the musician have risen to the equal of all other arts and professions. Today a person considering a musical career is confronted with a vast quantity of great art music to be studied, and a wide variety of channels into which his talents may be directed. There is no denying the fact that choosing the proper musical career is both difficult and dangerous. Most fields are overcrowded, and the competition is keen. The choice is worthy of much serious thought and effort on the part of anyone who loves the art enough to make it his life's work.

DARRELL PETER

is often hard to decide, especially if one enjoys doing a number of different things equally well, which frequently happens with highly talented people. The best plan is to examine each type of musical career in detail, then to evaluate your own qualifications in the light of each. Find out what the basic educational requirements are to enter each field. What are the essential personality traits? What opportunities are available, and what pay may be expected? How crowded is the field, and what are the best ways to begin? How secure is such a career, and what are its chief drawbacks? It is the first two items, basic education and personality, that I should like to consider.

## The Concert Artist's Training

Let us begin with the concert artist, since that is what most people think of when music is mentioned. A potential artist should have begun intensive training on his instrument or voice at the earliest possible age. For voice this is much later than for an instrument, since the vocal organ is not settled and ready for training until one is sixteen to eighteen years of

age. In the case of a singer, these early years before voice lessons start are best spent in learning the piano and acquiring general musicianship. A Bachelor of Music degree, or a diploma from a music school or conservatory is the most desirable college background for the performer. If you are studying with a private teacher who is not connected with a school, make certain that you get the theoretical and general musical background also, along with your major. It is essential for truly intelligent performance. Bachelor of Science and Bachelor of Arts degrees are good to have, but too often there is a tendency in such degrees to place more emphasis on the academic side than is advisable for the prospective artist. This is an important, formative stage of your training, so make sure you will have enough time for practice.

It is advisable to obtain a post-graduate diploma or master's degree before trying to enter the professional field. The chances of initial success are much greater, and there is more security, should you wish to enter another field later.

The highest possible degree of skill is required of the performer. Do not forget that, whereas you may have achieved one hundred per cent perfection in practice, you may count on no more than seventy to eighty per cent in performance. Singers should not only be good pianists, but should know several languages well, and have good training in dramatics and diction. Some dance training is desirable, especially in the theatrical field. Above all, gain as much practical experience as possible giving concerts while you are studying. No manager is interested in an inexperienced artist.

The approximate cost per year, of a music education in the average school runs as follows: tuition—\$350-\$650; living expenses will range from little or nothing, if you live at home, to \$1000, or even more, should you go to a large city where expenses are high; books, carfare, and other incidentals will run from \$100 to \$200. Thus you may spend as little as \$500 per year, or as much as \$2500.

It is unfortunate that with the present highly centralized state of music it is almost essential that the young artist play a debut recital in a large city, preferably New York. The average cost of such a recital, given in one of the three major New York halls is as follows: Carnegie Hall—\$1500; Town Hall—\$1000; Times Hall—\$650.

The concert artist must possess great powers of concentration and tenacity. He must be a good showman and have an attractive stage presence. Versatility is also important, as well as an abundance of good health and vitality to withstand the strain of public performance. In the popular field originality is essential to success.

## Training to Teach

If you can make up your mind early in the game that you want to become a music teacher, and train yourself accordingly, you are lucky. The possibilities here are almost unlimited, and there is great demand for well-trained teachers. For private teaching you should have a college diploma at the minimum, and a degree is necessary for any kind of school teaching. In going after college, university, and the better public school music jobs a master's degree is desirable.

The best teachers are always good performers, but the high degree of perfection required of the concert artist is not necessary. The emphasis should be more on a well-rounded background in the entire repertoire, versatility, and good teaching methods. The teacher must have a good knowledge of psychology, and should be able to teach. (Continued on Page 506)

# Playing the PIANO in the Church Service

by MADELON WILLMAN JACKSON

WHENEVER music of a serious dignified nature is required, the piano is rarely chosen to produce it. Particularly in the Church, where the organ has been associated with the service so long that it is accepted as the proper instrument, the piano is used only because of necessity. Yet, the piano, with its treasure chest of great literature, and its broad fluctuations in interpretative possibilities, has ability for presenting music suitable and worthy of any occasion. It may never surpass the organ in popularity or appeal, but it could well be used in the Church to far greater advantage than has yet been manifested.

In spite of this prevailing preference for the organ, countless small churches, both in the cities and throughout many isolated areas of our country, are obliged to turn to the piano for their music. In only a small percentage of cases is complete satisfaction realized.

Reluctance on the part of the congregation to accept the piano gracefully is explained by the criticism that piano music is too noisy, harsh, and unsympathetic for church services. This need not be true. When, however, the criticism is justifiable, it may be caused by one or two simple reasons: either the instrument itself is a poor one, or the pianist is too apt to have retained any original one color; or the harsh playing may be traced to unsatisfactory selection of materials.

## Much Depends on Repertoire

While the first error can be corrected with a new or better instrument, or by reconditioning the old piano, the second difficulty is not so easily rectified. Often the pianist is poorly prepared for quiet meditative playing. His repertoire is limited to pieces of the recital type, all too brilliant and showy. Unfortunately many as many excellent collections of appropriate music are available for the church pianist as there are for the organist. In an effort to do justice to the congregation and by playing familiar sacred gems, all too often the inexperienced pianist resorts to elaborate transcriptions of choral or orchestral works, and thus meets disapproval at the outset. Although Handel's *Hallelujah Chorus* or a Tchaikovsky Symphony may seem appropriate for the season or sermon at hand, neither is attractive when re-created by the piano.

How then, is one to find piano music which will fit properly into the service and reflect sympathetically the dignity and spirit of the church? First, as has already been suggested, the pianist will do well to avoid adaptations of larger compositions, for they will invariably prove disappointing and blatant. Greater success will be realized by turning to music originally written for the piano by composers appreciative of the instrument's own strength and sensitivity. Mozart, Mendelssohn, Chopin, and Schumann lead the list of great men who have written so sympathetically for the piano that they lure the listener into appreciable attitudes.

Secondly, the pianist should free himself from the misapprehension that he needs music specifically written for the church. By studying what qualities comprise successful sacred music, he should search for compositions embodying similar characteristics. For example, a well-rounded pianist will be found expressing sufficient grace, dignity, strength, and quiet charm, to qualify for religious playing without having been originally for that purpose.



Naturally requirements vary according to different churches. In general, the pianist needs first Preludes (for quiet background music), preceding the service, usually from five to ten minutes in length; second, many shorter selections for Offertories and Interludes; and third, compositions suitable for Postludes played immediately after the service. While music for the first two needs to be calm and reposeful, the Postludes should be more majestic in character, stirring, and triumphant.

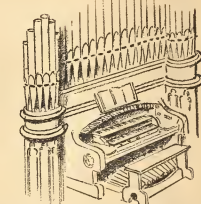
It is helpful to know in advance the lesson to be presented in the sermon. With subject matter or Bible references at hand, it becomes easier to choose appropriate music. For example, one pianist, when informed that verses from Genesis and the Psalms would be read to show the creation and development of man, studied the texts first. Then she recalled that at one time a former teacher had shown her the similarity of Schubert's *Impromptu in B-flat* to the growth of man through life, each variation representing another phase in his progress. With some cutting, she was able to use this for the Prelude that Sunday. Later, many of the congregation praised the pianist for expressing genuine amazement at her "perfect Prelude for the service!"

Another pianist terminates her introductions with one or two well-known hymns, choosing those with words bearing significance for the forthcoming sermon. She plays familiar hymn-like melodies from Oratorios, such as *O, Rest in the Lord*. Such appropriate choice of materials results in a spirit of receptivity and repose on the part of the listening congregation.

## A Rewarding Experience

Once a pianist begins to browse around for materials, he is apt to find the search so challenging that it becomes a joy rather than a burden. It is interesting to make a scrapbook or file of your findings. Many of the best piano music numbers will be found antedating those of Chopin, will prove delightful. Above all, you will appreciate more fully the dramatic nuances and shadings possible in pianistic playing, as well as the effect particularly pianistic in nature. All the composers mentioned thus far have made rich use of these devices in writing for the piano. Among the moderns, Foote, Debussy, MacDowell, and Rachmaninoff call upon the piano for its maximum possibilities.

Many lesser known composers have produced a wealth of Etudes, Preludes, and shorter forms often overlooked. In the writings of Clementi, Moscheles, Heller, Reichold, Schreite, Karganoff, Sinding, and Scriabine countless excerpts of fine music are worthy



additions to the growing repertoire of church music.

Although music originally written for organ or symphony cannot be performed enjoyably for piano, there are interesting compositions which employ imitations of other instruments with success. When such effects are used intelligently by the composer and executed skillfully by the performer, they are impressive. For instance, *Chords* may be played in a manner suggestive of the Harp. (*Tone Poem V*, "Omar Khayyam Suite," by Arthur Foote); suggestive of the Organ, (*Nocturne 11* in B-flat minor, by Chopin); or may simply portray rich harmonic effects associated with the piano itself. (*Melody* by Rachmaninoff).

For the benefit of those listening, a strong melodic line always proves enjoyable. But singing melodies can be presented with endless changes and variety. Accompaniments may range from arpeggios, soft, murmuring runs, or strong chords, to the "double-stop" harmonies so often used in piano compositions (example: *Barcarolle*, by Arensky). The song may be sung by the left hand, by the right hand, by inner voices with thumbs, or it may be echoed back and forth as in *Gracie's Canon*, or Mendelssohn's *Duetto*.

Watch for unusual examples everywhere. The *ETUDE* magazine, with its continued procession of known and little-known classic piano literature, can be a source of great help. Not long ago a pleasing arrangement of the Bach "Arioso" (from *Church Cantata 156*) appeared; and among recently published teaching materials in Grade IV and V, for pieces combining the essentials of dignity and strength.

From the best of the "ready-made" collections specifically designed for the church pianist, select one which provides the greatest number of usable selections. Other fine and worthy collections of piano music are appearing constantly, some featuring specific writers, such as piano music of French, Russian, or Northern European composers.

Compositions frequently need cutting to free them from spectacular cadenzas or brilliant passages, while at other times, only excerpts can be used. For instance, the First Movement of the Beethoven *Conata*, Op. 27, No. 1, needs only to have the center section lifted out, to provide a Prelude of calm dignity. In the first Polonaise by Chopin, the whole center section can be played without the first and last portions to create a feeling of courage and comfort in listeners. The extreme beauty of Glazounov's Prelude in D-flat Major need not be abandoned because of its occasional "clashing" of notes, but a little cutting it produces an offertory of real charm.

## Benefits Far-Reaching

The results of such care in selection are far-reaching. The congregation of course is benefited; but the pianist himself gains essential enthusiasm and appreciation for this kind of playing. Greater satisfaction is realized when colorful, challenging compositions are played. If he is a teacher, perhaps he can in turn aid his pupils to prepare themselves for similar playing in the future.

What is required of the pianist in executing these compositions? First requisites are calmness and control simplicity. Without calm within himself, how can he hope to create within others a quality so essential to the music of the church? This composure is the result of familiarity with the music and of a little relaxation in playing. (Continued on Page 504)



# KEEP IN THE MIDDLE OF THE CHORAL ROAD

By HAYDN MORGAN

Head, Music Department  
Michigan State Normal College  
Ypsilanti, Michigan

AT ONCE the reader will recognize that the title of this discourse has been designed from the title of the familiar Spiritual, *Keep in the Middle of the Road*.

Keep in the middle of the Road;  
Don't you look to the right,  
Don't you look to the left,

Just keep in the middle of the road.

How well it would be if choral directors would follow the admonition of the above text when modeling or shaping a choral organization. So often, unfortunately, scores of conductors veer or even turn most abruptly to the right or left of choral conventionality, causing the performance to be an undignified and even a farcical exhibition.

What procedures are to be considered in order to keep in the "middle of the choral road"? All vocal, mental, emotional, and physical interpretations enacted by conductors, and in turn, by singers, should be governed by sincere, thoughtful, refined, artistic, and appropriate study and understanding.

## Necessary Requirements of Choral Conductors

The first requisite of the choral conductor is to have a well-trained ear which will detect any inaccuracies. Unless he is so equipped, unpleasant tonal qualities, insecure intonation, inaccurate rhythmic and tonal figures, improper balance and blend, and other undesirable qualities of performance will be enacted without notice. Phrase after phrase, page after page will be "gone through" in an uninteresting, incorrect, and inartistic manner. The conductor should know the basic principles of voice production; he should acquire the ability to read texts expressively; should achieve some pianistic ability and should have gained some knowledge of musical form and harmony. He must also be able to entice, stimulate, and ignite the spark of the native imaginative powers of the singers. He should be able to interpret the text and music as written and if possible depict, beyond the notation, vivid details which cannot be indicated upon the written page. Conducting is an inspirational endeavor and no shuffler person should choose or be chosen for such work.

## Vocal Aim

The initial aim of the choral conductor should be vocally to shape or mold the ensemble. In order to do this, certain proficiencies must be developed. The mental concept or vowel picture must be as identical as possible with all singers. Each singer must acquire the practice of listening to other members of the chorus; he should divide his attention between his own singing and the singing of others. The act of reading or reciting the text individually or collectively is most helpful in acquiring this desirable uniformity. All must recite naturally and with correctness. Emission of vowel sounds must be pure,

consonants distinct, all sounded within the realm of proportion or good taste. The vocal art should be concerned only with purity and distinctness.

Phonetic study is very helpful and desirable but should not be carried to excess so that the singing becomes distorted and unnatural. Initial and final consonants articulated in correct and moderate form are quite helpful in developing head and nasal resonance and are necessary for distinct diction. All vowels are to be prolonged while consonants are to be given just sufficient duration to insure their hearing. Great care must be exercised in the treatment of the final "r"; it is quite troublesome for singers in some American localities. The final "n" is often given too much attention in its prolongation; that is, conductors have allowed singers to leave the vowel sound too soon, and the final "n," the final "r," and other consonants then are prolonged, causing the vocal effect to be inartistic and offensive. This practice is indeed away from the "middle of the choral road" ideal, and such trickery and cheapness should not be tolerated.

Too often we find trained and untrained conductors substituting a self-devised system of conducting which is but slightly related to the so-called conventional style which has been established by choral masters. We see movements which seemingly are conceived and used for the sake of trickery and show; neither has a place in artistic choral techniques. Conductors would do well to learn that mere arm gestulations or the act of grinding, constantly repeated, does not constitute legitimate conducting and that these objectional motions attract attention to the conductor rather than the performance itself.

## Physical Movements

Expressive movements appropriate to the mood and meaning of the text should be constantly evinced—such movements or directions being prompted by a discerning and sincere study of the composition at hand. A conductor's responsibility is to transfer, through movements and facial expressions, his interpretations of the text and music. Hence, a thorough and just understanding must be exhibited. Consistent facial expressions are involuntary and accurately reveal the nature of the mental and emotional moods.

Arm movements in directing choral compositions, except those with decidedly marked rhythms, should not be identical; that is, the motion for the accented word or syllable should be more pronounced or larger than the motion for an unaccented word. In other words, the nuances of the text and the arm movements should show relationship. The pattern of movements should reflect the true characteristics of the text and music.

The art of phrasing is all-too-often ignored. How beautiful and artistic to hear an organist or the conductor of an orchestra "mark off" the music into well-defined phrases; this is punctuation of the music. So many choral conductors constantly ignore this interpretative obligation and do not avail themselves of the

opportunity to animate the text and enrich the choral performance. As in civilized conversation, certain words or word syllables receive the properly deserved emphasis or inflections of the voice; likewise, in choral work should similar attention and practice be strictly given. Such emphasis will add interest and eminence to the singing.

Another neglected quality of interpretation of phrases is the treatment of "long" tones. In singing a tone of more than one beat or pulsation the conductor should indicate an increase or decrease in the total volume; never should the total volume remain the same throughout the prolongation of the "long" tone. The variety in total volume contributes color and emotional beauty to the singing.

Chromatic or coloring tones, passing tones, and tones of dissonance which supply decorative effects also should be given sufficient prominence, and so indicated by the conductor.

## Alertness

Mental and physical alertness are inseparable for vocal success. The imagination is a significant attribute which conductors and singers should exercise. If they will appeal to the imagination, the mental concept will become more real and inspiring; the tone quality will be positive and the vocal message richly enhanced. All groups should perform from the standpoint of mood and emotional content of the text and music, striving to express the dual message of the author and composer. In these aims the conductor must be the example for his singers, and let it be stated here that many of these factors cannot be taught but must be caught; in other words, an atmospheric or impressionistic condition is to be created.

To be chorally successful the conductor and singers must "feel together," "live together," and develop an "expressive oneness." The reflections of the conductor's feelings are mirrored by facial expression to the singers and the singers' reflections are in turn mirrored to the listeners; a challenging task but necessary for inspirational performances.

Having dealt with mental alertness, let us now turn to "physical alertness." An erect, but comfortable posture is to be encouraged. Both feet on the floor, chest high (not shoulders), chin slightly drawn in and somewhat downward and sitting forward away from the back of the chair will give singers the correct position. When standing the posture, from the waist-line up, is exactly the same as when sitting, one foot slightly in front of the other giving flexibility and poise for the entire body. Relaxation of the jaw, throat, and tongue can be established by placing two fingers, one above the other, between the teeth; have singers assume the position for "aw" or suggest the half-sawn position.

Encourage singers to be natural, as too great stress and attention often-times defeat the purpose and in this case may develop "facial tension." We should "sing" as we should "speak" not as we do speak, for Americans have the reputation of speaking badly.

Diaphragmatic breathing (Continued on Page 502)

# INCONSISTENCIES IN MUSICAL NOTATION

by ADAM P. LESINSKY

Mr. Adam P. Lesinsky received his Bachelor of Music and Arts Degrees from Valparaiso University and Master of Music Degree from the American Conservatory. Mr. Lesinsky was head of the Band and Orchestra Department of the Hammond, Indiana, Public Schools from 1924 to 1931. Since that time he has directed the Department of Instrumental Music of the Whitings, Indiana, City Schools.

As a pioneer in the field of music education Mr. Lesinsky has made a profound contribution to the development of that program. For ten years, he was president of the National School Orchestra Association and a member of the Executive Council of the M. E. N. C.

His writings include transcriptions of many works for violin, cello, viola, and string bass. During the 1939 summer session Mr. Lesinsky will act as visiting instructor at Washington State College, Pullman, Washington.

—EDITOR'S NOTE.

OUR musical notation has many inconsistencies, duplications, and vagaries. Many of these discrepancies were a natural outgrowth in the evolution of music from its earliest days to the present time. There were also practices which were useful in certain periods in the development of music which are now obsolete, yet we cling to them tenaciously. Changes in music like changes in language come about slowly, yet some of these needed changes could be made quickly if we were not so bound by tradition. There is little that can be done about music that is already printed except modernize it when it is reprinted. There are some publishers who do follow

this practice. On the other hand, there are some who reprint music of the old masters with all the obsolete clefs, and for instruments in keys which are no longer in use. Modern composers still write for the French horn as though it were a valveless horn. They give all the other instruments a key signature but the French horn has none. Although the trumpet in C has been relegated to the museum, trumpet parts in C are occasionally found in modern scores. Tempo markings are vague. Time signatures are confusing. Note values are determined from the character of the composition rather than from the note. Turns and trills need clarification. The snare drum part is nearly always written in an ambiguous manner.

*Presto, Allegro, Moderato, Andante, Adagio, Largo, and Lento* all have an indefinite meaning. There are various degrees of speed in the terms meaning fast as there are various degrees of speed in the terms meaning slow. These terms do not give the exact speed intended by the composer, yet *Largo* = 40 would indicate the exact tempo wanted by the writer.

The word indicating the speed plus the metronome marking would leave no doubt as to the composer's wishes. Should the conductor wish to deviate from the composer's wishes, he still has the artistic license to do so. It is true that many composers do their music in this manner, but there are still too many who do not. I have before me a score of Debussy's "Nocturnes." *Nuage* is marked *moderato*. And here, "Daphnis et Chloé" by Ravel, is marked *Lento*  $\text{♩} = 50$ . It is easy to be seen that Ravel's score gives the conductor the more accurate directions.

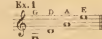
## Concerning Clefs

The tenor clef should be entirely eliminated. The piano plays everything in the range of music, yet the bass and treble clefs are sufficient to take care of the notation for that instrument. The bassoon and

the cello could likewise use the bass and treble clefs rather than the bass, tenor, and the treble. There is no need for the tenor clef in the trombone parts. The bass clef is sufficient. Composers frequently wrote in the tenor clef to avoid writing notes on ledger lines on a score which was cramped for space between staves. It is very likely that they did not intend for this tenor clef to be copied on the player's part, but the copyist wrote the parts literally rather than transpose the parts to bass clef. The tenor clef is, therefore, an unnecessary burden on the player and should be eliminated.

The alto trombone is completely obsolete and no parts in the alto clef should ever be printed for that instrument. Some publishers, however, still reprint old music with trombones in the alto clef. The alto clef is so firmly established for the viola that there is no likelihood that it will ever be changed. It is unfortunate, however, that the viola music was not written in the mezzo-soprano clef. This would have made the notation for the viola and the violin relatively the same on the staff.

The open strings for the violin are written thus:



For the viola in the mezzo-soprano clef the open strings would be written thus:



It would then be very simple for players to transfer from violin to viola or vice versa if the music were written in this manner. If the mezzo-soprano clef were



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WHITING HIGH SCHOOL ORCHESTRA  
Adam P. Lesinsky, Conductor



used for the viola, it would eliminate the necessity of using the treble clef in viola parts for high notes.

String bass music is confined to the bass clef as far as orchestration is concerned. However, many solos for that instrument are partly or wholly written in the tenor clef. This makes them impractical for the school musician who has no need for the tenor clef in his orchestral playing. Here, too, the treble clef would be more practical than the tenor clef because it is more commonly known.

In recent years most publishers have been very cooperative about publishing string parts which are edited. Having the bowing and fingering printed in the parts is certainly a time saver to the conductor. Plenty of rehearsal numbers or letters is also necessary. Publishers who reprint the music of the masters or publish modern music without proper editing merely throw a most unnecessary burden on the conductor.

Trumpets in C, D, and E-flat are outmoded now. The trumpets in B-flat and A are the only ones in common use, at least in America. It seems inconsistent, in this day, to publish parts for obsolete instruments. The part will be played on a B-flat trumpet anyway. It imposes the burden of transposition on the professional musician. The school orchestra usually has to rewrite the parts for his players or avoid the use of that particular composition altogether. For lack of time to rewrite the parts, I have avoided purchasing several reprints of music I would have liked to play, and I am sure other school directors have done likewise. Thus, everyone of the children do not get to play a good composition and the publisher's sales suffer a slump.

#### Problems of the French Horn

Due to the fact that the French horn was without valves in its early development we find parts written for horns in a great variety of keys. The horn in F and the double horn in F and B-flat are universally used now. The player of the double horn treats the instrument as two horns, an F horn with certain special fingerings rather than thinking of it as two separate horns. He automatically changes from F horn to B-flat, therefore, the B-flat part should be written for the F horn. All reprints of old editions should have the horn parts transposed to horns in F. In band music we are now in the vanguard of eliminating the horn in F and substituting the horn in F. Some publishers are now publishing both parts with the idea eventually of dropping the E-flat part.

Before the valve horn was invented it was possible to raise the tone of an open note a half step by inserting the tongue well of the horn. When this was desired the composer wrote a sharp before the note. This tradition of placing the accidental in front of the note instead of in the key signature has been carried down to the present day. This is probably due to the tradition bound orchestration teachers in our schools who would penalize me for using a key signature in the horn part of an orchestration which I submitted. But my student, knowing my convictions in this matter, upheld me. There is no excuse for writing a French horn part without a key signature any more than there would be to write a violin part without one. The composers for band always include a key signature for horn, and

there are some who do for orchestra, too. This is one place where we could all be a little more consistent without any real change of notation.

Modern composers have generally accepted the clarinet in B-flat and A. The C clarinet parts written in old compositions should be transposed to B-flat when the music is reprinted.

The flute and piccolo in D-flat are definitely on the way out. Both C and D-flat flute parts are included in most band arrangements published now. C parts are being published for old arrangements as they are being modernized. The D-flat flute is already a rarity.

The D-flat piccolo still exists to take care of old editions, but it too, will soon be relegated to the museum.

Perhaps the most needed reform in our musical notation is in time signature and note values. At the present time the Whiting High School Orchestra is rehearsing Haydn's "Surprise Symphony." Several students have asked me why the Andante was written in 2/4 time when it is played in 4/4 time. Another question frequently asked by students is why a piece of music is written in cut time if it is to be played in 2/4 time. A piece in 6/8 time, with six slow beats, is also too many duplicating time signatures and too much confusion in note values. The same melody written in 2/4, 4/2, or 8/4 time is not different to the eye, but to the ear the melody would sound the same. There is no necessity for this confusion. A quarter note should have the value of one unit at all times, a half note two counts, and a whole note four counts. The other notes should likewise have a stable value and should not fluctuate with the change of time signature. Take 2/4, 3/4, 4/4, 6/4, 9/4, and 12/4 should take care of all the regular time signatures giving the quarter note one count, 3/8, 6/8, 9/8, and 12/8 should be given their equivalent are desired to one beat. If a slow tempo is desired in any of the triple rhythms where an eighth note gets a full beat, then it should be written in 6/4 time instead of 6/8. There would be no doubt then as to the time value of a given note.

The sextuplet

and the double triplet

need clarification. A group of six sixteenth notes with a six over them is one measure of 3/8 time calling for three accents; thus:

Es. 5

while a double triplet is one beat of 2/4 time calling for two accents; thus:

Es. 6

There is a difference in the playing of these two groups, yet we find them written as sixes when two threes are meant. In the *Andante* of the "Surprise Sym-

phony," Haydn writes part of the triplets with three over them. Both groups were meant to be interpreted alike. This is confusing to the young player.

The interpretation of turns also needs some standardization. A turn after an even note like a quarter, half or whole note should be played on the up beat of the last count; thus:

Es. 7

This interpretation is generally accepted for turns after even notes. Turns after dotted notes have been variously played in the past. The old editions of Arban's cornet method give a variety of interpretations to turns after dotted notes. Most modern instruction gives the following interpretation of them:

Es. 8

These two interpretations of turns after even and dotted notes ought to be standardized, and any deviation from them should be written out so that there would

be no possible doubt as to the intention of the composer.

Trills are also vague but need not be so. All trills should be played eight notes to a count and nine where they end with a turn. A soloist may interpret a trill any way he pleases without causing confusion, but in ensemble work every player must interpret the trill in the same way. Therefore, the music should be clearly indicated as to the number of notes to be played in a trill. It is to do it. You should make opportunities to read at sight. Can you get together with a pianist once or twice a week to read anything and everything you can get your hands on? Anything, of course, that is not too obviously beyond your technical equipment. If you do not have a large library, borrow music for a while. There is a very great amount well within your present playing ability: the Sonatas of Haydn and Mozart, collections of the old Italian Sonatas; even the old-fashioned operatic fantasies of Singele, Alard, and other make excellent reading practice.

Perhaps you cannot or join a string quartet. Playing the wonderful music available for this combination would not only improve your sight-reading, but it would help to develop your understanding—and give you great pleasure in the bargain. For the string player who is truly musical there is no joy comparable to quartet playing.

The first lesson in sight-reading is to go ahead, no matter how much you may stumble. Keep on counting, and concentrate on the regular recurrence of the first beat. Play as much as you can, what is on the page, and you will find, as coordination improves, that you will soon be playing everything. Sight-reading demands complete use of the eyes, brain, and fingers, and therefore can be acquired only by plenty of practice.

There is, however, one very important element that you can practice every time you play from notes: the habit of keeping your eyes just ahead of the notes you are actually playing. This is a habit that is natural to, or has been inculcated in, every good sight-reader—though many of them don't know they are doing it. Your eyes should be at least one beat ahead of your fingers, and, at first, when you are trying to do this, your eyes will repeatedly fall back to the notes you are actually playing at the moment. You must consciously move them forward again and again, until they stay consistently ahead of your fingers. As in driving a car, you must always be aware of the road ahead. And how much more important this is when the road is new to you!

As a matter of fact, if you have a consistent habit of playing your orchestra, I expect your reading has already improved a good deal. But if you work alone the lines suggested here, you can continue to improve. And being a good sight-reader gives a player a gratifying sense of competence and ability. I hope you will become one, if you are not already.

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#### To Develop Sight-Reading

"How shall I go about improving my sight-reading? Will you please tell me? . . . I was invited to join an orchestra group, and what happened to me made me sick at heart. . . . I am doing the Mozart Concerto in A without any difficulty. This will give you an idea of my technique."

D. D., British Columbia.

Sight-reading is a good deal like swimming. The only real way to learn it is to do it. You should make opportunities to read at sight. Can you get together with a pianist once or twice a week to read anything and everything you can get your hands on? Anything, of course, that is not too obviously beyond your technical equipment. If you do not have a large library, borrow music for a while. There is a very great amount well within your present playing ability: the Sonatas of Haydn and Mozart, collections of the old Italian Sonatas; even the old-fashioned operatic fantasies of Singele, Alard, and other make excellent reading practice.

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## The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor

finger through the passage without using the bow, he is likely to find out things about his left-hand technique that will surprise him. Inequalities of finger grip, sluggish lifting of the fingers, uncertainty in shifting (because he does not have his ear to guide him), are among the first things that will dismay him. Mute Practice, frequently tested with the bow for accurate intonation, will soon help him to overcome these faults.

However, the great value of the Preparatory Exercises in Mute Practice (see ETUDE for May and October 1954) is that they quickly develop the instantaneous relaxation of the fingers which is so essential to good technique as the instantaneous grip which produces good tone. The latter is a result almost immediately recognized by anyone who studies Mute Practice. The former may take a few days to become evident, but the player who perseveres with this form of practice will soon feel in his fingers a strength and a suppleness that he will never before have felt.

them barely touching the fingerboard? I have been doing the former but it recently occurred to me that I might be withholding the natural weight of the finger.

—F. F. C., Ohio.

#### On Holding the Violin

"I should be so grateful to you if you would help me with something that is worrying me. My teacher, with whom I have studied for two years, tells me to hold my violin with my head tilted to the left. I have always held it with my head tilted to the right, and I feel much more comfortable that way. . . . Which do you think is the best way for me to hold it? . . ." Miss E. M., West Virginia.

I know what you want me to tell you, but I'm afraid I can't say it. Your teacher is quite right. However, in describing the best way of holding the violin, he does not say that the head should be tilted to the left. I would rather say that it be turned to the left—as if you were about to glance over your left shoulder.

The head is a fairly weighty member, and if it is allowed to rest naturally and relaxedly on the violin it will hold it in place securely and without any muscular exertion.

Your head should rest on the violin as though it were resting on a pillow. But if it is to the right, it will not only does not rest on the instrument, it actually holds away from it. And then you have to exert your neck muscles to hold the violin firmly, which is a technique that you will begin to stiffen your left shoulder and upper arm. You may not have experienced this yet, because you are still young, but it's bound to come. And it will be a real nuisance to tilt your head to the right.

You may for a while feel uncomfortable when you turn your head to the left, but before long you will be without advice.

#### More About Bowing

" . . . I recognize you as an expert on bowing, and I should much appreciate it if you would tell me what to consider the fundamental bowings a beginner should learn, and in what order he should learn them. . . . I have been teaching long, but I fully realize there are some things I must learn myself."

A. B., California.

It is good that you feel you must still be learning, for this means that you will be an always better teacher. There are some people who, as soon as they begin to teach, stop trying to acquire more and better ideas, being content to pass on merely what they themselves learned from their teachers. Individual initiative is a most valuable asset to a teacher, and it is not often cultivated as much as it might be.

The fundamentals of good bowing are not so very numerous, nor difficult to teach if thoughtful attention is given to them from the first lesson. The drawing of a firm, even full-length bow must be the first thing that is taught. And

the elegance of the Wrist and Finger Motion. When the young pupil places his bow on the string at the frog, the teacher should see to it that the wrist is in a line with the arm and the hand, that the fingers are curved on the bow, and that the tip of the little finger is resting on the stick. Then he should guide the stroke towards the point, and he should see that the hand does not change its shape on the bow. In the last two or three inches of the bow stroke the fingers should be allowed to straighten. Then the bow is straightened with the fingers more or less straight—until the last inches of the stroke, when they begin to bend again in preparation for taking the next stroke.

When the pupil can draw a fairly firm bow, using the wrist- and finger swing at the end of each stroke, he should be taught the Wrist and Finger Motion. It is the purest technique, to make short strokes from the wrist and hand alone, keeping the arm still. This bowing is best learned at the frog, for there the bow is in a position to balance the bow quicker than if the bowing is practiced at the Middle. After the Motion can be satisfactorily made, the bow is moved from the frog to the string, and each note and carefully replaced for the following note.

As soon as the little finger has been trained to balance the bow, the pupil should be encouraged to practice whole-bow pianissimo strokes at various speeds. This will induce a lightness into the bow arm that might take a long time to acquire later in life. With the pianissimo stroke, the bow should be trained to be light of arm but not only develops lightness of arm but also develops control of the bow-touch on the string. This form of stroke should be practiced a number of times in these pages (very fully in January 1944 and October 1946), so there should be no need to describe it here.

After these bowings can be fairly well controlled to master them requires several years—the martelé in the upper third should be studied, and, later, the

(Continued on Page 506)



Q. I am a girl of seventeen, and I expect to be graduated from high school next January. I began taking piano lessons when I was six and studied for three years. Then I stopped entirely for five years, but when I was fourteen I began to study again. I have now had five and sixth grade pieces by Chopin, Debussy, Rachmaninoff, and other fine composers. But I have not memorized any of these pieces, and now I seem to be in a rut. I have a rather fine teacher, but I am not satisfied with her. I am not enjoying, and I think she should also be taking harmony. However I cannot afford to pay more than two or three dollars a lesson, and I am wondering whether I could take harmony—and perhaps piano also—in a class so as to cut down the expense. Would you advise this? I read your charges, reasonable rates—P. G.

## Conducted by

Professor Emeritus  
Oberlin College  
Music Editor, Webster's New  
International Dictionary

Assisted by  
Professor Robert A. Melcher  
Oberlin College

not graduate pupils—it has to be done by a school which is empowered to grant degrees. (3) This depends on the standards of the awarding school. (4) The diploma is usually a carefully studied composition written by many different composers representing a great variety of styles, and the graduating record is a sort of "sampling" of all that he has been doing. (5) The diploma usually consists of a printed form which is then filled out with the name of the graduate, the date of his graduation, and certain information regarding his major subject. The document is then signed by the principal of the school and the secretary. (6) Many small schools that are not empowered to grant degrees award certificates of attainment, and sometimes the holder of such a certificate refers to him as a "graduate." The model diploma is tendered strongly toward giving the appellation "graduate" for those who have actually earned a degree.

## What Is the Most Important Thing in Music?

**Q.** There is a good deal of discussion among music teachers in my community about what they think is the most important thing in music. What do you think is most important?

A. I don't exactly understand your question, but if you mean "What is the most important thing in studying music?" then I would answer without hesitation that it is love, genuine love, for fine music itself as "a thing of beauty and a joy forever"—to quote Keats. But if you are thinking of music rather than of the study of music, then I would reply that the most important thing in music is that undefinable quality of inevitableness which inheres in all great music and which causes such music to remain beautiful and satisfying even after the lapse of centuries.

## Who Is Right

**Q.** I am studying Rachmaninoff's *Prelude in C-Sharp Minor, Opus 3, No. 2*. In the sixth measure I find a controversial matter. In all the editions of this composition which I have consulted, I find that in the third chord of this measure there is an octave D-natural. However, in a record played by Rachmaninoff himself, I find that he plays D-sharp. Which is correct, the performance or the notation?—J. S.

A. Your observations are quite correct. But did you notice that on the return of the main theme, after the *Agitato* passage, Rachmaninoff plays D-natural in the corresponding measure? On another recording, Artur Schnabel plays D-sharp at both places, and on yet another recording Jose Iturbi plays D-natural.

—Sister M. H.

A. I do not entirely understand the import of your questions, but I will answer them as best I can, and in my replies do not help you to solve your problems. I will ask that you write me again. (1) The benefits derived from graduate study in music are, first, that one, on the advantage of a fairly long period of serious study; second, that this study has included work in various phases of music, so that the graduate is probably a good all-round musician; third, that a graduate who has earned a degree has a certain standing among his fellow musicians that a non-graduate does not always have. (2) An individual teacher

## Changing Over From Popular to Serious Music

**Q.** I am a boy of eighteen—a senior in high school. When I was eight years old I took lessons for a year or two but stopped because I did not like classical music. For the last six years I have practiced popular music for about two hours a day, and I can play almost any popular piece instantly, making up my own accompaniment. I can also play various marches, and at this time I am playing with a local dance orchestra. I have decided, however, that I want to be a concert pianist, so I should like to begin working at classic pieces by myself, and I need your advice as to what to start with.

—J. N. G.

A. Probably you will not like my answer, but here is my opinion: Instead of working at serious music by yourself, I would like to see you study for two hours a day for two weeks under some fine teacher, devoting the two hours a day that you have been spending on popular music entirely to the study of the piano, and then to the working out of a fine playing technic. I suggest that you inform your teacher that you would like to begin with material of about third-grade difficulty, and that you would like to study these easier pieces and studies as perfectly as possible before going on to more difficult things. Your progress will probably be very rapid, and in a few days you will be able to play the first four- or fifth-grade pieces, but I consider it very important in your particular case to begin with the easier material, requiring yourself to note every detail of fingering, phrasing, and ornaments such as trills, mordents, grace notes, slurs, fingerings, pedal markings, and so on.

### Ties and Slurs

Q. 1. In Stephen Heller's Op. 46, Book 1, No. 1, is the curved line connecting the two G's in the bass of Measures 1 and 2 a tie? My book shows a *staccato* mark above the second G.

A. 1. In Stephen Heller's Op. 45, No. 4, is the curved line connecting the two F's in the treble of measures one and two a tie?

A. 2. In Op. 45, No. 6, is the curved line connecting the two D's in the left hand of Measure 1 a tie?

A. 3. In Op. 45, No. 10, Measure 8, left hand, kindly explain which notes are

It seems to me that the proper answers to the first three questions should be: 1. No; 2. Yes; 3. No. The fourth question puzzles me considerably.

A. 1. I would interpret this curved line as a tie, and would not strike the G a second time. The fact that there is a dot between the note and the curved line might cause one to interpret the line as a slur, and there would be no harm in playing it thus, although this makes it much harder to produce a good *legato*. But I believe that the purpose of the dot is to indicate phrasing, and that the intention of the composer is to have the player lift the thumb from the G that is tied over, at the same time that he lifts the finger from the lower *staccato* note.

2 and 3. You have answered these questions correctly.

4. The only note which is tied is the

## Strictly American Vocal Problems

A Conference with MACK HARRELL  
Distinguished American Baritone and Teacher

By ALLISON PAGET

Mac Hall's background offers a spectacular life-story as well as a record of distinguished artistic achievement. Born in Celeste, Texas, he had suffered two severe attacks of polio before he was four years old. Unable to walk and almost crippled, he determined to get on his feet by submitting to treatment and surgery. "I was cured," Mr. Harrell says, "but I tell about that when he goes to the hospital for wounded veterans who draw hope from the fact that the singularly vigorous specimen of manhood before them was once as helpless as themselves. When the boy was nine, the doctors removed to Greenville, and he continued his own insistence, he took violin study. He was pushed "one year" for a year, at the end of which time he demonstrated ability and progress earned him the opportunity to continue his studies. Upon being graduated from high school, he decided that he wanted music as a career. Opposed to his choice, his family warned him to "get a job in the bank, to yink entirely on his own

He did this, entering the Oklahoma City University as a music major, and supporting himself by teaching, playing in theater orchestras, and giving occasional recitals. Three years later, he won a violin scholarship at the Settlement Music School in Philadelphia, under Emanuel Zetlin. There, the Director of the school chorus (in which all students had to take part) asked young Harrell to sing the solo verses of some secular chanzons which were so complicated in rhythm

that they could be entrusted only to a capable musician. The day after Harvell had sung, the Director advised him to develop his voice. A fellow violin student, Miss Marjorie Fulton, introduced him to the prominent Philadelphia vocal teacher, Robert Lawrence Weer. Weer not only predicted great future for him, but also offered to teach him privately. Soon the young baritone was singing in churches and on small radio programs, his vocal work gradually superseding his violin playing. After three years with Mr. Weer, Harvell won a vocal fellowship at the Juilliard School. Then, in order not to be completely deprived of the violin, he married Miss Fulton, Ranking high among the favored most American artists, Mr. Harvell gives voice to the most successful composers, appears in opera houses from San Francisco, St. Louis, and New York's Metropolitan, and teaches singing at the Juilliard School.

—EDITOR'S NOTE.

THE status of the American singer presents a curious phenomenon. It is often said that America produces as many excellent natural voices as any other land. On the other hand, people sometimes wonder why America does not develop as many first-rate vocal artists as some other lands! Which circumstance is the "true" one? Well, both are true. On my tours, I am often asked to listen to young singers and when I do, I am impressed by two things: first, by the wealth of vocal talent that exists all over the country, and, in second place, by the singular attitude

of these young singers. Invariably, almost, they seem to feel that *having a voice* is all they need. If you have a voice, you can sing—if you can sing at all, you can sing anything, at any time. That seems to be the general attitude. Immature little high school girls sing the great *Delila* arias, and if one questions their choice, they look surprised. They have a voice, haven't they? Well, then!

Now, that is a completely mistaken habit of thought and explains, in part, why our vocal material does not always reach the artistic heights to which it might reasonably aspire. The important thing is not the voice, so much as the steps which must be taken to bridge the gap between having a voice and using it correctly. The singer's task is not the mere discovery of a voice, but the building of that voice into a flexible, responsive instrument. Stradivarius did not make his violins simply by selecting good wood! He spent years cutting that wood, aging it, varnishing it. And the singer must do pretty much the same!

### A Common Fault

Another thing that the young singer should remember is that singing is an *expression of thought and emotion*. As our earliest form of musical expression—represented just that; primitive peoples sang out their feelings of joy, fear, war, religion, love. But the feeling came first—the singing simply gave it outlet. With this in mind, it sometimes becomes my painful duty to point out to the possessor of a good voice that has to wait something to say! Thus, a second step, and a very important one, is to prove the quality of our words. The vocal *artistry* is the acquisition (through study, reading association, comparison, and plain thinking!) of feelings and ideas to be brought through singing.

In the actual production of the singing voice, there are problems which seem to me to be peculiarly American. While every voice is, of course, a highly individual thing, possessed of its own strengths and weaknesses, still there are certain tendencies which are common to all American singers; this is a tendency toward throatiness (or, to put it differently, a difficulty in producing free, forward tone). This, I believe, is largely due to the inherent characteristics of the English language, and especially of the English accent, which has and has its own idiosyncrasies of speech (regionalisms, dialects, and so on) and each one of them, oddly enough, has a tendency to send the voice back into the throat. The mid-west has its peculiar "throaty R," the New Englander has his "throaty A," and out past diphthongs; the Pacific coast area produces "throaty," throaty "Ls;" while "down East,"

flatness of the vowels is such that it is hard to get even an aural idea of pure vowel sound. Now, no matter how pleasant or characteristic or home-like such speech-individualities may be, they all cut across the basic requirements of good singing all of which are along the lines of free, unthroaty, forward tone. Therefore to correct these unavoidable faults of talking English

I encourage (and stress!) a solid foundation in the old Italian repertoire in which only pure Italian vowel sounds are permissible. Concentration on Italian vowels has two beneficial effects: 1) since vowels are open, their use helps at once to get a tonal sense of an open throat; 2) since all vowels are formed softly, their use facilitates a good forward enunciation. Now, open-throated tone and forward enunciation are the two essentials of good singing. They must be developed, fostered, made into second nature—also, they must not be confused! *Tone color*

from the throat; *enunciation* comes from the tongue and lips.

and have exercise which I use both in my own singing and in teaching, which is helpful in this regard. The first step is to get a completely relaxed vocal natural jaw opening—without it is thus relaxed (no small opening); then, without singing, simply say the following pure vowel sounds, in this order:—"Ee" (as in machine) —"E" (as in machine), "A" (as in father)—short O (entirely relaxed, and if the lips are kept short O entirely pure, (free from the least suspicion of diphthong), you will find that all five sounds are made with no change in the organs; then speech except a gradual flattening of the tongue (the forward part independent of the jaw); and then a slight puckering of the lips on "AwE" and "OO." That is the goal in good singing. Hence, until the student can speak this vowel succession easily and pleasantly *without* any effort, he must keep on practicing this exercise and not begin to sing!

As to singing itself! It is, of course, to be assumed that all vocalization is based upon proper breathing. Since the approach to proper breathing is a rather individual matter, it is better not to go into methods and exercises in a long-range discussion. Suffice it to say that proper breathing is controlled by the diaphragm. I may add that you get the best notion of what correct breathing is when you lie relaxed, flat on your back, on the floor. Each singer must try it for himself, to note exactly the sensations and the mechanics. Whatever they are, these are what should

Once correct breathing has been learned, most singers seem to devote much anxiety to the production of their top voice—which is the highest of the three voices. Many vocal teachers (and even some producers) insist that for the top voice to be something different must be done. Actually, this is not the case—indeed, any suggestion of a difference in the basic production of low, middle, and top voice is a sign of faulty production. A sound produced top voice is acquired by establishing relaxation and forward enunciation in the middle and bottom voices. It is with the middle voice, actually, that the production of the top voice occurs. You can test your production of the top voice by placing your finger at the base of your throat, singing a scale, and watching what happens. (Continued on Page 56)



MACK HARRELL



# JUST *Now* LESCHETIZKY TAUGHT

by MARY BOXALL BOYD  
Pupil of Leschetizky

THE younger generation of music students of today are perhaps not so familiar with the name Leschetizky as they are with the name Paderewski.

It was Paderewski who, after a recital, wrote "Leschetizky" on his program in response to a request for his own autograph.

"But, I want your autograph," came the significant appeal.

"I have not yet finished," replied Paderewski as he continued to write; then smiling, he returned the program to the owner. On it was written, "Leschetizky, teacher of Jan Paderewski."

And later in 1938, in "The Paderewski Memoirs" he wrote, "Leschetizky, the lodestar of my early years, the greatest teacher of the generation. I do not know of any one who approaches him now or then. There is absolutely none who can compare with him."

Leschetizky's teaching career began when he was not yet fifteen years of age. He literally lived in music, his time being completely taken up with teaching, practicing, studying composition, and playing in public. His extraordinary pedagogical gift brought him many pupils when he was still a very young man. Even at that time, he was recognized as an inspired teacher of piano.

One of the strongest influences of Leschetizky's early life was his friendship for the pianist Schulhoff, outstanding to the young Leschetizky as a pianist possessing more than the demands of his day for clearly executed scales and arpeggios—more than smooth trills of song-bird quality—and more than any astonishing virtuosic ability, all of which were familiar to him. It was the simplicity, poetry, and elegance of Schulhoff's playing that had captivated young Theodor Leschetizky. This impression, an incident in his early life, sent him searching for the "singing tone," the evolution of which he thoroughly brought into practical application after a period of retirement. This became widely known as the chief characteristic of the so-called "Leschetizky School."

## Early Influences

Other influences of his early life were Anton Rubinstein, Taubig, Thalberg, and Franz Liszt. His first teacher was his father, followed by Carl Czerny.

In 1878, after many years of concertizing all over Europe, Leschetizky came to Vienna from St. Petersburg, and settled there permanently. He was one of the greatest pianists of his day.

"Those having torches will pass them on to others," said Plato. So, Leschetizky, through the years, until shortly before his death, steadily held the torch for numbers of talented men and women, leading them on to heights of pianism theretofore undiscovered.

It would be absurd to describe any one lesson with Leschetizky as a pattern for another lesson. He was, in the first place, an individualist, centering his interest in the development of the peculiar need of each pupil.

When a newcomer applied for an audition, he was asked to call at a certain time, the appointment being made by a secretary. If the playing of the eager, but uneasy applicant impressed the Professor (as he was called by his pupils), he would make a few general remarks, which seldom were encouraging.

"Yes," he might say, "you have talent—but—"

If he were interested, he would point out the deficiencies of the performance *ad infinitum*, and after

having diagnosed the case, he would very quickly prescribe the remedies, theoretically. Usually the fingers were too weak, which caused lack of control of them. The first step, then, would be to strengthen the fingers. All of Leschetizky's pupils came to him adorned students of the piano. Many of them had already played in public. There were a few children of great talent—(*wunderkinder*)—but they, too, regardless of natural facility, were prescribed for-finger exercises to be practiced daily after the manner of instruction given by one of the Professor's assistants.

Leschetizky had no method. He disliked the word in its relation to his teaching. He had worked out certain technical remedies for weak fingers, but it was only after these basic, practical matters of hand development were completely mastered that the real great

the mind's ear, away from the piano. Leschetizky averred that there was no other safe way to play in public. If a performer really knew the piece intellectually, he would not be nervous about playing it from memory; besides he would retain it over a very long period of time. He never trusted the habit of instinctive playing from memory. Instinct could fail him at the slightest entrance of stage fright.

In the handsome and spacious music room of the big house in the Karl Ludwigstrasse were two grand pianos, one placed close beside the other, the keyboards parallel. Leschetizky sat at one—the pupil at the other. The Professor had the better piano.

Leschetizky gave only private lessons in the sense that the pupil had his unbiased attention. There were always others in the room, listening to the lesson, a privilege given to fortunate pupils. This opportunity enabled them to learn a great deal by observation and attentive listening. As one of these, one was not called upon to play, and was therefore not in the least nervous. It was a wonderful experience. The lesson was always an event, and for the student at the piano, one not far removed from an actual appearance before the public!

It was essential to demonstrate in the music played at the first lesson, an understanding of the principles of technique as far as the pupil had progressed. Leschetizky heard no technical exercises or technical studies. He judged the pupil's understanding and practical application of such matters by the results he got in his playing of the pieces.

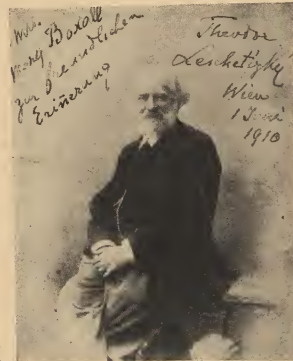
At any lesson, it was always a relief to be stopped by the Professor, after playing several bars, or perhaps a page of music, for then the ice was broken, and one was more at ease as one listened to his comments and criticisms. Leschetizky was severe, and spared no time or effort to bring about certain satisfactory results. The pupil was expected to be mentally alert. Several corrections might be made in one breath, virtually, such as altered pedaling, fingering, and phrasing of several bars. One was expected to demonstrate these conclusions with the greatest expediency. If successful the first time—"Good!" If successful the second time—"Good enough." But if one had failed in the third trial, there was an awkward silence, sometimes broken by the pupil's voice, "I shall work on it at home."

"Too easy," was the Professor's quick reply. "Do it now!" he insisted.

## An Uncompromising Teacher

Leschetizky solved every problem in the classroom either in storm or in sunshine. Playing unhythmically could provoke him almost to frenzy. He spared no one in this direction. As a last resort, he might use the metronome—not a good omen! The suspense sometimes terrific, at the infallible little steel hand clicked the unerring beat of one, two, three, through the silence. Such an ordeal might end a lesson abruptly if the pupil failed to measure up to the standards of playing rhythmically.

Inside the classroom, Leschetizky was uncompromising—outside of it, he was a kind and an understanding friend. He insisted upon honest, clean playing in the first place, and always a beautiful quality of tone. It was astounding to listen to gifted pupils who had been with him long enough to demonstrate his teaching genius in their playing. The individuality of the pupil remained (Continued on Page 50)



LESCHETIZKY'S BEST KNOWN PORTRAIT

ness of Leschetizky as a teacher was revealed. He was first a great artist and then a great teacher.

Preparation for the first lesson lasted a short time or a long time according to the progress of the pupil and the wisdom of the assistant. Being technically equipped and having, as well, a good knowledge of the music to be played at the lesson was, at least, some assurance against nervousness. A short piece by Mozart and a Chopin Nocturne might furnish the musical substance for this first lesson.

All pieces brought to Leschetizky had to be thoroughly memorized, and that meant knowing every measure (notes, rests—all notation) so perfectly that one could write the entire piece if called upon to do so. Besides, one was expected to be able to visualize the piece of music in the mind's eye, and to hear it in

## IN OLD ARIZONA

A lilting tune from the land of the painted deserts. The performer must be careful not to drag the theme or permit it to become mawkish. Grade 3.

STANFORD KING

Tempo di Tango (♩ = 72)

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AUGUST 1949

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MORCEAU CARACTERISTIQUE

One of the most popular piano pieces of its type is this Wollenhaupt *étude*. Fifty years ago it was heard on programs "everywhere" in America. Herman Adolf Wollenhaupt (1827-1893) was a brilliant German pianist, who settled in New York as a teacher when he was eighteen. He toured Europe and America with success and composed nearly a hundred pieces for piano. Grade 6.

H. A. WOLLENHAUPT, Op. 22, No. 1

H. A. WOLLENHAUPT, Op. 22, No. 1

## Allegro

The image shows a page of musical notation for the piece "The Swan" by Maurice Strakosky. The score is written for piano and is in 3/4 time, key of B-flat major. The notation includes a melody in the right hand and chords in the left hand. The piece is marked with various musical symbols, including notes, rests, and dynamic markings such as "f" (forte) and "p" (piano). The score concludes with a "Coda" section, indicated by a diamond symbol. The page is numbered 8 in the bottom right corner.

8

*p*

*poco rit.*

*p*

*mf*

*f* *dim. e rit. D.S.*

♢ CODA

*cresc.*

*ff*



This is an interesting piano arrangement of the composer's most famous song. The cross hand passages are easily mastered - with practice. The composer was born in Milwaukee in 1879 and died there in 1936, Grade 5.

ALEXANDER MAC FADYEN  
 (Suggested by the composer)

This is an interesting piano arrangement of the composer's most famous song. The cross hand passages are easily mastered - with practice. The composer was born in Milwaukee in 1879 and died there in 1936, Grade 5.

ALEXANDER MAC FADYEN  
 (Suggested by the composer)

Transcribed by the composer

Handwritten musical score for a piece titled "Andante". The score is written in 3/4 time and features a piano (p) and left hand (l.h.) part. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "Andante". The score includes various musical notations such as "p", "pp", "poco rall", "rit. e dim.", "r.h.", and "l.h.". Fingerings are indicated by numbers 1 through 5. The score is divided into four systems, each with a treble and bass staff. The first system includes a "p" marking and a "r.h." marking. The second system includes a "pp" marking. The third system includes a "poco rall" marking. The fourth system includes a "rit. e dim." marking. The score ends with a double bar line.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a supporting line. The second system includes a treble staff with a melodic line and a bass staff with a supporting line. The third system features a treble staff with a melodic line and a bass staff with a supporting line. The fourth system includes a treble staff with a melodic line and a bass staff with a supporting line. The fifth system features a treble staff with a melodic line and a bass staff with a supporting line. The page is marked with various dynamic markings, including 'ff' (fortissimo), 'p' (piano), 'ppp' (pianissimo), and 'poco rall.' (poco rallentando). The notation is written in a style characteristic of the 19th century, with a focus on melodic and harmonic development. The page is numbered '5' in the top right corner.



# LITTLE ADMIRAL

MARCH

Robert A. Hellard's smart little march suggests trim uniforms and brass buttons. It must be played with great precision and close attention to accents. Grade 2½.

ROBERT A. HELLARD

Tempo di Marcia (♩ = 104)

First system (measures 1-4): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *f* (first measure), *mf* (third measure). Markings: *sempre staccato* (third measure).

Second system (measures 5-8): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *mp* (first measure), *f* (third measure).

Third system (measures 9-12): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *f* (first measure), *mf* (third measure). Markings: *sempre staccato* (third measure).

Fourth system (measures 13-16): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *mp* (first measure). Markings: *sempre staccato* (third measure). Ends with a *Fine* marking.

Fifth system (measures 17-20): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *f* (first measure). Markings: *marcato* (above first measure), *sempre staccato* (below first measure).

Sixth system (measures 21-24): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *f* (first measure). Markings: *poco cresc.* (above first measure), *sempre staccato* (below first measure).

Seventh system (measures 25-28): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *mp* (first measure). Markings: *Ped. simile* (below first measure).

Eighth system (measures 29-32): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *mp* (first measure). Markings: *poco a poco cresc.* (above first measure).

Ninth system (measures 33-36): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *mf* (first measure). Markings: *Ped. simile* (below first measure).

Tenth system (measures 37-40): Treble and bass staves. Treble has a melody with eighth notes and a triplet. Bass has a steady eighth-note accompaniment. Dynamics: *f* (first measure). Markings: *D.C. al Fine ad lib.* (above last measure).



# JESUS SHALL REIGN

JOHN HATTON  
Trans. by Clarence Kohlmann

Grade 4.

*Allegro maestoso*

*Grandioso*



# SCOTTISH SONG

MARGARET WIGHAM

Grade 3 1/2

Lively (♩ = 126)

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490

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KTUDE

# SWINGING IN THE HAMMOCK

HAROLD LOCKE

Grade 3.

Valse caprice (♩ = 66)

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491



# THE LORELEY

FOR VIOLIN QUARTET

FRIEDRICH SILCHER  
Arr. by Karl Rissland

I-II  
VIOLINS

III-IV  
VIOLINS

PIANO  
*ad lib.*

Andante con moto

Andante con moto

*mp cresc.*

*mp cresc.*

*a tempo*

*dim. rit. p molto cresc.*

*a tempo*

*dim. rit. p molto cresc.*

# COME, WEARY SOUL

Words and Music by  
DONALD LEE MOORE

Andante

*p*

1. Come, wea-ry soul, and seek thy rest.  
2. Then, wea-ry soul, why lin-ger still?

*mf*

*rit e dim.*

*p a tempo*

Oh, lay thy head up - on the Fa-ther's breast - Thy man-y bur - dens He will re-ceive  
The Mas-ter calls thee; oh, heed His will! His ten-der love will ban - ish thy fear;

*mf*

If on - ly thou wilt be - lieve. The Lord will com-fort thee in all thy sor - row  
His guid-ing spir - it is near. Come lay thy bur-dens down, ac-cept His mer - cy;

*mf*

And give thee strength to face the cares of to-mor - row. If thou wilt trust in Him, thou shalt be blest.  
The Lord will keep thee and will nev-er forsake thee. If thou wilt trust in Him, thou shalt be blest.

*mf*



1st rit e dim. Più mosso Last rit e dim.

O wea-ry soul, come seek thy peace and rest!  
O wea-ry soul, come seek thy peace and rest!

rit e dim. rit e dim. rit e dim.

Sw. Strings, Flutes, Oboe  
Gt. Diapasons (Sw. to Gt.)  
Ch. Concert Flute (Ch. to Gt., Sw. to Ch.)  
Ped. Bourdon 16; Gedeckt 8' coupled to Gt.

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W. A. MOZART

Arr. by Edwin Arthur Kraft

Allegro

MANUALS

PEDAL

Gt. *f* (A) Sw. *p* (B)

Gt. to Ped. off

Ped. 53

Ch. *f* (B) Gt. *f* (B)

Gt. to Ped.

Gt. *f* (A) Ch. *p* (B)

Sw. *p* (B) Gt. *f* (A)

Gt. to Ped. off

Gt. to Ped.

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EUFIDE

Sw. *p* (A) Gt. *f* (B) Fine

Gt. to Ped. off Gt. to Ped. on

Gt. (C) Sw. *p* *grazioso* Ch. (B) Concert Fl. 8'

Ch. to Ped.

Second time change registration (A) poco cresc. *pp*

Change registration second time (A) D. C. al Fine

AUGUST 1949

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# SAILING OUT TO SEA

SECONDO

SARAH LOUISE DITTENHAVER

Smoothly (♩=66)

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# HERE COMES THE PARADE

SECONDO

ELLA KETTERER

Allegro (♩=92)

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# SAILING OUT TO SEA

PRIMO

SARAH LOUISE DITTENHAVER

Smoothly (♩=66)

My boat is sail- ing far a- way, A - sail - ing out to sea; When winds are call- ing,  
how I love A sail - or lad to be!  
We're sail- ing home once more!  
Winds call to the waves

# HERE COMES THE PARADE

PRIMO

ELLA KETTERER

Allegro (♩=92)

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# PRETTY LITTLE DAISY

Grade 1.

MURIEL LEWIS

Moderato (♩ = 66)

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Grade 2.

MARION R. BLACK

Quickly and lightly (♩ = 132)

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NTUDR

# ROMANZE

FROM "EINE KLEINE NACHTMUSIK"

W.A. MOZART  
Arr. by Rob Roy Peery

Grade 2.

Andante (♩ = 76)

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# THE VILLAGE GREEN

ALEXANDER BENNETT

Grade 2.

Allegro moderato (♩ = 160)

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KJUDK

## Just How Leschetizky Taught

(Continued from Page 480)

in tact. There were never two who played alike, although each was endowed with the outstanding characteristics of the "Leschetizky School." A marked sense of rhythm, great power, lyrical tone quality, a beautiful staccato, and lightness in this comment includes the playing of women, nor was it surprising to hear the remark, "She plays like a man." Leschetizky, in his training of concert pianists made no allowance for the weaker sex. There were no miniature pianists. He was a teacher of genius beyond description, and one deeply and widely interested in his pupils. He was aristocratic in his tastes, strict in matters of good manners and keen appreciation.

Leschetizky took pleasure in program-making, likening the assembling of pieces for a program to the making up of a menu—"not too much of one kind of dish—an audience likes variety." He spoke to his pupils about their appearance at the piano—to be quiet, and free from mannerism, and especially from the appearance of laborious effort.

When the Professor went to a recital given by one of his pupils, he insisted upon buying his own ticket for the performance. He could then judge it without prejudice.

Pupils were prepared to play in public by rehearsing their pieces in the fortnightly evening classes which took place before a large audience.

Distinguished men and women visiting Vienna were known to call at the Leschetizky villa to pay their respects to the great pedagogue. If one of them happened to arrive at twelve o'clock noon (which was a fashionable hour to call) and a lesson was in progress, usually the personage calling would ask to hear the lesson. There was no escape from audience for those who studied with Leschetizky! To him, much labor spent in the pursuit of the study of the piano without taking pride in performance was time wasted. The lesson, the class performance, and the actual playing of a recital in public were, in this respect, closely allied, since, from the very first lesson with Leschetizky, at least one or two

persons made up an audience! Sometimes there were ten or twelve persons present at a lesson. The most critical audience was the class audience. By the time one reached the public outside, one was well used to the business of playing before people!

Leschetizky told this story about his own presence of mind on the stage. Upon his engagement to Auguste Esipoff (who became his pupil at the age of twelve, and later his wife), she gave him a pair of very nice, gold cufflinks, which he wore during a concert at which he was playing a concerto. As he advanced into it, one of the cufflinks fell to the floor and rolled under the piano. Being very much in love at the time, he was rather more grieved at the loss of it than disturbed. When the orchestra began the tutti, he looked down at the floor, discovered the cufflink under the piano, calculated the time it might take to recover it, decided to take the chance, did so, and was back again in his chair, adjusted the cufflink, and was ready to come in with the orchestra at the exact moment he was expected!

Sometimes Leschetizky played to his pupils, usually to illustrate certain effects. His playing was iridescent; there was light in every note. It was masterful and as evident to the senses as great acting. When, for instance, he played sections of the Carnival, one was unmistakably there, in the crowd, laughing with the clowns, and sighing with the lovers. In his wonderful hands and warm heart, Schumann's pieces became part of life itself, and life to Leschetizky was a wonderful thing. On a photograph autographed for a departing pupil, he wrote: "No life without art—no art without life." Leschetizky, himself, was the embodiment of this statement.

Born on June 22, 1830, near Lemberg, Poland, of a Polish mother and Czechoslovakian father, he died on November 17, 1915.

A grateful acknowledgment of Annette Hulsh's publication "Theodor Leschetizky," 1906, for guidance in certain facts concerning Leschetizky's early career, is made by the author.

## Denmark's Royal Conductor

(Continued from Page 466)

his intensive study of orchestration and orchestral scores through the years, has gained a secure and steadfast orchestral command technique.

Often the King has conducted his own compositions, which have shown great talent. Some members of the Royal Opera Orchestra cherish copies of these pieces, but the King has not yet given his consent to publication of any of his works.

Since King Frederik succeeded his father to the throne in April, 1947, he has been forced to relinquish to a high degree, his personal performances as a musician, but his interests in the musical life are still apparent and at several official events, it is known that he has chosen the repertoire to be played. Recently the King told at a broadcast of the Children's Hour, with his family, that he and the Queen with the Princesses, often listened to the young girls and

boys choruses singing over the Danish Radio stations.

Because of the strict privacy enforced on the concerts given by the King, the musical girls have been known only to rather small circle until recently when the King recorded three compositions—a "Prelude to Act I, 'La Traviata'" (Vladimir H. Schmidt assisted by the King Christian appears), Lumbye's "Drommedlelied" and Schubert's "Unfinished Symphony."

When King Frederik agreed to the recording, it was not just a Royal gesture to further a very worthy cause, but also an artistic feat of great significance. It is with full right that the records have been placed as the most highly prized premiums in the lottery—as they are the first recordings of a reigning King's rare accomplishment as a conductor in the Kingdom of Music.

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## 503







## 507



## Imagination, the Key to the Child's Musical Interest

(Continued from Page 469)

How does the wind sound when he is blowing cold? How does he sound when he is blowing warm? This type of questioning calls forth the desired image in the child's mind and aids in a better interpretation of the song.

### Children Love Action

The voice is not the only means we have to aid the child in expressing emotion through imagination. Children love action, and need little urging to follow out their ideas through motion of the hands, feet, and in fact the whole body. Exercises accompanied by music, in which the children skip, hop, wave their arms, and sway their bodies in time

with music, are especially useful. The child must use his imagination before he can hop like a bunny, waddle like a duck, or imitate the branches of a tree bending in the wind. This expression of music through movements of the body, known as the art of Eurythmics, has been treated so fully by Dalcroze that there is no need for detailed description here.

When the child has reached the kindergarten age (four to six years, the age of dramatization), he is ready to advance to the second step in the imaginative process, that of rearranging the facts he can recall into a new pattern. During this period the child lives in a world of make-believe, often assuming the part of some other person or animal. I have made use of this tendency in my very first piano book, "The Kindergarten Class Book." The method is based on the best-loved story of childhood, *The Three Bears*, providing material the child can dramatize and enjoy. There are no complications of note reading or counting in the beginning. The child plays and sings in phrases and sentences,

singing only when the tune is in singable register, otherwise saying the words to the music. In a very few lines he is confronted with a definite interpretation.

Other children write to me, enclosing words for the pieces where I have purposely omitted the words. Many suggest new titles for pieces they would like me to write about Baby Bear. These children are not geniuses, they are doing what any normal child will do if given the proper material, and material he can enjoy because it makes use of the natural tendencies of his age. For those who are not familiar with this book I am including an excerpt below.

### HALLOWEEN



Whether the child has lessons on an instrument, or whether he continues in a "music readiness" class, he can derive much pleasure and exercise of the imagination through the "story with music" method. Every child loves a story, and not without reason. The story satisfies his unfulfilled desires. He, by imagining himself the hero, can accomplish all the things in the realm of imagination that he cannot attain in real life. Little children like the adventure type story best, so we find *The Three Bears*, *Jack and the Beanstalk*, *Cinderella*, *The Three Pigs*, and *Peter Rabbit* favorites. It has been my experience that they would rather hear these over and over (and others like them) than new ones, so I have based the whole "Stories with Music" series on familiar tales.

### Dramatizing the Stories

After the children listen to the stories with music, the next step is to dramatize them. Occasionally we put them on with scenery, costumes, and props, or more often we try them out in an impromptu manner. Sometimes the children make "false faces" of paper to represent the character, but otherwise they have no costumes or props other than the furnishings of the studio. We select the properties by discussion of what we need, and what we have, that might represent the desired article. It is a real challenge to the imagination when the child must pretend the sofa is the giant's castle, or the plump round vase on the piano is the pumpkin in the story of *Cinderella*.

For older children (adults like them too), I arranged "The Nutcracker" story and "Peter Gnu" with the music accompanying the music. Teachers everywhere tell me that they are getting better results in their interpretation when the pupil has the story as a guide to set the mood of the music.

Sometimes where there is no story connected with the music, an incident is sufficient to bring the imagination to powers into play. For instance, the title *Tarantella* always provides a good excuse to reiterate the time-worn tale of how the

were *Baby Bear Plays Cops and Robbers*, *Baby Bear Goes to the Movies*, and many other provocative titles.

Tarantella got his name; or the story of George and Sand's dog that is always told in relation to the D-flat Major Waltz of Chopin provides another example of how an incident may be used to stimulate the imagination.

There is no limit to the possibilities of making music more enjoyable or awakening a dormant imagination through the story or incident approach. It brings all the operas, oratorios, and all the descriptive works within the range of the average person, and aids him to reach that pinnacle of appreciation where he can enjoy the more abstract forms. In fact, the development of imagination through the medium of music is not only a pleasurable procedure, but it gives the individual an appreciation of an art that he might never otherwise possess. We hope, too, that this development of the imagination will carry over into everyday living, and that he will, after such training, be able to "imagine himself in the other person's shoes."

Never belittle the importance of imagination. It was Napoleon who said, "The human race is governed by its imagination."

### Getting the Most from Your Music Lessons

(Continued from Page 460)

both of you, you'll find that it's really fun.

These are general suggestions. The responsibility of the lesson varies with the different ages from the youngest child resting upon the shoulders of a young child to a responsibility greater than the teacher's on the part of an adult student.

### Dividing Responsibility

A child ten years old or younger usually needs help from home to get the greatest benefit from music instruction. If his mother can come to his lessons, she will understand the teacher's objectives, and she will be able to help the child make his home practice interesting and fruitful. If she cannot attend to his lessons, she may ask his teacher to write, on the lesson assignment, suggestions for her in supervising the work's practice. It is also a good idea for her to ask the child about his assignment and teacher's suggestions as soon as he comes home from his lesson, before he has forgotten many of the details.

The teen-age student should be able to understand and remember his teacher's objectives and suggestions. His parents can give their greatest help to him by arranging a regular daily practice schedule in his home, and by showing real interest and encouragement in his musical problems.

Sometimes even an adult forgets that knowledge cannot be handed to him at a lesson without thoughtful effort on his part. The adult must shoulder his own responsibility of understanding what he wants, what the teacher's objectives are, and what he can do to make his practice most efficient.

Whatever age the student may be, he will discover that his music lessons are twice as valuable and twice as much fun when he contributes his share to the success of the lessons. He may even discover that his teacher is twice as fine as he thought she was!

## The World of Music

(Continued from Page 457)

tries must be mailed between September 20 and November 1, 1949; and all details may be secured from Dr. Philip James, New York University, 100 Washington Square East, New York 3, N. Y.

AN AWARD of one hundred dollars plus royalty is offered by J. Fischer and Bro., under the auspices of the American Guild of Organists, for the best organ composition submitted by an American resident. The piece should not exceed five or six minutes in length. The closing date is January 1, 1950, and all details may be secured by writing to the American Guild of Organists, 650 Fifth Avenue, New York 20, N. Y.

THE FRIENDS OF HARVEY GAUL, INC., announce the 1949 composition contest, the first award for which will be four hundred dollars and a guarantee of publication. The contest is for a choral theme. The closing date is December 1949; and all details may be secured by writing to The Friends of Harvey Gaul, Inc., 315 Shady Avenue, Pittsburgh 2, Pennsylvania.

THE CHICAGO SINGING TEACHERS' GUILD announces the thirteenth annual prize song competition for the W. W. Kimball Award (popular prize of one hundred dollars). Publication of the winning song is also guaranteed by the Guild. All manuscripts must be submitted not earlier than October 1, 1949, nor later than November 1, 1949. All details, including a copy of the text for the song, may be secured by writing to John Toms, School of Music, Northwestern University, Evanston, Illinois.

AN AWARD of one thousand dollars and guaranteed publication is offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is Sep-

tember 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pottsville, Pennsylvania.

THE AMERICAN GUILD OF ORGANISTS is promoting a National Organ Competition in Organ Playing, the finale of which will take place in connection with the 1950 National Biennial Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the Guild in the late spring of 1949. The contest is open to any organist twenty-five years of age or under; the only stipulation being that he "shall not have played a recital for the A.G.O. prior to the date of Competition Preliminaries." Full details may be secured by writing to Mr. M. Searle

(Continued on Page 511)

### Inspiration from the Masters

According to The Evening Bulletin, Philadelphia, some of the works of noted composers whose themes have been "popularized," are Frederick Chopin's "Polonaise," Maurice Strakosky's popular title, "Till the End of Time" and his Fantasy Impromptu ("I'm Always Chasing Rainbows"). From the music of Peter Tchaikowsky, the Piano Concerto in B-flat minor ("Tonight We Love"), Fifth Symphony ("Moon Love"), Romeo and Juliet ("Our Love"); Sergei Rachmaninoff's Second Concerto ("I've Always Loved You") and "Full Moon and Empty Arms"; Enrico Toselli's Serenade ("Years and Years Ago").

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## The Pianist's Page

(Continued from Page 468)

hard and refuse to buy or play such desecrations. A work of art must be accepted and interpreted "as is." For the recreator to attempt to reconstruct it to fit some ideal of his own is preposterous.

To timid pianists I recommend first studying isolated movements from the longer sonatas, such as the second, third or last movement of the D Major Sonata, Op. 53; the slow movement and scherzo from the Ballad Sonata; first movement from the G Major Fantasia; second and third movements from the A Major Sonata (opus Posthumus).

I confess that in my own young, brash days I dared to make my pianistic debut in Boston with a program which began with those second and third movements (*Andantino* and *Scherzo*) of the posthumous A Major Sonata. Neither Philip Hale nor "H.T.P." (Henry T. Parker, better known as "Hell-to-Pay!"), two of the most formidable critics of the day, tore me limb from limb. Instead they praised my daring and hoped that I would present the entire Sonata at the next recital. (It should have been annihilated for that public "strip-tease" of two movements!)

**Keep in the Middle of the Choral Road**  
(Continued from Page 502)

### The Sonata in D Major, Op. 53

Schubert's unique choral technique is only one aspect of his many-faceted style. Unfortunately these brief articles cannot discuss the actual interpretation of any of the sonatas; but fortunately the Schubert student has access to the best "lessons." I know—a set of recordings by Artur Schnabel, the greatest Schubert interpreter of this day... nine discs (R.C.A. Victor) of the glorious D Major Sonata, Op. 53, on which the pianist actually recreates the miracle of Schubert's music. The qualities, dynamics, and rhythmic subtleties of this set are almost incredible. If the album were to cost one hundred dollars it would be a bargain, since pianists may study it for years as their supreme guide to Schubert. No teacher could lay so much treasure before the student in a dozen lessons. Even if the student were privileged to study with Schnabel himself, he would not receive the drill and discipline which this utterly matchless recording can provide.

The longer one listens to the set the more one's ears are enriched. You will recognize dozens of shades of nuance, phrase-shapes and varieties of live rhythmic pulse. Listen especially to Schnabel's chord playing and chord texture throughout the sonata and you will know what I mean by "infinite qualities." Play special passages over again and again as you let the marvellously flexible rhythms and dynamic gradations sink into your head. Decide how to practice them and then—with your head and ears—if you can approximate the colors in your own playing. This is the best way to learn how to realize the Schubertian essence.

### The Diary Again

For Schubert the year 1825 was a rarely happy period... alas! it was almost his final one. During a long trip through the Tyrol he composed the D Major Sonata, several other choral ones, and song masterpieces like the *Ave Maria*, *The Young Nun*, and *Omnipotence*.

And now, if you will take a second look at Schubert's diary written in that earlier happy time when he was nineteen, you will find this entry concerning a composer whom he revered:

"Gently, as if out of the distance, did the magic tones of Mozart's music strike my ears. With inconceivable alternate force and tenderness did it impress, deep, deep into my heart! Such lovely impressions remain on the soul, there to work for good, past all power or time or circumstances. In the darkness of this life there is a clear, bright, beautiful prospect, inspiring confidence and hope. O Mozart, immortal Mozart! What countless consolatory images of a bright, better world hast thou stamped on our souls."

I am sure Franz will not object if we reread his entry and substitute "Schubert" for "Mozart"... for his own words seem to us no more than fitting tribute to the immortal art of Franz Schubert.

ten by certain personages and not for their suitability to the present occasion and conditions. A well-balanced choice of materials should include selections which are varied in style and atmosphere and which will attract the ears of the singers, and be stimulating to all conductors, singers and listeners. Why not present music from the early church liturgy, early secular music, classical and romantic periods, the nineteenth century English school, Russian church literature, American music of the present century, Spirituals and other types of various styles and periods? A varied choice of selections is always welcomed by performers and listeners.

Building a program demands planning and designing to develop variety and continuity. A conscientious teacher will spend more time in examining, selecting and arranging materials for a choral program than the chorus will spend in learning that which has been selected. The following factors should be given serious consideration in building a choral program: chronological order of composers, sacred versus secular, major versus minor, slow versus fast, rhythmic versus atmospheric, and accompanied versus unaccompanied; a constant change of the above is highly desirable. It is well to open the program with the more serious types and gradually work toward the lighter numbers for closing, except the final number, which should achieve the climax for both chorus and audience.

Programs should not be of too great length. Experience has proven that a program should not exceed one hour and twenty or thirty minutes. It is much more desirable to have the audience weary (but happy) when the too-lengthy program has finally ended.

Space does not allow for a more detailed treatment of the many factors involved in the art of choral conducting and all its manifestations. It is hoped, however, that the above suggestions will excite the attention of many conductors so that they will test the recommendations and find them helpful in making "the middle of the choral road" ideas more universal.

## Gaining Experience

(Continued from Page 471)

are going to pick up valuable bits of general experience—vocal experience, however, may not be left to chance. Only the right kind of study and practice will develop sound singing habits. One of the most important aspects of vocal equipment is the perfecting of the *mezzo voce*—the art of singing *pianissimo*. The singer of German opera does not require much *pianissimo*; in French opera, one needs some; but in Italian opera, the singer's entire musical projection depends on his ability to contrast forte tones with *pianissimo*, shading down to a printed indication of five p's.

### Spinning a Tone

A good, pure *mezzo voce* is not to be confused with a *falsetto*. The latter, as its name implies, is actually a false tone; it can be produced, but cannot be opened or closed. The true *mezzo voce* requires more breath support than does the *forte* tone. The secret of projecting it evenly, firmly, without a suspicion of "wobbling," is to inhale the breath (diaphragmatically), and then to hold it just the least instant before beginning to sing. Never sing immediately on the breath—always hold the breath just a second, to make it firm and keep it so. Then, when the attack has been made, hold the tone again a second before singing further. In this way, the passage from tone to tone is firmly bridged.

One of the most helpful exercises for developing a good *mezzo voce* is the spinning of tone. Draw a firm breath; hold it an instant; and then begin to sing. The arpeggio is good; I like to go up the scale on the tones 1-3-5-3-5, and then down again on the tones 4-2-7-5-2-1, singing all the notes first *forte* and then *pianissimo*, always on the same breath and always with the mouth in the same position. In other words, you change only pitch and volume, keeping everything else equal, even, and freely firm. This exercise may be repeated *staccato*. Again, instead of going straight up and down, one can repeat the middle intervals first *forte* and then *piano*, as an echo, finishing with a return to *forte* volume. But always on the same breath and in the same position!

### An Artistic Achievement

Rapid exercises are easier to practice than sustained notes, and *forte* attacks are easier than *pianissimo* attacks. Hence, these more difficult techniques require special attention; and it is good to remember that, no matter how freely and beautifully a *forte* tonal sequence comes pouring forth, a series of equally well projected *pianissimo* tones indicates greater mastery and finer art! Another good drill is to make an immediate span from *Do* to *Do* in the octave above, coming down the scale on sustained notes that vary in shading from *mezzo forte* to the finest *ppp-pianissimo*. Then, as this exercise develops freely and usually, reverse it, beginning *ppp*, shading to *mezzo-forte* and then back again to *ppp*. This will be far more difficult, requiring the firmest and most firmly supported breath so that the vocal line is of exactly equal intensity throughout.

Any well produced tone is an artistic achievement, but the greatest test of artistic singing lies in this ability to pro-

duce, attack, and spin a perfect *pianissimo*. Out of this ability grows the complete skill of operatic coloring—of following the great Mozart line—in short, of establishing oneself as a competent vocalist! It can be acquired; but, like everything else that is needed to round out the enormously complicated sum-total of the singer's art, it requires alert and careful experience. In more ways than one, then, the singer best serves his own interests by paying heed to his personal experiences to practical use!

## The World of Music

(Continued from Page 509)

Wright, Chairman, American Guild of Organists, 830 Fifth Avenue, Room 1708, New York 20, N. Y.

**THE CHOPIN PIANO CONTEST**, begun in 1927, and held every five years until interrupted by World War II, will be resumed this year in connection with the commemoration of the one-hundredth anniversary of the great Polish master's death. Elimination contests will begin September 15, and the finals will be timed to end on October 17, the date of Chopin's death in 1849. All information may be secured from the Chopin Centennial Committee, c/o Polish Research and Information Service, 250 West 57th Street, New York City.

**THE HELEN L. WEISS FOUNDATION** of Philadelphia is sponsoring a competition for composers up to thirty. (Continued on Page 516)



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# Junior Etude

Edited by

ELIZABETH A. GEST

## Quiz Review

Keep score. One hundred is perfect

- How many halfsteps are there from A double-flat to D double-sharp? (5 points. In Quiz, March, 1949)
- Does the enchanted swan appear in the opera, "Hansel and Gretel," "The Magic Flute," "Lohengrin," "The Tales of Hoffman" or "Siegfried"? (10 points. In February, 1949)
- Is the great Polish pianist, Paderewski, buried in Paris, Warsaw, America, or Vienna? (20 points. In January, 1949)
- Which was a composition for Christmas. What is its title? (10 points. In December, 1948)
- If the conductor told the orchestra to play *morendo*, what would he mean? (10 points. In November, 1948)
- How would you express the value of four sixteenth-notes, one dotted-eighth-note and two thirty-second-notes by one note? (10 points. In October, 1948)
- If you were going to play trombone in your school orchestra, in which section of the orchestra would you be placed? (5 points. In September, 1948)
- Did Beethoven write eleven, twenty-eight, thirty-two, or forty-four sonatas for piano? (10 points. In August, 1948)
- If your teacher told you to play *spiccato*, what instrument would you be studying? (10 points. July, 1948)
- If a certain major key has six sharps in its signature, what are the letter names of the tones of the dominant seventh chord in that key? (10 points. In May, 1949)

Answers on next page.

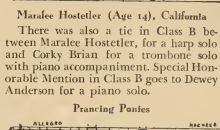
## Results of Original Composition Contest in April

There is no doubt that it—some of the Junior Etuders are learning to compose, and they are surely having lots of fun at the same time. One boy, Robert Resseger, age sixteen, sent in a string quintet in three regular movements, and as this was of a more advanced grade it goes under "Special" Class A.

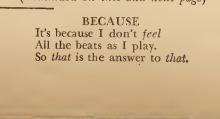
a sacred song.



Little March  
Gay, but with Spry Time  
There was also a tie in Class B between Marale Hostetter, for a harp solo and Corky Brian for a trombone solo with piano accompaniment. Special Honorable Mention in Class B goes to Dewey Anderson for a piano solo.



Prancing Ponies  
There was also a tie in Class B between Marale Hostetter, for a harp solo and Corky Brian for a trombone solo with piano accompaniment. Special Honorable Mention in Class B goes to Dewey Anderson for a piano solo.



Like  
Mayne Miller (Age 16), Illinois  
Then two other entrants tied for regular Class A prize, Anthony J. Strillo, with an eight-part a cappella mixed chorus on Biblical words, and Mayne Miller, with a march in modern harmonic style. Special Honorable Mention in Class A goes to Emily Ray for a Nocturne for piano solo, and to Robert Harris for a classic style suite in three movements, and to Robert Fullam for

My rhythm is poor.  
Though I count while I play.  
Now what is the answer to that?

BECAUSE  
It's because I don't feel  
All the beats as I play.  
So that is the answer to that.

## Who Wrote Your Sonatas and Studies?

MOST of you have studied some sonatas. Yes! Many contests and auditions require their being included in the contest programs. Perhaps you play one, or are studying one by Clementi.

Muzio Clementi was born in Rome in 1752, and died in England in 1832. When only fourteen years old he composed a Mass which was publicly performed. His parents then sent him to London to study, where he became a brilliant success. He conducted Italian opera in London and went on several concert tours as a pianist. He met Haydn and Mozart. He even entered a sort of tournament with Mozart to find who was the better performer, but the matter was never decided. He is considered one of the first composers to write for the piano, as distinguished from the harpsichord. His Sonata in C Major is played by hundreds of young musicians. It is easily remembered on account of its bugle-call opening theme.



Johann Baptist Cramer (born in Germany 1771, died 1858, also in London) is considered by critics to be one of the founders of modern piano playing and he seemed to be the only pianist Beethoven enjoyed hearing. He studied with Clementi and became a popular pianist and teacher. His playing was said to be very artistic and he possessed unusual sight-reading ability. He established a company to publish music in London and published some of the compositions of Haydn, Mozart, and Beethoven. His books of piano studies, or *Etudes*, as they are called, have been practiced by many young students today. Do you know any of them?

Frederich Kuhlau (pronounce Koo-lah) to rhyme with howl, born in Germany in 1786 and died in Denmark in 1832, was quite popular as a musician during his life. He studied piano, flute, harmony, and composition. At that time the youths of Germany were being conscripted, so he went to Denmark and became a flutist in the King's band. A few years before his death most of his manuscripts were lost in a fire. Perhaps it is on this account he left only a few compositions, but among them his piano sonatas are frequently studied by young pianists.

Frederich Wilhelm Kalkbrenner was born in Germany, 1788, and died near Paris in 1849. He became a fashionable pianist and teacher. He met Haydn and Chopin and was one of the characters represented in the movie about Chopin, called "A Song to Remember." He left an instruction book for piano pupils containing many studies, or *Etudes*, which some presendary pupils are given to study.

Charles Louis Heinrich Kohler (pronounced almost like kay-ler) was born in Germany, 1820, and died in 1886. He wrote operas, which are not produced today; also founded a school of music, but is best known for his piano studies of all kinds.

Make a list of the sonatas and studies you have learned and see how many of them are by some of the above named composers.

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## 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 of age; 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.

## Titles and Terms Game

THE composers of the following compositions chose to name them by musical terms instead of other titles. Can you name which of the composers, given below, wrote each composition?

- Andante Cantabile
- Andante in F
- Crescendo
- Largo
- Hora Staccato (light, stir hours, or played with a certain type of voice)
- Perpetual Motion
- Valse Lento
- Valse Triste
- Valse Romanque
- Valse Melancholique

Beethoven, Schubert, Tchaikovsky, Per Lassen, Handel, Dintley (transcribed by Heifetz), Weber, Grig, Delibes (pronounced day-lé), Debussy.

Answers on this page

## Answers to Quiz Review

- Nine; 2, "Lohengrin," by Wagner; 3, in the American National Cemetery, Arlington, Virginia; 4, The "Christmas Oratorio"; 5, becoming slower gradually; 6, by one half-note; 7, in the brass section; 8, thirty-two; 9, the violin; 10, G-sharp, E-sharp, G-sharp, B.

"I play clarinet in the school band, also sing in the Junior choir, and play piano. I would like to hear from some other girls."

Maude Mercer (Age 12), Ohio

Dear Junior Etude:  
I take piano lessons from my mother and have been practicing a "cello" when I am twelve. My two brothers take piano, too, and one of them got a viola for Christmas.

Lois Carolyn Reeves (Age 6), Florida

Answers to Titles and Terms Game  
1. Tchaikovsky; 2. Beethoven; 3. Per Lassen; 4. Handel; 5. Dintley; 6. Weber; 7. Delibes; 8. Schubert; 9. Debussy; 10. Grig.

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1. Tchaikovsky; 2. Beethoven; 3. Per Lassen; 4. Handel; 5. Dintley; 6. Weber; 7. Delibes; 8. Schubert; 9. Debussy; 10. Grig.

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1. Tchaikovsky; 2. Beethoven; 3. Per Lassen; 4. Handel; 5. Dintley; 6. Weber; 7. Delibes; 8. Schubert; 9. Debussy; 10. Grig.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Use one side of paper only. 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, 1712 Chestnut Street, Philadelphia (1) Pa., by September 15. Results in December. Subject of essay this month, "Extra Summer Practice."

## Regular Honorable Mention for Original Compositions

In addition to the Special Honorable Mention on Page 312, others who received Honorable Mention were: William Tucker, Pat Fifield, Peggy Maher, Ruth Ann Perkins, David Christman, Mary Williams, Jacqueline Gorewell, Margaret Meyer, J. Downs, Charles Johnson, Thelma Wilcox, Marjorie Hart, Bala Gross, Shirley Rebecca Eryin, William Loucke, Wynne Smith, Eleanor Brand, William Tucker, Patrick Variano, Jean Kennedy, Joyce Williams, Roberta Gray, Muriel Marsden, Marion Knapp, Annie Pullman, Dorie Allen, Christine West, Ronald Jordan, Lucile Bannerman, Robert O'Leary, Churchill England Ward.

## Letter Boxes

Repics to letters on this page will be forwarded when sent in care of the JUNIOR ETUDE.

Dear Junior Etude:  
I am writing to thank you very much for printing my letter in the JUNIOR ETUDE and also for kindly forwarding to me the letters that come from your country. I played a violin in an orchestra of two hundred and fifty. We gave, among other numbers, the *Hallelujah Chorus* from "Messiah."

I also sang in the girl's choir. This was a large concert given by our school. From your friend,  
Betty Rothwell (Age 16),  
New Zealand.

Dear Junior Etude:  
I am only six but I play the accordion and have played in public over a year. I play in church and on school programs and clubs and have been on the radio thirteen times. I also take piano lessons. My picture was in the JUNIOR ETUDE in March, 1949.

From your friend,  
Mary Sue Clegg (Age 6), Oklahoma

I take piano lessons and clarinet; my sister takes piano and violin. We take piano from a blind lady who is known as "My family all enjoy the JUNIOR ETUDE, especially the Quizzes."

Margaret Casper (Age 11), Colorado

Answers to Titles and Terms Game  
1. Tchaikovsky; 2. Beethoven; 3. Per Lassen; 4. Handel; 5. Dintley; 6. Weber; 7. Delibes; 8. Schubert; 9. Debussy; 10. Grig.

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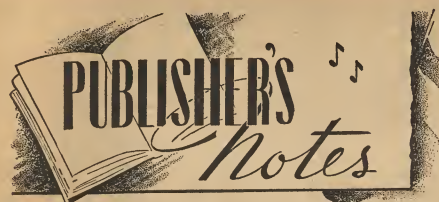
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A Monthly Bulletin of Interest to All Music Lovers

August, 1949

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## Music the Universal language

(Continued from Page 476)

"modernistic" exhibition of paintings. In this room we observed a man gazing at a product of the futuristic school. He was in what is usually referred to as a brown study, standing in front of the painting with his hands clasped to his head so that his ears were entirely covered. Mr. Ganz walked over to him, tapped him on the shoulder and said, "My friend, you are in the wrong room!" The effect of this non-discriminating use of dissonance was particularly disastrous in the case of young students.

#### A Sense of Discrimination Needed

I recall a year or two later, when I was teaching a class in composition at the Eastman School of Music, a young Swiss composer bringing me a composition which he had written for orchestra. There was not one chord which did not contain at least three minor seconds. I finally pointed on one chord which seemed to me particularly ugly and played it again and again. (Not a very fair thing to do!) "Do you really want this chord?" I asked, thumping it out even more loudly. "Yes, I do," said the young man bravely. "I like it that way." "Well, then," said I, "Why don't you write it that way?" For the chord which I had played and the chord, which the young man had written were two different chords!

This is, of course, much too simple an explanation of certain modern schools of composition which, in the hands of a master such as Schönberg, have organization if not beauty. It does, however, point up the fact that one of the greatest problems since those terrible twenties has been to redevelop a sense of discrimination in tonal values; to try once again to achieve that mastery of sound which enabled Mozart, Handel or Beethoven to illuminate and deify a passage simply by adding one note to the harmonic texture. But it had to be the right note! There is every evidence that we are returning to this simpler, more direct and more honest attitude toward musical composition. But we are departing from the over-intellectual conception which sacrificed sound to mechanized form, that the transfiguration is not yet completed.

#### Pity the Poor Critic

One condition which has somewhat retarded this progress may be found, I believe, in the standards of music criticism which exist in this country. I believe that it is no exaggeration to say that the art of criticism is lagging far behind the development of the art of music, whether in creation or performance. Too many of our critics are graduates of the sports department with a technical knowledge—and what is more important—a listening experience hardly equivalent to the requirements for the satisfactory completion of the classes in Music Appreciation 1-2 which are given for the benefit of the football squad. Upon this general lack of technical preparation are superimposed the almost superhuman mechanical limitations of the modern city newspaper. The poor critic, having heard a new work only once, must dash to his desk, write a review—or more frequently a "criticism"—

which will guide the reader of the morning paper in his understanding of the new work. Now this would be possible, if at all, only for the most erudite scholar equipped with a pair of the most acute ears and a quick and discerning mind, and the average newspaper does not pay salaries which would be apt to attract men of such rare attainments.

Years ago, William Mengelberg conducted with the New York Philharmonic Symphony a work of mine called "Pan and the Priest." It was played in New York, in Philadelphia, Boston, and on tour by this same orchestra, and someone sent me a criticism which I have always treasured. Here it is:

#### A Treasured Criticism

"What this conglomerate work has to do with the title is difficult to discern. Mr. Hanson certainly has an abundance of talents as well as creative ability, as evidenced by a number of his other symphonic works, including this. It is a work difficult to follow. The effects are weird and strange. All the instrumental forces, including two harps, chimes and a piano are employed. One of the curious and dissonant effects is caused by the boisterous clashing of cymbals, brass and tympany over a foundation of strings. To most ears this was modern noise—not music. I'd like to hear it again but hate to think what would happen to it if played by a less proficient orchestra than the one conducted so masterfully by a little man from Holland last evening."

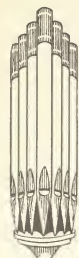
Being now an old man past fifty and a careful and conservative mentor of the young, I cherish this expression of the radicalism of my youth. However, the fact of the matter is that the work was in no sense a mass of noise but was a highly organized work of perfectly good, intelligible music tone, and the problem was with the critic whose ear had probably not developed beyond the harmonic requirements of "Sweet Adeline."

## The World of Music

(Continued from Page 511)

five years of age for a chamber music work not less than ten minutes or more than twenty minutes in length. The composition may be written for instruments up to eight in number and may include one or two voices. The prize is two hundred dollars and the second prize is fifty dollars. The closing date is September 1, and full information may be secured from The Helen Weiss Foundation, 2459 76th Avenue, Philadelphia 38, Pa.

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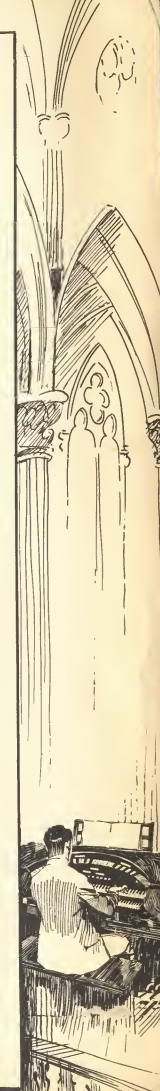


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