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ETUDE

the music magazine

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July 1949



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AND

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ELEMENTARY MUSIC THEORY

by Ralph Fisher Smith

Although the first written work it is to be done on practice paper—this book is the copy book for the finished work of each student. The work will become a permanent record of the student's complete course in elementary music theory.

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NEW HARMONIC DEVICES

by Horace Alden Miller

An aid for advanced students wishing to acquire facility in writing in a modern style, with particular emphasis on the eleventh and thirteenth as workable chord members, whole-tone harmonies and chord building by superimposed fourths. Included are brief chapters on polytonality and atonality, processes that are in the making and therefore difficult to comprehend.

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AN ANALYSIS OF VIOLIN PRACTICE

by Louis J. Bostelmann

A clear and concise description of the fundamental features of violin practice, the purpose of which has been limited to describing those faults unwittingly playing a dominant part in the violinist's practice. The attitude herein is that experience is instrumental in formulating principles. Faults have been discovered and their remedies "tested and approved." They are offered as a help in discovering errors and guiding basically in their correction.

THE PHILADELPHIA ORCHESTRA has enjoyed sensational success in its triumphant tour of England. At its first London concert in Royal Albert Hall on May 24, Queen Elizabeth was present and the playing of the Orchestra was acclaimed by the critics and the wildly enthusiastic audience of more than six thousand. The tour marks the first visit to England by an American Orchestra in twenty years.



GENEVIEVE ROWE

THE BETHLEHEM BACH CHOIR, under the direction of Ilor Jones, made musical history with its 1949 Festival in that it was given two successive weekends instead of the one day and Saturday—this because of the great demand for tickets. The same program was given in each series, with the great Mass in B Minor again dominating the Saturday program. Soloists included Genevieve Rowe, soprano; Lillian Knowles, contralto; Joseph Victor Ladrouette and David Lloyd, tenors; Mack Harrell and Chester Watson, basses. E. Power Biggs, organist, and Ralph Kirkpatrick, harpsichordist, completed the roster of soloists.

HENRY WARNER of Tampa, Florida, a senior student in theory of music at the University of Alabama, is the winner of a fifty dollar cash award for his Sonata for Orchestra in the first composition contest sponsored by the Alabama Composers' League for college-age students.

THE TWENTY-FIFTH ANNIVERSARY of the death of Victor Herbert, beloved American composer, was observed on May 26. In addition to his fame as a leading composer of operas, he is honored as one of the founders of the American Society of Composers, Authors and Publishers (ASCAP).

MRS. PHYLLIS SAMPSON HOFFMAN of East Braintree, Massachusetts, has won an award of one thousand dollars, offered by the Paderewski Fund for the Encouragement of American Composers, for her work for strings and piano. Mrs. Hoffman is a graduate of the New England Conservatory of Music.

ELDIN BURTON of New York City is the winner of the one hundred dollar award offered by The New York Flute Club for an original composition for that instrument. Mr. Burton's *Sonatina for Flute and Piano* was selected from a total of one hundred and nine entrants. He is a native of Georgia and has studied at The Atlantic Conservatory of Music and later at the Juilliard Graduate School.



RUDGERO RICCI

THE FOURTH ANNUAL Brevard Music Festival at Brevard, North Carolina, will be presented the weekends of August 12, 13 and 14, and August 19, 20 and 21. The participants include the Brevard Music Festival Symphony Orchestra, directed by James Chester Pfohl; a chorus under the direction of Lester McCoy; Jacob Lateiner, pianist; Mariquita Noll, and Nell Tangeman, mezzo-soprano; Rug-



gero Ricci, violinist; Chester Watson, bass-harmonie; and William Hess, tenor.

WILLIAM FLANAGAN of New York City is the winner of the "Young American Composer of the Year" competition. His winning composition, entitled "Di-vertimento," is scored for a small, sinfonietta-sized orchestra. Mr. Flanagan teaches theory and composition at the School of American Music in New York City.

AUGUST LIESSENS, a blind Belgian organist, is credited with the invention of a music writer for the blind which will make it possible for composers without sight to write out their own compositions; thus making it unnecessary to dictate note to a copyist. The invention was turned over by Mr. LiesSENS to the American Foundation for the Blind in New York City. The Foundation perfected it and put it into production.

THE TRAPP family will again conduct a series of "Sing Weeks" this summer at their farm in Stowe, Vermont. The season will open on June 4 and extend through August 25, during which events were inaugurated in 1944, more than three thousand have been drawn to the Trapp Family Music Camp, where they have learned the joy of group singing and playing the recorder.

DR. R. S. THATCHER has been appointed Principal of the Royal Academy of Music in London, to succeed the late Sir Stanley Marchant.

THE SECOND ANNUAL Institute on Jewish Liturgical Music was held on New York City June 12-14, under the auspices of the Hebrew Union School of Education and Sacred Music, and the Society for the Advancement of Jewish Liturgical Music. Discussions of subjects pertinent to the Jewish Liturgy were held, and a feature of the event was a concert of representative Jewish music for the synagogue.

THE TWENTIETH ANNUAL Chicago cantogland Music Festival, sponsored by Chicago Tribune Charities, Inc., will be held Saturday night, August 20, in Soldiers' Field. Philip Maxwell, festival director, has arranged a program of events covering a wide variety. The festival symphony orchestra, conducted by Henry Weber, and large choral groups led by Dr. Edgar Nelson, will have prominent parts. Preliminary civic and musical competitions again will be held in va-

rious sections of the country prior to the Soldiers' Field event, and winners will participate in the Chicago program.

HANS FITZNER, German composer and conductor, died May 22, in Salzburg, Austria, at the age of eighty. He held various important posts in Germany, and was widely known as a teacher and conductor. Among his works were four operas and over one hundred songs.

ROSITA RENARD, noted Chilean pianist, died May 24 at Santiago, Chile. Miss Renard had a distinguished career and had appeared in most of the important music centers of the world. Her New York debut was made in 1917.

AGNES CLUNE QUINLAN, pianist, lecturer, composer, teacher, died May 21 in Philadelphia. Miss Quinlan had appeared many times with the Philadelphia Orchestra and had toured as soloist, viola 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 per cent of the list price for sold copies. Entries 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.

HENRY MILLER, vice president of Lester Piano, Inc., which he has conducted for more than sixty years, died May 9 in Philadelphia at the age of eighty.

MRS. EDWARD MACDOWELL, widow of the composer, was honored on May 27, when she was awarded the National Institute of Arts and Letters for distinguished service to the arts, specifically her outstanding achievements in founding and maintaining the MacDowell Colony for artists at Peterborough, New Hampshire.



Mrs. EDWARD MACDOWELL

R. NORMAN JOLIFFE, widely known oratorio and recital baritone, died April 30 in New York City. He was sixty-two years old. Mr. Joliffe had appeared with leading oratorio societies, and had sung at many music festivals. From 1917 to 1941 he was soloist of the Marble Collegiate Church, then at St. Stephen's Protestant Episcopal Church.

CARL TUCKER, composer and pianist, who wrote the musical scores for a number of French films, died April 28 in New York City. In addition to his musical and musical comedy works he wrote several symphonies.

EMILIO DE GOGORZA, widely known baritone and from 1926 to 1940, head of the vocal department of the Curtis Institute of Music in Philadelphia, died May 11, in New York City, at the age of seventy-six. Mr. de Gogorza was born in Brooklyn and studied in France and England. He made recital tours throughout the country with Marcella Sembrich, and later became the first artistic director of the Victor Talking Machine Company. Among his pupils were Conrad Tibbault, John Brownlee, and Margaret Speaks.



SIGISMUND ROMBERG

THE FIFTH ANNUAL Philadelphia Music Festival sponsored by the Philadelphia Inquirer Charities, Inc., was held at the Municipal Stadium on the evening of June 10, with thousands again crowding the huge stands to witness the first of the week-end events on the lengthy program. Massed school choirs, Waring's Pennsylvanians, American Legion drum and bugle corps, Alec Templeton, Sigismund Romberg, the "Dancing Band" of the Phoenixville High School, the "Marching Band Beams"—all these top-notch attractions and others provided an evening of entertainment that, as formerly, drew an immense throng to the stadium.

COMPETITIONS

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 American viola 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 per cent of the list price for sold copies. Entries 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 any musician residing in the United States or Canada. The piece should not exceed five or six minutes in length. The closing date is January 1, 1950, and all details may be secured by writing to the 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 composition based on an American 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 (Continued on Page 451)

MUSIC STUDY IN THE OPEN

ETUDE the music magazine is on the cover for July a symbol of one of the most progressive movements in the history of music education—organized summer music study at camps and schools. The young lady seated at the harp, Ellen Powell, now Mrs. Dick Jerome of Minneapolis, was a student at the camp at Interlochen, Michigan, one of the famous music camps which pioneered the movement that has spread throughout the world of culture. We trust that our readers will save this issue, with its fine leading article by Dr. William Revelli and its leading editorial, as a source of reference for research.

FIDDLING WHILE THE SUN BURNS

Dr. W. Schweisheimer, who has combined his training as a medical specialist with his acquaintance with music, writes a timely article giving useful hints to students and teachers for music study when the thermometer soars above eighty degrees Fahrenheit.

MUSIC'S UNIVERSAL APPEAL

Dr. Howard Hanson, Director of the Eastman School of Music, one of America's most distinguished composers, delivered a lecture at Harvard University which attracted unusually wide attention. ETUDE is fortunate in being able to reprint an extract from this most interesting paper.

Highlights in the August Etude

"Always something for everybody" used to be the motto of the founder of ETUDE in selecting material for our pages. We have sincerely and earnestly tried to carry out this policy. The August ETUDE will be replete with a variety of interesting features, such as:

DENMARK'S ROYAL CONDUCTOR

Very few people know that King Frederik IX of Denmark is not only a brilliant and forceful ruler but an able and talented musician who frequently conducts symphony orchestras. This unusual article tells this exceptional story for the first time.

IMAGINATION—THE KEY TO THE CHILD'S MUSICAL INTEREST

Mrs. Ada Richter, whose books and compositions are used by thousands of successful teachers, presents a very illuminating article upon her successful methods.

SOMETHING NEW

ORGANO

The amazing new piano-organ that attaches to any piano. Provides organ music—piano music—organ and piano together. If you would like to play an organ—piano duet with yourself—

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Contents for July, 1949

VOLUME LXVII, No. 7 • PRICE 30 CENTS

THE WORLD OF MUSIC

EDITORIAL Summer Music Study in the Open..... 291

MUSIC AND CULTURE

How to Copyright Music..... Richard S. MacCortney 400
Building Musicianship..... Georges Enesco 401
The Summer Symphony..... William D. Revelli 402
The Pianist's Page..... Guy Miller 404
Ezra Mendel Miscellany..... Nicolas Slonimsky 405

MUSIC IN THE HOME

Some Notes on Radio and Television..... Alfred Lindsay Morgan 406
ETUDE Music Lover's Bookshelf..... B. Meredith Cudman 407

MUSIC AND STUDY

The Teacher's Round Table..... Maurice Dumesnil 408
Mutual Lapsing of Yesterday..... Virginia O. Behr 409
The Chorus of Operetta..... Frank Block 411
Phases of the Creative Instinct..... Prinda Poette 412
What Hymns Shall We Play?..... Alexander McCurdy 413
Sing, Boys, Sing!..... Ralph Morgan 414
The United States Air Force Band..... Lt. Com. Alfred Zeilly 415
By Any Other Name..... William J. Murdoch 416
The Basis of Fine Violin Playing..... Joan Coleman 417
Questions and Answers..... Karl W. Gehrkens 418
They Called Him "Said Row Tchaikovsky"..... Ray Friedman 419
Problems of the Young Pianist..... Pauline Carter 420

MUSIC

Classic and Contemporary Selections
Crimson Carnations (Presser *28032)..... Milo Stevens 421
Under the Linden Tree (Presser)..... Franz Schubert—Guy Miller 422
Let Me Dream (Presser) (From "Piano Schubert—Guy Miller 423
Polonaise (Presser 29151)..... Fr. Chopin, Op. 26, No. 1 423
Theme from Piano Concerto in B-flat Minor (2nd Movement)..... Henry Lewis 424
Nautch Dancer (Presser *29047)..... Walter O'Donnell 425
A Southern Air (Presser 28980)..... Mrs. R. Duerksen 426
Salute to the Colors (Presser 18105) (Piano Duet)..... Bert R. Anthony 428
Sweet Hour of Prayer (Presser) (Piano Duet) (From "Favorite Hymns" 429
William B. Bradbury—Ada Richter 432

Fool and Instrumental Compositions
The Summer Days are Come Again (Dittson) (Secular Song—medium voice)..... George Blake 434
About Frogs (Dittson) (Violin and Piano) (From "In Playland")..... Cecil Burleigh, Op. 89, No. 3 435
Sarabande (Dittson) (Organ) (From "Six Organ Transcriptions from Arthur Kniff" 436
Johann Sebastian Bach—Edwin Arthur Kniff

Delightful Pieces for Young Players

Drifting Along (Presser 27850)..... Cleo Allen Hibbs 438
The Dancing Elf (Presser 27848)..... J. J. Thomas 439
Dress Parade (Presser 28830)..... Mrs. R. Duerksen 440
Riding Down the Trail (Presser 28801)..... Anne Robinson 440

JUNIOR ETUDE

Elizabeth A. Cox 442

MISCELLANEOUS

Christian Upurge Through Music..... Lloyd F. Sunderman 443
Voice Questions Answered..... Nicholas Doury 445
Sight-Reading Helps..... Mrs. R. Duerksen 446
Organ Questions Answered..... Frederick Phillips 445

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Summer Music Study in the Open



OPEN-AIR SYMPHONY CONCERT AT THE NATIONAL MUSIC CAMP

SUMMER music camps and summer music schools are largely a product of the twentieth century. Toward the end of the last century there was a tendency to turn the old-fashioned "normal courses" into summer music schools. In ETUDE for May 1900 we find announcements of ten schools giving music courses. Today there are scores and scores of such summer terms given all over the country at schools and music camps. Summer music camps unquestionably stem from Bishop John H. Vincent's Chautauqua Lake Summer Camp for Study, founded in 1874. The musical activities of this magnificent enterprise are now a part of the educational history of our country. In the comprehensive courses given at the camp, music rose to first rank, and many of the finest of American musicians were included in the faculty. Most of the students, however, were young professional musicians who went to the camp for "refresher" courses with such masters as Albert Stoessel, Ernest Hutcheson, and Horatio Connell. Around 1913-1914, with the astonishing expansion of music study in the public schools, band and orchestra contests for students were inaugurated by Dr. Frank Beach at Emporia, Kansas. William Allen White used to say, "Things have a habit of starting in Kansas." Soon such contests were being held in all parts of the nation, and folks began to wake up to the fact that in our high schools, bands and orchestras could be formed that had a definite revitalizing effect upon the life of "teen-agers" unequaled by any other school activity, including sports. Just as a powerful current of electricity turns the engine of a vast national railroad system, so the inspiring and stimulating power of music was like a giant stream of "tonal" electricity stimulating all American school life. Once these bands and orchestras came into existence, in the course of a few years, there arose from the teen-agers themselves a demand for summer courses where youth could study music combined with open air surroundings which provided the finest kind of a vacation.

By 1930 one hundred and twenty-five school bands competed in the national school band and orchestra contests. Some were indifferent and some were very fine. Few of the men present at that time had any idea that school bands and orchestras would ever reach the high degree of excellence that we find today.

The leaders, however, were naturally very much excited over the progress that had been made, particularly in the western states. Among the leaders was Dr. Joseph Edgar Madly, an experienced music supervisor and a former member of the Minneapolis Symphony Orchestra. Here was

a valiant, courageous man of vision, with a fine personality combined with the characteristics of a "driving" but human business idealist. It became clear to him that the enthusiastic teen-age music students required continuous music study. A two months' vacation was not a beneficial let down, rather it was a hurtful shutdown. As Professor of Music Education at the University of Michigan, Dr. Madly began to make plans for an adequate music camp. Securing property at Interlochen in northern Michigan, in 1928, with borrowed funds, he, with Mr. Thaddeus P. Giddings, established the National Music Camp, with an attendance of one hundred and fifteen students.

The following year the attendance went up more than one hundred per cent. Dr. Madly's organizing ability astonished even his enthusiastic backers. The National High School Orchestra, started in 1926, made its headquarters at Interlochen in 1928. The orchestra soon attracted national and international attention. Many of the most famous conductors of the world made special trips to Interlochen to conduct this young and virile organization. The orchestra then went "on the air," and millions were soon hearing the broadcasts of the fine programs from the woods of northern Michigan.

The Musicians' Union objected to these broadcasts upon the thin contention that the orchestra was depriving professional musicians of a livelihood. Dr. Madly found himself in the struggle of his lifetime, and was pretty badly attacked. He carried his fight to Congress and won.

Meanwhile summer music camps were begun in all parts of the United States, with the result that thousands of students in our country now are saved from the waste of valuable summer time which formerly had afflicted our educational system.

We have visited numerous summer music camps in various parts of the United States. Many have been delightfully situated and well managed; others have been unfortunate and have failed, owing to lack of proper discipline and careful direction. It is always difficult to administer discipline without needless restraint. Outdoor activities have been promoted, and we have never seen a happier group of young people working hard moniously together for an artistic aim. In many camps the directors have said that most of the students are so eager to study, practice and perform in groups that they often have to be restrained so that they will not overdo.

The Summer Music Study Plan is now a powerful movement. The idea

(Continued on Page 440)

How to Copyright Music

by Richard S. MacCarteney

Chief of the Reference Division of the
Copyright Office of the U. S. Government
Washington, D. C.

The following very practical article is reprinted from the Fiftieth Anniversary Issue of "The Sinfonian," organ of the national men's musical fraternity, Phi Mu Alpha, with chapters at most of the colleges and universities throughout the country where music is taught, and is herewith reprinted through the courtesy of "The Sinfonian" and the author.

Mr. MacCarteney is an alumnus of the University of Virginia, and at one time was a member of the Schola Cantorum of New York City. He has been with the Copyright Office for eleven years and his statements are authentic. His article states the copyright law very clearly, distinctly, and authoritatively. The following observations indicate the primary steps in taking out a copyright:

1. If your composition is to be published by a reputable firm, you need have no further concern. The publisher will attend to getting the copyright, and if he desires, an international copyright.
2. Do not take the risk of sending the manuscript of your composition to publishers whom you do not know, or about whom you cannot secure reliable information.
3. Do not send your manuscript to any publisher who expects you to pay for having it printed. The so-called "song shark" publishers have mulcted naïve composers out of millions of dollars.
4. It is not the custom of the composer to obtain a copyright upon his own music in advance of submitting it to a reliable publisher, but should you wish to do this, write to the Copyright Office, Library of Congress, Washington 25, D. C., for an application form for a musical composition. Fill out the form and return it with the fee of four dollars accompanied by a well prepared manuscript copy for deposit at the Library of Congress. —EDITOR'S NOTE.

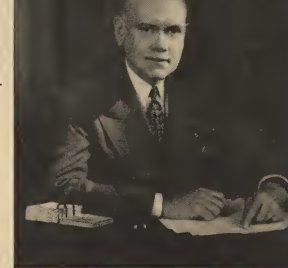


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RICHARD S. MACCARTENEY

Historically, beginning with the right of copying under the first copyright law, the so-called English Statute of Anne (1710), copyright has successively broadened to include rights of translation, dramatization, and finally, in comparatively recent times, rights of performance, presentation, arrangement, and exhibition.

The United States Statute specifies, among other subjects of copyright, "Musical Compositions." The Act, though, does not define a musical composition. The late Justice Holmes, in a famous Supreme Court Case (White-Smith Music Pub. Co. v. Apollo Co. 209 U.S. 1), rendered the following:

"A musical composition is a rational collocation of sounds apart from concepts, reduced to a tangible form. The word, as its inverse implies, literally means the right to copy. It pertains to an intellectual product and is an exclusive right based on authorship. Under statutory law, only an author or those deriving their rights through him can lawfully claim it.

The unique quality of intellectual property, however, is that it may be taken from its creator, not merely by appropriation of the physical article itself, but by making copies of it. Tradition tells of one Saint Columba, the Apostle of Caledonia, who lived in the sixth century. A. D. Controversy arose between the blessed saint and his rebellious monks over a copy of the abbot's psalter that Columba made clandestinely and then refused to surrender. The King's judgment, handed down in the famed Halls

of Tara, against Columba, was given in language that has passed into a proverb in Ireland: "To every cow her calf." Here we have the first suggestion of the idea that the author might have the exclusive right to produce his literary work and to prevent others from so doing.

Copyright in a musical composition carries with it the exclusive general right to print, reprint, publish, copy, and vend the copyrighted work and the particular right to arrange or adapt it; to perform it publicly for profit, and to make any setting of it or of the melody of it in any system of notation or any form of record, and from which it may be read or reproduced.

A composer, or his publisher by agreement, secures copyright for his work by having it published with the required notice of copyright. The copyright notice for a musical composition must consist of the word "Copyright" or the abbreviation "Copr.," accompanied by the year and date of publication and the name of the claimant; thus: "Copyright 1949 by John Doe." For musical compositions, the notice must be placed either upon the title page or the first page of music. Both the form and the position of the notice are mandatory by law and none other will suffice. More copyrights have been lost irrevocably by first publication without notice of copyright, or with a faulty notice, than for any other reason.

Promptly after publication with notice, two copies of the best edition of the work should be sent to the Copyright Office, Library of Congress, Washington 25, D. C., together with an application on Form "E" and the registration fee, which is four dollars. A musical composition may also be copyrighted before it has been published, by depositing one complete copy of the work, an application, and a four dollar registration fee. However, under the express provisions of the law, copyright secured for a work in such form does not exempt the copyright proprietor from the deposit of copies where the work is later reproduced in copies for sale, i. e., published. He must then make a second registration.

As Richard DeWolf once wrote: "It is probably more difficult to detect musical plagiarism than literary plagiarism. The plea of 'unconscious memory' is often invoked to excuse or explain an apparent reproduction of a passage of music, is perhaps not so disingenuous as it may seem, for musical memory seems to work at a deeper instinctive level than the memory of words."

The copyright statute nowhere defines infringement and the courts have been reluctant to do so, except under the limitations of the particular facts of the case they were deciding. Generally speaking, the unauthorized reproduction of any substantial part of a copyrighted work would be infringement.

The question of "How much can you quote without violation?" likewise can only be answered indefinitely. Under the so-called doctrine of "fair use," one is at liberty to quote to a limited extent from a copyrighted work for the purposes of illustration, criticism, or review. No hard and fast line of demarcation can be laid down between fair and unfair use, however, for the reason that each case must be decided upon its particular circumstances. For example, music text books by their very nature and purpose may carry an implied authorization to copy portions on the blackboard or otherwise, for the purpose of class instruction. On the other hand, in the case of musical compositions, it is (Continued on Page 410)

Georges Enesco, distinguished Rumanian violinist and composer, was born in Moldavia, in 1881. He first won recognition as a child prodigy, beginning his studies at the age of four and entering the Vienna Conservatory at seven. Four years later, he was graduated with the Conservatory's highest award, the Gesellschafts-medal. At thirteen, he went to the Paris Conservatoire, where he worked under Massenet, Gabriel Fauré, and Gédalge, and where, in 1899, he won First Prize for violin. When he was sixteen, his Poema Română was publicly performed by Colonne. Mr. Enesco's eminent career is notable for its versatility (he is accomplished as pianist, conductor, and teacher), as well as for the searching truth of his musicianship. Although many recognized artists have studied or coached with Enesco, his most famous pupil, perhaps, is Yehudi Menuhin.

—EDITOR'S NOTE.

THE building of musicianship is not to be confused with taking music lessons or with studying books on music. It partakes of those elements, of course, but reaches far beyond the scope of either. The goal of musicianship is that ultimate and complete penetration of the total of musical meaning which alone can open the door upon vital, significant musical expression. This is true, whether one studies for the original creation of composition, or for interpretation. The acquisition of genuine musicianship is the labor of a lifetime—there is no shortcut at which the "course" may be considered complete!

More Than a Study of Notes

The first point in approaching musicianship is a clear understanding that music, though symbolized by notes, is more than a study of notes. Music is an important and natural human expression. As a part of life, music, in some form or another, is probably as old as life. The more one studies music, the more one feels an unbroken continuity of people's thoughts and feelings through the ages. It is good to keep this in mind—partly as a means of evaluating the music of the past, and partly because, at some time in his progress, the student must come to regard himself as a part of this ever-flowing life-force. This is a different matter from the mere learning of notes.

Yet, the learning of notes is the first step. Musicianship begins with books and lessons—with the most thorough and alert mastery of *solfege*, scale and key relationships, theory, harmony, counterpoint, advanced counterpoint, polyphony, form structure, musical history—you have only to consult the course of study of a good conservatory to find the names of the various subjects. The names of the subjects, however, are not the equivalent of musicianship! It is, also, quite possible to learn a great deal of facts about music without becoming a musician. The test lies in how one learns—how one applies himself to the learning.

I had my first experience with this all-important how of study when I was still a boy. At eleven, I completed my work in Vienna. The Vienna Conservatory is an excellent school, and the completion of its course presupposed a knowledge of theory, harmony, counterpoint, and so on. I had done all my work. I had completed all my exercises in three and four-voiced fugues, and I thought I knew what I was about. Then I went to Paris and learned better! For one thing, I learned that I did not know quite so much as I had supposed. Exercises and analyses were put before me; and no matter how original the musical thought that went into them, no matter how promising the musical development, the presence of one wrong note invalidated the whole piece of work! Each task had to be perfect or it did not count. Young as I was, I quickly felt this challenge, and urged myself on to meet it. I began really to learn, and to work under the discipline of my Paris masters. Of them, the most impressive, perhaps, was the elegant Gédalge. One would bring him a difficult exercise in fugal writing, plain or with syncopation—one had labored and suffered over it. Gédalge would look it over

Building Musicianship

A Conference with

Georges Enesco

Internationally Renowned Composer and Violinist

by Rose Heylbaut

calmly, with dispassionate justice, put his pen down on one single note, and say "Ah—this is wrong!" Now, the facts of musical law are the same in Vienna, in Paris—all the world over. What helped me so that, to this day, I have never forgotten it, was the tireless, searching, painstaking discipline of working for perfection.

When a student comes to me, today, and gives his background in terms of what he has studied, I am, of course, only too pleased to hear about the various things he knows—but I am better pleased if, out of this study, he can demonstrate the discipline of being able to learn.

Technique Not Art

But let us proceed a step further, and suppose that a student has truly learned the techniques of musical science. He is still not a musician! No more than one who has perfectly mastered grammar, spelling, and punctuation, could properly be called a writer. While an artist cannot function without technique, technique alone is not art!

The most helpful application of purely technical knowledge lies in constant, never-ending study of the classic literature. Here it is that technique comes to life as musical utterance. Here it is that the study of music begins to broaden out into an equal study of human thought, its causes, its progress. You will let us say, to clarify the technique of the fugue. Very well—to do this, you go to Bach. But to know Bach,

you cannot possibly content yourself with a half-dozen of his works. To know Bach, you must familiarize yourself with his concertos, his cantatas, his organ works, his compositions for the clavierchord—you must get to know not merely notes, but the spirit which animates all that Bach wrote. A violinist should know the keyboard works, and a pianist should know the works for stringed instruments. To understand all this, in turn, you must know Bach's times, his land, the conditions under which he worked—the state of music in those days, the organization of the orchestra, the significance of tempi and dynamics.

The same holds true for the study of musical forms. A musical approach to Mozart's sonatas presupposes a knowledge of Mozart—his life, his times, his operas, his use of melody—of every single thing, great or small, that went into the development of the person who produced the sonatas.

Another valuable lesson may be gained by a thorough study of the classics. It is a fact that while the form of music changes, its purpose does not. The purpose of music, as we have seen, is to express in human terms human needs. Also, to express them so that they will reach out to satisfy the instinctive human needs of those who listen. In other words, music must be pleasing to the ear, the mind, and the heart. All the things that have lived through the ages (and so has become great) is thus pleasing. That, precisely, is why it has lived! Bach and Mozart are "classics," not because of any special struc. (Continued on Page 410)



GEORGES ENESCO WITH THE EMINENT VIOLINIST AND EDUCATOR, DAVID MANNES

*The same form is used for both published & unpublished compositions.

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AMPHITHEATRE AUDIENCE, 1948, AT CONCERT OF THE CHAUTAUQUA SYMPHONY ORCHESTRA

THE SUMMER SYMPHONY

by Dr. William D. Revelli

SUMMER vacations in America are rapidly acquiring new vistas. It is no small wonder, nor mere accident, that summer music festivals and symphonies have teamed up with Mother Nature at her colorful best and thus are serving to enrich the lives of millions of summer vacationists everywhere. Among the most noted summer festivals and symphonies is the internationally famous Berkshire Festival located at Tanglewood, Massachusetts.

A Brief History

The first festivals at Tanglewood were given by an orchestra of sixty-five selected performers from the New York Philharmonic Orchestra, conducted by Henry K. Hadley. These were in 1934 and 1935. In 1936, when Mr. Hadley was forced to resign owing to ill health, a permanent orchestra of high distinction was sought. The Berkshire trustees thereupon secured the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

In the winter of 1936, the estate of "Tanglewood" was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks (now Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. The scope of the Festival was increased from one week to two, and six concerts were given. The Shed was improved and set up at Tanglewood, close to the present site of the Theatre-Concert Hall, and a tent was again used. At the first concert of the second week, Thursday, August 12, an all-Wagner program was announced, which was to be broadcast. A heavy downpour of rain compelled the Orchestra to stop several times, and drenched a considerable part of the audience. Steps were immediately taken by the Festival Committee following this season for subscriptions to make possible a permanent auditorium. Eighty thousand dollars were raised, and the present Shed was erected and in readiness in time for the Festival of 1938. Eiel Saarinen, Finnish architect, drew up the original plans for the Shed. Professor Richard D. Fay of the Massachusetts Institute of Technology devised the acoustics with remarkable results. The capacity was a little over six thousand.

The grounds of "Tanglewood" consist of two hundred and ten acres extending from West Street in Lenox to the shores of Lake Mahkneen in Stockbridge. It was laid out in 1849 by William Aspinwall

Tappan, a Boston banker and merchant, who bought several farms for the purpose. Nathaniel Hawthorne lived at Tanglewood in the years 1851-1853, staying in a little red cottage on the edge of what is now Hawthorne Street, which runs through the center of the estate. The cottage was burned down June 22, 1890. It was here that Hawthorne planned "Tanglewood Tales," wrote "The Wonder Book," and assembled the material for "The House of the Seven Gables."

Tanglewood has expanses of lawn and meadow which set off to advantage its many magnificent trees—elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konkopet. Indian arrowheads have been found there.

The Shed was inaugurated on August 4, 1938, when the first of six concerts was given. The program consisted of Bach's Choral *Ein Feste Burg* and Beethoven's Ninth Symphony. The set of actual concerts showed that the acoustics of the Shed were ideal with a full audience, the slightest *pianissimo* carrying distinctly to the farthest seat. The resonance did not lose on account of the surrounding colonnades being open; in fact, the music could be clearly heard from a considerable distance upon the lawn which stretches at the back of the Shed. The attendance reached 38,000.

In 1939, again six concerts were given through a period of two weeks, with an increased attendance. Under its first ordeal of rain the soundproof construction of the roof was demonstrated.

In 1940, the season was increased to nine concerts in three weeks with an increase in the attendance, which reached 70,000. In this year Dr. Koussevitzky realized a plan which he had had in his mind from the time the Orchestra was first engaged for the Berkshires—the establishment of a center of the arts which should be principally a school of music.

In 1941, again, there were nine concerts through three weeks. The reserved seats were completely sold for every concert and the number who bought admission alone and sat on the lawn to enjoy the music increased through the course of the Festival until at the last

concert there was a record attendance of nearly 13,000. The total attendance was about 95,000.

The Berkshire Music Center held its second term of six weeks, July 7 to August 17. The enrollment was three hundred and forty. The various departments were retained with some reorganization, and a department of chamber music was added under the supervision of Gregor Piatigorsky.

A Theatre-Concert Hall, adaptable for both operatic and concert performances and seating twelve hundred, and a smaller Chamber Music Hall seating five hundred, likewise five small studios, were built for the use of the School in this season. The two auditoriums were designed by Eiel Saarinen.

In 1942, wartime conditions dictated the abandonment of the Festival.

In October of 1945, the Berkshire Music Festival Committee, Miss Gertrude Robinson Smith, Chairman, and her staff, generally presented the Music Shed and full control of future festivals at Tanglewood to the Boston Symphony Orchestra.

In 1946, the Berkshire Music Festival, on its full pre-war scale (the seventh season of Boston Symphony Orchestra participation), was resumed under the conductors of Serge Koussevitzky, with nine concerts as before. Maintaining the idea of chamber orchestra concerts established by him in the preceding two summers, Dr. Koussevitzky presented two Bach-Mozart festival programs in July, before the Festival weeks.

The 1949 Festival will climax the twenty-fifth season of Serge Koussevitzky as the conductor of the Boston Symphony Orchestra.

Under its first ordeal of rain the shed held its first through three week-ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (Series A on July 28, 30, and 31; Series B, August 4, 6, and 7; Series C, August 11, 13, and 14). The guest conductors of the Festival will be Leonard Bernstein and Eleazar de Carvalho. On July 16-17 and July 23-24 there will be concerts by a smaller orchestra.

Chautauqua

Another noted festival of summer concerts and operas is the series presented at Chautauqua, New York, where music lovers, sport enthusiasts and students, or those who seek a change and rest in a

Music Festivals and Concerts Enrich Our Vacation Season

friendly, creative environment, find an enticing and rewarding experience.

Chautauqua's great Amphitheatre with a seating capacity of 6,500 persons is a gracious building, acoustically perfect. It is a natural bowl which serves for all musical events, lectures, worship services, and special events.

Great Music at Chautauqua

The Chautauqua Symphony Orchestra, which presents twenty-four concerts each season in Chautauqua's Amphitheatre to audiences averaging more than 6,000 persons, is the keystone of the Institution's musical programs. During one week-end an opera may be heard on Friday evening, the Student Symphony Orchestra Saturday morning, the Chautauqua Symphony Orchestra with a noted soloist on Saturday evening and again Sunday afternoon, an important choral event Sunday evening, the Mischakoff String Quartet on Monday afternoon, and a repeat performance of the opera Monday evening. In addition, there will be demonstrations and recitals by faculty and students of the School of Music.

The Chautauqua Symphony Orchestra is under the musical direction of and conducted by Franco Auri. He has in his ensemble some of the finest orchestral players from the leading orchestras in the United States. Mischa Mischakoff, NBC Symphony Orchestra concert master, is concert master for the Chautauqua orchestra. First-chair men in all sections occupy similar positions in other important orchestras. Except for the opening concert, a soloist is presented at each concert. The aggregate attendance at the concerts of the Chautauqua Symphony Orchestra during the 1948 season totalled approximately 150,000. Heard with the orchestra are distinguished vocalists and instrumental artists. In recent seasons these have included Metropolitan members such as Lawrence Tib-

bett, Josephine Antoine, Suzanne Fisher, as well as outstanding concert singers and radio artists.

The Musical organization longest established at Chautauqua is the Choir. The choir sings at the worship services each Sunday morning and provides an outstanding Sacred Song Service each Sunday evening of the season. Programs are presented with the Chautauqua Symphony Orchestra and the Student Symphony. Soloists of outstanding merit appear at each choral event. The Choir is occasionally joined by the Columbus Boychoir and the Chautauqua Youth and Children's Choirs and by visiting choral groups from the area.

Dr. George Williams Volkel, one of New York City's leading organists, presents a series of organ recitals each summer at Chautauqua, directs the spe-

cial music for the Chaplain's Hour, and provides the accompaniment for the Choir.

The development of the Chautauqua Student Symphony Orchestra in recent years, under the direction of Edward Murphy, has added still another important musical organization which has won immense favor. Many of the young artists study in Chautauqua's School of Music, attend rehearsals of the Chautauqua Symphony Orchestra, and participate actively in the program of Chautauqua.

Preceding and following the orchestral season a series of recitals is presented in the Amphitheatre by noted pianists, singers and violinists. Artists and audiences at Chautauqua enjoy a unique relationship. Nowhere is a talented artist received with greater warmth and appreciation.

Resident at Chautauqua for six weeks each summer in special quarters provided by Chautauqua Institution, the famous Columbus Boychoir has come to occupy a major rôle in Chautauqua's musical activity.

Operas at Chautauqua are all presented in English under the able direction of Alfredo Valentini, and with many of the nation's most promising young singers in leading rôles. Each year a number of young Metropolitan Opera artists sing in Chautauqua's operas, and each year young artists who have gained experience at Chautauqua go into the leading opera companies of the country. A standard repertoire of light and grand opera is presented, and in recent years this has been sung always to sold-out houses at Norton Memorial Hall.

The Red Rocks Music Festival

Music by famous artists, concerts by the Denver Symphony Orchestra, in a natural setting of incomparably thrilling scenic grandeur—an outdoor theater, which in sheer dramatic structure is unrivaled in the world—such is the musical fare presented for vacationing visitors to Colorado.

Locale of the Red Rocks Music Festival is the weirdly beautiful Red Rocks Theater, cushioned against the Denver foothills, and affording an excellent panoramic view of the city and great plains to the east. The Theater is set among fantastically shaped, intensely red sandstone monoliths which give the location uncanny acoustic properties. A whisper carries to the very top of the huge Theater which accommodates 9000 persons. Immediately evident is the natural amplification of sound produced by the shape of the giant cliffs which enhance the tonal quality of any instrument, and which led the famous violinist, Mischa Elman, to exclaim: "It sounds better than it is!"

(Continued on Page 410)



OPERA DEPARTMENT, BERKSHIRE MUSIC CENTER



NATIONAL SYMPHONY ORCHESTRA'S WATERGATE CONCERTS

The Pianist's Page

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

Franz Schubert

IF almost any pianist were asked to write a list of compositions by Franz Schubert which he has played in public or actually studied, I'll wager the list would be disappointingly short. A Moment Musical or two, an Impromptu, perhaps a Liszt arrangement of one of the songs, and possibly (but not at all certainly) a movement or two from one of the sonatas. . . . Quite revealing and depressing, isn't it?

Furthermore, he could confess that his teachers did not stir up any enthusiasm for these few Schubert pieces, and that during his professional career he did not take the trouble to study or even to examine the ten Sonatas, the two great Fantasias, the lesser known Impromptus and Moments Musicaux, and of course he didn't even look at the hundreds of delightful waltzes, lieder, and German dances, he never thought of playing over those volumes of wonderful four-hand duets and other miscellaneous piano pieces.

It is only too evident that teachers and pianists have not taken the trouble to understand Schubert's glorious piano music. Arthur Schnabel, probably the greatest Schubert interpreter of our time, applies calls for Schubert sonatas "a simply a matter of happiness." I would go farther and include Schubert's entire treasure house of piano compositions in this category. But to extract the happiness from this ample supply requires intense concentration, years of study, and intelligent approach to the composer's structural and textual style. . . . Yes, truly to understand Schubert takes pains!

Why then, haven't pianists taken the necessary care to bring Schubert's works to adequate fruition? First, I think it is because of the cheap, sentimental "opera-tica" fiction which has always surrounded Schubert's life. . . . Franz, the gay, insouciant young blade, perched his songs on the backs of café menus while he and his convivial cronies whoop it up in the Viennese tradition of wine, woman and song; therefore his music is inconsequential and obvious froth—Viennese whipped cream—not to be taken seriously. Generation-long dissemination of such silly nonsense has harmed our estimate of Schubert's piano creations. His brief life, on the contrary, was lived in an unrelieved atmosphere of tragedy, with despair, illness, hunger and disappointment forever stalking his steps.

Yet, strangely enough, his life completely lacked any shattering or significant external events. Even his love affairs scarcely rippled its surface. One year was like another from his poverty-stricken childhood to his poverty-bounded death thirty-one years later. Only the simple, sometimes questionable, pleasures of his bohemian life relieved the gnawing hunger, torturing physical pain, and bitter failures. For years he suffered from a virulent malady which took its spiritual toll as well as its physical wasting. He was forever faced by the haunting spectre of this disease, even during the brief periods when he was not actively tormented by it. His only savior was the fountain of his inspiration which apparently never ceased to flow, day or night. . . . If you will re-examine Schubert's "Doppelgänger" . . . song you will begin to understand his life-long siege of terror.

No one has been able to write an absorbing large-scale life of Schubert because there is so little to write about. A biographer must have something to sink his teeth into! He cannot fill a book with such impendable as unmentionable disease, chronic hunger, and the interminable defraudations of publishers. Nothing

is left for him but to concoct those gagging sundries of romance and those faltering gildings of imagined love affairs which have done inestimable harm to Schubert.

Probably the best estimate of the composer is to be found in the "Schubert Reader," a hefty volume of one thousand pages compiled by Deutsch from original letters and documents from many sources. Excellently translated by Eric Blom, and copiously illustrated, it is invaluable for the study of Schubert and his times—but makes dull sustained reading. James Francis Cooke's brief biographical pamphlet, "Franz Schubert," presents the facts of his life and the circumstances of some of his compositions entertainingly and without sentimentality. I recommend it warmly to all students, along with Dr. Cooke's little biographies of twenty-five other composers.

Schubert's Neglect

I am sure, too, that another reason for Schubert's neglect is not the one I have offered—that his early compositions are so meandering and uncoordinated technically and formally that they cannot be played "effectively" in public. That, I am sure, is just an alibi invented by the lazy pianists who will not take the trouble to study the great Schubert works. They excuse themselves and their superficial approach with the glib answer that they are "not able to play only pieces which have sure fire audience appeal."

Yet, even with such a low ideal they are unwise. Arthur Schnabel gives the lie to that worn-out contention. For fifty years he has played Schubert everywhere. His audiences drink in the immortal melodies, hang breathlessly onto every note, and beg for more of those "diffuse" sonatas. It is gratifying to hear that a few other pianists (alas! too few) are beginning to risk an occasional Schubert Sonata, and are surprised by the warmth of the public's reception.

And what about that common accusation of excessive length? That, too, is a fiction. If a Schubert sonata is spun out five minutes longer than some musicians think necessary, the audiences don't seem to mind a bit; in fact they are oblivious to it. And why? Because the interpreter is recreating Schubert faithfully. That's all that is necessary.

Then, you ask, if Schnabel and a few others can play the Schubert sonatas "effectively," why can't most of the present day performers enter into the spirit of these pieces? Simply because, being essentially perfunctory, they cannot understand this supreme master of the melodic shape, fluid line, and bewitching curve. They do not know how to treat with such unaccustomed matter. Schubert's rich, round, three-dimensional patterns, effortlessly revolving and dissolving, his soft contours and subtle rhythms are destroyed by percussive and dynamic accentuation—which is the only approach that hammers know. Such treatment may be effective at times with Beethoven or Bach but not with Schubert. Strains and stresses immediately obliterate the heavenly radiance of the Schubertian phrase. Until these players "become as little children" and re-educate their physical and spiritual approach to piano playing and music making they will miss the Schubertian thrill. Until they learn how to produce plain, heart-warming melody, his long curving phrases will elude them.

I always recommend a good stiff course of Schubert—especially the sonatas—as one of the best ways to develop or improve a pianist's lyric style.

Most children should be "brought up" on Schubert, for he is preeminently the com-

poser for youth. With him, as with no other, they can roset for young smiling valleys, trip along brisk hill tops, and rest in green-bowered glades by laughing brooks. Let the youngsters enjoy their Schubert right from the early intermediate grade when they play the short waltzes and lieder (the more the merrier!) now available in many different "sets"; and they will want to dip into the delightful "Schubert Album for the Pianist" (Presser edition) which offers an almost perfect introduction to Schubert. Many simple, unadorned arrangements of Schubert's serious songs should also be studied like the two examples on the music page of this month's ETUDE, or several in the Presser Schubert volume. . . . See also the *Stars and Ave Maria*—(both arranged by Maier).

After the dances, the two Moments Musicaux in A-flat, Opus 94, Nos. 6 and 2 and the Impromptu, Opus 142, No. 2 in A-flat, and the Minuet in B Minor Opus 142, No. 78—all of these are in the Presser volume. From here on the sky's the limit! Try some of the longer harder Impromptus from both Opus 90 and 142, and then isolated movements from Opus 90 and 142. . . . And don't forget the shorter piano duets for two. The familiar *Marche Militaire* and other stirring marches make admirable recital pieces played in the original or on two pianos. The two volumes of song arrangements by Liszt are also invaluable and should not be neglected. . . . Finally, several entire sonatas should be studied such as Opus 29 in A Major and Opus 42 in A Minor. The longer and more profound sonatas like Opus 53 (D Major) and the two posthumous ones in B-flat and A Major should be the last to be tackled.

"The *Let Me Dream* song. (See Music Section) a "Moment Musical" in miniature, is an example of Schubert's familiar rich, rich (Continued on Page 44)



SCHUBERT IN THE ENVIRONS OF VIENNA

The great Austrian composer wrote many of his famous works while walking in the hills surrounding the Austrian capital.

AFTER the first performance of "La Mer," Debussy asked Erik Satie which movement he liked best. "The first, *From Dawn to Noon*," replied Satie, "particularly the place about quarter of eleven."

The "Musical Record" of February 1, 1890, has this description of the famous composer of "The School of Velocity": "Carl Czerny was a man of wicked, malicious mind, who could not endure little children, and therefore constantly wrote exercises for them."

Hans von Bülow had a large picture of a ballerina in his office in an opera theater. "You must lose a great admirer of her dancing," remarked a friend who came to see von Bülow. "Quite so," replied von Bülow, "She is the only member of the company who does not sing out of tune."

The world premiere of Tchaikovsky's famous B-flat Concerto took place in Boston on October 25, 1873. Hans von Bülow played the piano part and B. J. Lang conducted. One rubs his eyes in amazement reading the reviews of the performance. Dwight's "Journal of Music" commented as follows: "This extremely difficult, strange, wild, ultra-modern Russian Concerto is the composition of a young professor at the Conservatory of Moscow, a pupil of Rubinstein (indeed the work contained not a few suggestions of the master). We had the wild Cossack fire and imperious without stint, extremely brilliant and exciting, but could we ever learn to love such music?" The "Daily Evening Traveller" wrote: "The first of the movements, and the same remark would apply in the more general manner to the entire work, leaves a general impression of vagueness in the listener's mind. The Andantino, though lacking in color, is bizarre, and suggests at times Chopin, though wanting that the composer's depth, even in simplicity. On the whole the concerto is hardly destined we think to become classical, and requires fully Dr. von Bülow to insure it an enthusiastic reception." The "Boston Evening Journal" contributed this estimate: "Tchaikovsky is unmistakably a disciple of the 'new school,' and his work is strongly tinged with the wildness and quaintness of the music of the North. Taken as a whole, the concerto appeared interesting chiefly as a novelty. It would not soon supplant the massive production of Beethoven, or even the fiery compositions of Liszt, Raff, and Rubinstein."



HANS VON BÜLOW CONDUCTING A CONCERT

Von Bülow, despite his fame as a piano virtuoso, was equally noted as the conductor of the great Meiningen Orchestra.

Etude Musical Miscellany

by Nicolas Slonimsky



NICOLAS SLONIMSKY AND HIS FAMILY

The author with his wife, Dorothy Allow, and his daughter, Electra, who is attending the Colorado College Summer School.

For two generations, who would sing the popular aria *Then I go to Maxim's* from Lehár's "Merry Widow," and the little Paris restaurant on the Rue de la Paix became a center of tourist attraction. Thereby hangs a tale. When Lehár was in Paris, he went to have a meal at Maxim's, and to his horror discovered that his wallet was gone—lost or stolen.

The waiter looked at him quizzically, while Lehár searched his pockets for money. Then the proprietor came in, and inquired what was the trouble. Lehár

explained that he was a musician on a visit, and that he had lost his wallet. Would the owner trust him with the money? The proprietor of Maxim's was music lover, and he told Lehár to consider the meal as complimentary. Lehár in his turn promised to write an aria in which Maxim's restaurant would be mentioned. He kept his promise. The publicity value of Lehár's song was well worth the free meal.

In the 1870's Wagner conducted at the Vienna Opera. His contract called for a fee of twenty thousand florins and hotel expenses. Wagner took along his little son Siegfried, who was just beginning to learn to read and write. One day he was left alone in the hotel room for a few minutes, and when Wagner returned, he found Siegfried busily engaged in tracing his name on the blue satin coverings of the furniture with a finger dipped in ink. The damage, estimated at eight hundred florins, was duly added to the hotel bill, and charged to the Vienna Opera. It was paid by the management of the opera, without objection.

The conductor Michael Costa, who was also a composer of sorts, sent to Rossini from London one of his orchestral scores and some Stilton cheese. Rossini's succinct comment was: "The cheese was wonderful."

In his children's opera, "L'Enfant et les Sortilèges," Ravel has a duo for a tomcat and a she-cat. The cats move *glissando*, and the manner of voice production is marked *naïf*. This was not the first cat piece. Antony Philip Heinrich, the Bohemian-American composer (1781-1861) published a piece in 1830 with this title: "The Four-Pawed Kitten Dance, a Musical jest, *Parrifloration* with *Eclat* at the Cat-cafeau Street assemblies," by Miss Catherine Grimalkin with feline *purr-oration*, dedicated to all *Mew-sical* Cat-logues. And then there was of course, Scarlatti's *Cat Fugue*.

We are all familiar with pictures of Beethoven walking in the fields absorbed in his thoughts, his hair unkempt, his hat in his hands. This impression is confirmed by the German painter, von Klobner, who wrote in "The Musical World" of London, in the issue of July 16, 1864: "In my walks about Meiningen, I met Beethoven more than once, and it was very interesting to note how at (Continued on Page 441)

by Alfred Lindsay Morgan

The big musical event of the year was the presentation of Verdi's "Aida" in the last two broadcasts of the winter season by Arturo Toscanini, the NBC Symphony Orchestra, soloists and chorus. The veteran conductor did a memorable job with the orchestral



—THOR JOHNSON
Conductor, Cincinnati Symphony Orchestra

But tomorrow's events are anticipated with keen pleasure, and for this reason one wishes radio plans or at least publicized its (Continued on Page

Opera lovers and, in fact, music lovers in general will find much to interest them in this story of one of the most famous opera houses in the world.

The Teacher's Round Table

Prolific Albéniz

Would you kindly advise me where one might locate the complete works of Albéniz?
—S. M. M., Illinois.

I could hardly advise you to try to secure the complete works of Albéniz, for during the earlier part of his life and mostly for commercial purposes he wrote several hundred pieces, many of them void of any personality, Spanish character, or any hint of the marvels that were to come later. There were a few exceptions, however, and you will find them listed below, next to his master work, "Iberia."

Poor Albéniz. He was an incorrigible "bohemian," traveling right and left in the hope of earning a few pesetas, francs, or shillings which he needed very much. Occasionally, when he ran short of money, he would sell the same piece in another country under a different name. (*Leyenda de Asturias*—elsewhere published as *Preludio de los Cantos de España*, *Also Cadiz*, *Sarta*, and others.) In this case the publishers were good-hearted and besides, what could be done to an impetuous musician?

Finally he landed in Paris. I remember him listening attentively to the new music presented at the concerts of the Société Nationale de Musique. He was short and rather stocky, with the same flabbiness so characteristic of Debussy. It was then, that having perfected his technique of composition, he wrote the admirable suite, "Iberia," which made him famous.

Here is a selected list representative of his talent at his best:
"Iberia," twelve pieces, four volumes (very difficult and sometimes tremendous). The most approachable ones are *Evocación*, *El Puerto*, *Almería*, *El Albaicín*, and *Triana*.

Among the earlier pieces suitable for teaching are:
Leyenda de Asturias; *Granada*; *Sevilla*; *Córdoba*; *Malagueña*; in the suite, *España*, *Tangos in D major* and in *A minor*, *Cádiz*; and *Seguidillas*.

Also notable are *Naxos*; *La Vega*; and the *Rapadise Espagnole*, orchestrated by Georges Enesco. I doubt whether the latter is obtainable except in manuscript. All the other numbers can be purchased through the publishers of ETUDE.

Methods

How should one practice at the piano? With only finger energy coming from the knuckles, or with a rotating forearm and wrist? I've been studying with different teachers and each one teaches a different method. One put me on the so-called rotation exercises. Another one had me put a penny on the back of my hand and keep my wrist quiet. Most methods seem artificial. I wish to keep on studying, and I seek your advice.
—C. C. T., Texas.

I believe that the teachers under whom you studied did their level best to help you and tried to devise a technical diet which might overcome whatever troubles you had. However, some

Conducted by

Maurice Dumesnil, Mus. Doc.

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



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

of them might have made the mistake of calling a method by a certain name, and it is in this way that unwarranted legends are created. So it happened with the famous Leschetzky, who never had a method and jokingly remarked that "If I do have a method, it consists chiefly of . . . having none." I remember one of his disciples, an English girl who met in Paris during my student years at the Conservatoire. We played for each other and all she found to tell me was "Too bad you haven't got this" while she grappled with an orange and her fingers went through all kinds of musical argument and I not only laughed but broke into a bit of familiar irony that made her dismiss my case as entirely hopeless. Later on she returned to her native Wales, set up a studio, and sure enough, advertised herself as teaching the "Leschetzky Method." She simply had misunderstood the master's principles. This case is not isolated. Poor, great Leschetzky! How he would have suffered had he known the way in which his ideas were sometimes represented by well-meaning but over-zealous followers.

A similar instance occurred with Tobias Matthay. Isidor Philipp recounts that while visiting him at his country home near London, the eminent pedagogue laughed at the exaggerations with which his theories are sometimes brought before the public. He, too, constantly claimed that he had no particular system; that he only carried out what seemed to him logical and profitable for an all-around piano study.

Years ago when I was in Isidor Philipp's class he emphasized—he still does—that adopting and carrying any "one system" to the extreme is invariably harmful. He insists that tuition must be individual, that no two pupils are alike, that a teacher must observe carefully the physical aptitudes of each student, the shape of his fingers, the size of his hand, before

selecting the type of work which will be appropriate. This is wisdom itself. The best physician is one who writes his own prescription for each patient instead of telling him to go to the drug store and buy patent medicines. Unfortunately, however, it happens that some young teachers read books and books to learn they fail to assimilate their contents. They misunderstand the author's purpose and fail to grasp the idea in mind. Then they teach motions instead of music and sometimes their lessons go through ridiculous gesticulations that make them squirm like javanese dancers in a gale, or resemble the puppets in a side show. Of course, real artistry goes overboard.

In conclusion, there should be no special way of practicing at the piano. Everything is good when done in the right way and at the right place. We should prepare studies for every phase and, knowing what an easy difficult art, the well that any and every approach will be of use at some time. And if a question comes up regarding which "method" to use, let the teacher use the best answer provided by Isidor Philipp himself when he simply says: "I have no method. There is no 'Philipp Method.' I just . . . each piano!"

Scale Practice

My daughter eight years old has been taking scales for two months and her teacher had her begin the study of scales about one month ago. A friend of mine told me that she too would appreciate your opinion in this matter, and I thank you very much in advance for any advice you will give me.
—(Mrs.) J. S., Montreal.

Your little daughter's teacher is absolutely right and I heartily approve of her method. Scales should be given as early as possible and not only on one or two octaves but on four octaves or even more. Too many teachers hesitate so long before beginning the study of scales and it is a serious mistake, for any pupil who has mastered the passing of the thumb on the first octave will have no trouble in repeating the same process on all the others.

Why is it so desirable to start at an early age? Surely because the joints and the muscles are then very flexible, very pliable, very receptive. Therefore it is the right time to begin drilling them in this favorable condition. Think of the ballet dancers, of the acrobats in the circus. I was told once that their work starts at the age of three and precisely for the reasons mentioned above. When an adult takes up piano study—many of them do so and it is gratifying to know that their number is increasing—he can

expect to be somewhat handicapped by a lack of flexibility in the arms and fingers which have long been definitely "set." Not so for young children, when it is just the opposite!

The above remarks apply also to the study of arpeggios. Here the passage of the thumb is more extended, of course, but the principle is the same and requires an identical suppleness, litheness, and force.

With careful practice, during which the position of the elbows must be constantly watched, progress should be steady and smoothness developed in minimum time.

Preocious Thundermaster

An amusing note comes from Mildred Southall of Los Angeles, whose pre-kindergarten work was conspicuous at the MENC national meeting last year: "A few days ago we were in a Raindrop project, age level three and a half. A very large 'three' shouted: 'I don't want to be a raindrop. I want to be all the thunder in the world!' How would you have handled that one in a group?" Well, I'd let Little Jupiter go to it and see what he means by that. I hope he doesn't jump on the piano or pound the life out of it with his fists. Later on, he ought to become a first class bugler, and who knows, perhaps a great conductor. My . . . just think what he could do with the "William Tell" overture!

Of Fingering, and Shoes

In the edition I have of Liszt's *Ricordanza* ("Transcendental Etude") there occurs a fingering which the following fingering is given:



The editor claims that this fingering will bring out the phrasing and make room for the chords in the left hand. Do you agree?
—L. J., New York

Yes, I feel inclined to agree with the editor, but this is one of those cases where experimentation with the fingers is advisable and where the selection must be made according to the size and shape of individual hands.

In the above example it goes without saying that the right wrist must be held high, with the fingers playing inside the keyboard and not the left. When the key-board and not the left hand is used, it ought to be extended, and a rotation of the hand should accompany the motion in order to insure a good fingering. But other fingerings are possible, also, and the hand high:

5-4 (1 3 2 1-4 (or 3) 2/5
5-4 (3 2 1-4 (or 3) 2/5
5-4 3 2 1, (glide) 1 (or 3) 2/5

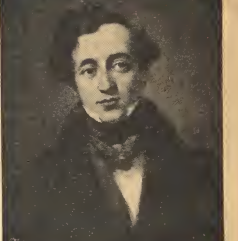
That makes a total of seven fingerings, all slightly different. And now, suppose you are in need of new footwear, you go to a shoe store and try seven pairs of shoes. But the clerk says, "These matters little for the good of our store!" There surely will be a time when you'll start to wonder how the clerk can explain: "Oh . . . this one foot is fine! Of course you will buy it. Well, do you select a comfortable one, stick to it by all means."



THE LEIPZIG CONSERVATORY
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The world-famous two hundred and sixty-year-old Gewandhaus Orchestra under the distinguished Arthur Nikisch. The orchestra was formed in 1743, when Bach was Cantor of the Thomaskirche. The "new" auditorium was built in 1885.



FELIX MENDELSSOHN
Vermet's famous oil portrait of 1831.

Musical Leipzig of Yesterday

Highlights on the Origins of the
Famous Musical Center One Hundred Years Ago
by Virginia O. Behrs

who was impressed by the promising young man. Mendelssohn's engagement was received with tremendous popular favor in Leipzig. On a concert program his "public" insisted upon including Beethoven's chorus from "Fidelio." *Whoa! a Lovely Bride!* When Wagner in Dresden later he declared in disgust. "When I came to see Schumann . . . he remained as good as dumb for nearly an hour. Now, one cannot go on talking quite alone. An impossible man!" The one subject upon which Schumann was always voluble was a defense of Mendelssohn's music, of which he could speak only in superlatives. Mendelssohn did not, however, have any great admiration for Schumann's works.

At this time it was Madame Schumann who reigned musically, rather than her shy, retiring, somewhat reserved genius was for some time unrecognized. After one of her piano concerts in the palace of a German Prince, the Prince, having heard that Schumann was musical, asked, "And what instrument do you play?" Schumann, infuriated, left the palace. His wife was one of the greatest champions of his music. She appeared on the Gewandhaus concert programs and was a popular performer at musical "evenings," often playing duets with Mendelssohn or visiting pianists.

A Festival Year

Another member of their circle was Ferdinand David, the violinist and composer who had come to the Gewandhaus as concertmaster in 1836 at the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the music for *Hark! the Herald Angels Sing*, though Mendelssohn had said, "It is not a hymn and should never be sung to sacred words." His "Hymn of Praise," composed for part of the festival, caused such a sensation, that a group of students formed a torch-light procession to his home that night. (*Continued on Page 446*)

When Ferdinand Hiller visited his friend Mendelssohn in Leipzig the preceding winter he wrote that Schumann was practically a recluse, scarcely ever leaving his room, which was a sharp contrast to the gaiety of his host and his popular wife. Even after his marriage Schumann had a reticence which was offensive to many, though he loved people and was a devoted friend. Often he would sit without speaking in the midst of a lively group. He once entered a friend's house whistling quietly, nodded to his friend, went to the piano, played a few chords and modulations, nodded again, and went out without speaking. He said of himself in despair: "People do not listen to his music, but to his playing, and no wonder! I meet great loss to understand me, and no wonder! I meet

the years that followed were important ones in the personal life of both Mendelssohn and Schumann, bearing a full measure of both stress and joy. For soon after his arrival, Mendelssohn was deeply gripped by the sudden death of his father, and but for following year he became engaged to the charming Cécile Jeanrenaud, whom he met while in Frankfurt conducting a chorus for a friend who was ill. While there he had seen much of Hiller and had met the great Rossini,

Eventful Years

July, 1949

(Continued from Page 400)

Copyright may be assigned or mortgaged by an instrument in writing signed by the proprietor of the copyright, or may be bequeathed by will. Every assignment of copyright should be recorded in the Copyright Office within three calendar months after its execution in the United States. Partial rights, such as motion picture, radio, or television rights may be disposed of separately, under license agreements, and the Copyright Office will record such documents.

Copyright is personal property, and, upon the death of the owner, descends to his personal representatives following the laws of succession of the State of the owner's residence at the time of his death. If he makes a will, he may dispose of his copyrights as of any other property. If there is no will, then the copyrights are the subject of administration, like other personal property, and the widow or children, or both, will get them.

One circumstance may, and frequently does, occur which will prevent the composer or his family from enjoying these "second fruits." If the author was employed for hire to write or compose the work, then the right to renew goes to the "proprietor"; that is, to the person who hired the composer to write the work, or the assignee of such person. In the case of "composite works," the proprietor may likewise take out the renewal in his own name.

The question of the author's ability to sign away his renewal rights "in futuro", that is, long before the time comes for their exercise, had been a matter of

Building I

(Continued)

(Continued from Page 401)

Tradition Plays a Part

Tradition Plays a Part

A final step in the acquiring of musicianship is a recognition of tradition. In Vienna, I remember, we were quite steeped in the tradition of the past. The direct, continued influence of Mozart, Haydn, Beethoven, Brahms; not to mention a host of lesser luminaries who lived on in the musical tradition—was the musical essence, as a living thing to those who knew them or came after them. In my day, Brahms was the greatest influence. Often, I remember, I was struck by the very feeling that *here was Brahms* gave a very special atmosphere to our work. Certainly, today's students cannot work under today's conditions. Brahms cannot work directly under any great tradition. Yet for all, there is the tradition of greatness itself. On my first visit to America, I was struck by the feeling that it was as if, applied, sincerely, that it was as if

The future of copyright, pregnant with possibilities. Already, stirrings are felt as to possible applications of the royalty system in the payment of performing artists. The laborer is worthy of his hire, so to speak, to be the basis of the contention advanced that the performing artist, who contributes to the entertainment, who is generally the public is willing to pay liberally, should receive a proportionate share in that payment. Whether this can be worked out so that the structure of copyright will not become top-heavy with superimposed rendition rights is still a question. But it is one that has growing commercial importance of such renditions and the insistence of the artists will require us, sooner or later, to answer.

(Continued from Page 403)

The barge is on the Potomac River at the site of the gateway to the shrine of Abraham Lincoln. The barge faces the lighted marble columns that surround the figure of this great American martyr. Directly across the river from where the audience is sitting is the home of Robert E. Lee. Last summer Howard Mitchell was Musical Director of the Watergate Concerts and conducted eleven of the twelve concerts in the series.

Thirty-four years ago a "Masque and Pageant" was presented on Art Hill in the beautiful Forest Park, celebrating the sesqui-centennial of the City of St. Louis. The star-list presentation was successful and during the moments of that night when gentle breezes and lilting melodies waited across the natural beauty of one of the world's most charming settings, an idea which through imagination, the severance and determination of its citizens grew into what today is the renowned St. Louis Municipal Opera where the greatest names of the stage must create a world of enchantment under the stars for 12,000 persons nightly.

The secret lies in the pride which St. Louisans share in the success of the municipal opera. "Our Opera," they call it. And they are all St. Louis—all the people in the community. For here is a civic enterprise, in the enjoyment of which all these people share.

Here is their meeting place on summer evenings—a place of exciting charm where men and women and children too, can lose themselves in the imaginary world across the footlights. Here come people from all walks of life, sit together under the stars and enjoy the beauty.

Municipal Opera has thrilled 17,906 persons in twenty-nine years at 2,200 performances of 319 separate operas, comic and light operas, and musical plays. Ten notable world premieres, eight American premieres have been presented. Attendance total for the year period includes 3,644,724 spectators who occupied 1,500 seats set aside each night without charge to the public on a first-come, first-served basis. A total of 704,271 underprivileged persons have attended Municipal Opera both as guests of the management and through contributions.

(Continued on Page 450)

Wherever there are radios, people appreciate the eminence of Dr. Frank Black, who over the years, has taken first rank, perhaps, for maintaining the highest standards of broadcast music. As a musical director for the ABC and NBC networks, he has been responsible for planning and presenting some of the most distinguished musical programs than any other conductor. Born in Philadelphia, Dr. Black began his career as a pianist, after completing his studies with Raphael Josephy. He soon transferred to the violin, and then to the conducting profession, and became musical director of the Brunswick Phonograph Company. After serving as Recording Director of the Ampico Company, he founded the World Broadcasting Company, and, subsequently, joined the radio industry as chief conductor of the world of radio, and has appeared as guest conductor with most of the standard symphonic organizations, and has served as chief conductor of the Cleveland Symphony. He is known among the highlights of his versatile career as the musical director of the production for Alice Duerr Miller's poem, "The White Cliffs of Dover" and for Edna St. Vincent Millay's "The Murder of Lidice," and the production with Arthur Hopkins, of "Remember This Day," the program honoring the victims of the Munich massacre. Dr. Black's program is a fine example of the TBS readers on the characteristics of operetta.

—EDITOR N. K.

—EDITOR'S NOTE

American *opérette* is a descendant of the European *opérette*. Like most of us Americans, however, it shows marked deviations from the ancestral type. The typical American *opérette* (and the best example, perhaps, is Strauss' "Die Fledermaus"), stood as a highly individual-dramatic presentation of traits, people, and happenings, all of which were closely familiar to the life and habits of the people who came to see them. There was a rather fixed (though by no means unchangeable) line of feeling which ran through the work, and toward a broad comedy end. And, depending upon familiar type or situation, as well as upon this fixed line of attitude, the performances could amble along at a leisurely pace. This, in general, was the over-all picture of the classic European *opérette*, and it offered a rich field to performers. Musicians of the stamp of Richard Tauber built a full career in *opérette*, while some of the lesser talents of the "variety" stage were unable to

In America, the operetta developed somewhat differently. American operetta took over, not the principle of the European variety, but the actual book and scores—and immediately it was found that the leisurely pace and the continental points of im-

A Conference with

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tance and emphasis provided but little that could please the Tired Business Man. Hence, our variety of opereetta developed along the lines of faster pacing, the introduction of jokes, situations, and so forth, that would be amusing in their own right, without reference to familiar points of national background or habits. Take, for example, the immensely popular "Blossom Time." As a story about Franz Schubert, this work looks in the direction, at least, of the peren-

ture." As far as I can see, operetta is a splendid stepping stone to other types of work. (Occasionally we find a singer who has succeeded in other types of work appearing in operetta, but that is the exception rather than the general rule. An example, however, is Irina Petina, who stepped from the Metropolitan Opera into the leading rôle of "Song of Norway." John Charles Thomas has appeared in operetta, but not as a career.) One reason for this may be found in the



DR. FRANK BLACK

me, at least, a less satisfactory) production from the German original.

factory, which is why I have never been able to find a source, American operetta is enormously well liked, and there is a tremendous audience for it. Almost every American city maintains its own season of light opera, and all are successful. People cannot hear enough of works like "Show Boat," "Blood and Wine," "The Student Prince." The success of course, lies in their being so much more than operetta.

Again, we must make a distinction between the American and the European variety of career. In Europe, as I have just said, a fine musician with no voice could make a successful career in *opérette*, just operetta and nothing else. In America, however, it is hardly a field in itself. You would have to be a singer, and you would have to say to himself, "I'm going in for operetta; I'm going to stay in operetta until I get through with operetta. I'm going to do nothing but operetta."

nature of operetta itself; another, perhaps, in the fact that operetta is about the only form of stage production that does not thrive on the star system. Stage and opera audiences wish, for the most part, to see a definite star, almost regardless of the work in which he appears. (I offer no comments on the goodness or badness of this system; it simply exists.) In operetta, the work itself is what the people go to hear. "Blossom Time" (and the others) can command audiences, almost regardless of who appears in them.

As a stepping stone, or training ground, then, *opéra* is well worth investigating. Its first requirement is intelligence—musical intelligence, dramatic intelligence, intelligence of approach. Naturally, a fine voice is essential to any singing career; but the vocal line is of more importance in *opéra* than in other vocal equipment. The opulence of voice is less essential in *opéra* than in *opera*, and hence a smaller (though certainly not a less pleasing) voice has a better chance. The chief emphasis in *opéra*, however, is on stage work. The performer must equip himself with a thorough knowledge of stage deportment, gestures, acting, and so on. The style of (*Continued on Page 44*)

JULY, 1949

Peycke
Widely Known Composer, Pianist, and Disease

EDITOR'S NOTE

FRIEDA PEYCKE

413

“Sing, Boys, Sing!”

by Haydn Morgan



HAYDN MORGAN

Mr. Haydn Morgan is the head of the Department of Music at Michigan State Normal College, Ypsilanti, Michigan. His training includes Bachelor and Master Degrees from New York University and his musical career includes experience as Supervisor of Public School Music, Findlay, Ohio; Grand Rapids, Michigan; and Newton, Massachusetts.

Mr. Morgan has served as a member of the faculty of the New England Conservatory of Music and as visiting instructor at Boston University, University of Southern California, and Harvard University.

—EDITOR'S NOTE.

THE following commentary upon “Sing, Boys, Sing!” is directed to the subject of the singing of adolescent boys. This is a period when group singing, if directed by an inspirational teacher who stimulates cooperative participation, can propagate worthy qualities of social development, emotional expression, and vocal accomplishment, with noable results.

It is logical to support the thought that the boy should use his singing voice during the adolescent period, but it is essential that great care be exercised in protecting and preserving the voice and vocal interest through singing a variety of songs with correct habits and expressive interpretation. No area in the vocal field provides more interest and stimulates a greater challenge, nor is there an area which for the teacher requires more methodical preparation, gifted teaching skill, shrewd tact, human understanding, and alert imaginative guidance. Intensive research and actual experience with many adolescent voices will disclose that, although it is a challenging responsibility in knowing how to care for this voice, it requires merely correct understanding and good common sense; a task which no teacher should be fearful or reluctant to assume. The dividends of satisfaction are large.

Pre-Adolescent Training

The only effective method of teaching children to sing, prior to the changing voice period, is the exclusive use of the light, clear, and free head tone. There is so much loud and heavy singing permitted children of grade school age! Contrary to this much too common practice, young boys and girls should always be directed to sing with this light, clear, free head tone,

assuming an erect but comfortable posture, and with an alert mind, so that the singing will be buoyant, developing right and proper singing habits. The safe range of songs to be used is from B below Middle C to G or G-sharp above the treble staff, and at this time should wisely direct the frequent use of tones in the upper range, and less often those of the lower part of the voice range. Teachers of grade school children have a grave responsibility in establishing such habits and should be most insistent in carrying out these vocal ideals. This applies to the singing of all children,

upper part and Group Two the lower; on the next song B, assign the lower part to Group One and the upper to Group Two. (Please note that the terms “upper” and “lower” are used rather than “soprano” and “alto”). Similar assignments should be made with three part songs. Many voices have been virtually ruined by a teacher's poor judgment in voice-part assignments. Some children have a strong harmonic sense and are capable of singing the second part with assurance and success, often carrying it alone. Too many teachers take advantage of this talent and consistently assign that child or children to the second part in all songs. The child, complimented by this recognition and anxious to prove this trust, immediately and with vigorous enthusiasm lustily sings with heavy, strong, and forced quality of tone. This abuse, and the lack of singing the light head tones in the upper range, soon causes the tone quality to become strident, the pitch or intonation insecure, and the voice to lose the natural blending quality. Usually the voice is ruined, not temporarily, but permanently. The vast number of people who are responsible for early vocal training should be cognizant of this serious problem. This group includes elementary school



BAND BOYS AT THE UNIVERSITY OF MICHIGAN
In a little “barber shop” singing.

whether in the home, school, church, or elsewhere.

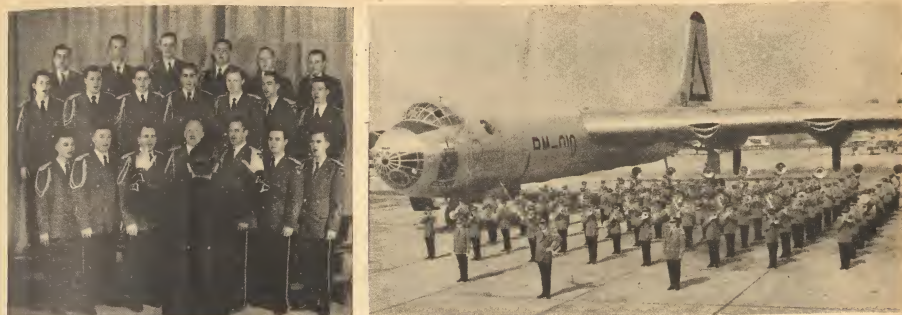
Because the early training is so extremely vital and has such a decided influence upon adolescent vocal practices, mention should be made of part assignments in two and three-part songs. In the grade school, when the chronological and mental age are constant, both boys and girls are sopranos, and the entire comfortable vocal range should be used. Under no normal circumstances should a child be assigned to the lower part for all songs, but assigned alternately; that is, on song A, Group One be assigned the

music teachers, grade school teachers, parents, recreation directors, scout leaders, church choir directors, Sunday school teachers, directors of boys' choirs, and others.

Adolescence is the period in the life of a boy when he experiences notable physical, mental, and emotional changes. The first striking change to be noticed by the vocal teacher is in the speaking voice. This is due to the enlargement of the larynx and lengthening of the vocal chords, thus causing a lowering of the pitch and deepening of the quality of tone. If extreme care has been taken in vocal training throughout the grades, as outlined above, both the speaking and singing voice should function naturally and smoothly during the entire adolescent period. If a relaxed and natural vocal production is established, very little difficulty in either the speaking or singing voice will be experienced. What takes place during the changing period? Physical changes of the vocal apparatus cause the boy to lose (Continued on Page 448)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli



U. S. Air Force Photo, Washington, D. C.

“SINGING SERGEANTS” OF THE USAF BAND
Members of the Glee Club.

THE UNITED STATES AIR FORCE BAND
Pictured with a B-36.

U. S. Air Force Photo, Washington, D. C.

We are happy to present the following story of the development of one of America's finest military bands. Although this organization is the youngest of the Service Bands it has, in the brief period of its existence, become known as one of the most versatile and artistic organizations of our Armed Services. Through the medium of its numerous performances, radio broadcasts and tours, the United States Air Force Band is certain to contribute much to the development of our future Armed Service bands.

—EDITOR'S NOTE.

The United States Air Force Band

by Lieutenant Commander Alfred Zealley

Formerly of the British Navy

ested in the high school bands and orchestras of America and believes that a musical education has a greater influence on the lives of young people than any other type of cultural development. Before entering the Service in 1943, he had already had a background of twenty years' experience in the field of music education; and under his direction, thousands of young people have learned to love and appreciate music, and have chosen musical careers which have brought them success and happiness.

Recruiting for the present Air Force Band was actually begun in October, 1943. Colonel Howard was still on leave of absence from Pennsylvania State College, where previous to the war he was director of orchestra, band, and chorus. He could very easily have done what practically everyone else did—call it a day and attribute what happened in the past to something that only a war could produce. The fact that only five men of the hundred-piece wartime band were willing to re-enlist in this new permanent air force band was not very encouraging, to say the least, but Colonel Howard felt that the betterment of music in the Services was not only imperative but was also in the realm of possibility. So he set out on his superhuman task—that of building a musical organization which would compare favorably with the other senior service bands in Washington, all of which had been in existence for many years and enjoyed a national reputation. Thus it will readily be seen that this new organization had to measure up to a high standard of musicianship or suffer the humiliation of verse criticism. In the early part of 1946, applications were being received from musicians in all parts of the country, and finally, auditions commenced, with the result that today one will find many well-known musicians from leading orchestras serving in the ranks of this fine band which now represents the United States Air Force. The versatility of this present Air Force Band can best be gathered from

these figures: The band can resolve itself into a one hundred piece marching band, a ninety piece symphonic orchestra, a thirty-five voice glee club, five dance units, and several chamber music groups. Here we have a band that can supply music for all occasions and that is worthy of taking its place with the best bands of America.

In addition to its Concert and Marching Bands the Air Force maintains a school of music where some hundred musicians are being trained to fill vacancies in the fifty-five smaller bands of the Air Force in the interior and overseas. All of this work comes under the direction of Colonel (Continued on Page 450)



U. S. Air Force Photo, Washington, D. C.

LT. COL. GEORGE S. HOWARD
Conductor, The USAF Band.

BAND and ORCHESTRA

Edited by William D. Revelli

Surely such an achievement as that of Colonel Howard should be an inspiration to all music students. As a matter of fact, the Colonel is keenly inter-

JULY, 1949

ETUDE

By Any Other Name

by William J. Murdoch

WHY did Haydn call his Symphony in F Sharp Minor the "Farewell Symphony"? Because it was the last in his long list of compositions. Indeed no. Haydn wrote his last symphony, which he first presented one night in 1772 while conductor of the orchestra on the Esterházy estate. But because his patron was reluctant to grant him a leave of absence, the composer-composer orchestrated the last movement of the symphony so that the individual orchestra members could snuff the candles by their music racks and steal from the stage one by one, leaving Haydn alone in the dark preparing also to depart. The significance of the "farewell" motif was not lost upon Esterházy, and he good-naturedly yielded to Haydn.

Unfortunately for romance, not all the nicknames of well-known compositions have their roots in such earthly human interest. For example, the "Moonlight" title bestowed upon Beethoven's Sonata in C Sharp Minor, Op. 27, No. 2 was not a ghostly reflection of the composer's nocturnal working habits. It developed from a descriptive bit written by the German critic, Rellstab, who likened the opening movement of the sonata to moonlight streaming upon Lake Lucerne.

It was not Beethoven but Czani, his publisher, who was moved to originate a title for the eloquent Sonata in F Minor, Op. 27, Czani applied called it "Appassionata." So, too, when the publisher adorns invented nicknames for the master's works. They called his Trio in D, Op. 70, No. 1, the "Ghost" trio because of his mysterious opening of the second movement. His quartet in E-flat, Op. 74 became the "Harp" quartet, owing to the harp-like pizzicato arpeggios in the first movement.

But it was Beethoven himself who chose the title "Eroica" for his massive Third Symphony. Here was a truly heroic work, and he dedicated it to the man he considered to be of heroic proportions—Napoleon Bonaparte. After Napoleon declared himself emperor, Beethoven bitterly regretted the dedication. Beethoven also named his Sonata No. 8 in C Minor the "Pathétique" because of its passionate depths. His Sonata for Violin and Piano in A Major, Op. 47, the "Creutzer" sonata because it was dedicated to violinist Rodolphe Kreutzer who never, so far as is known, played the work in public. It is said that despite the dedication, Beethoven actually wrote the sonata for violinist, Bridgewater, who was a friend to whom he gave the work in its initial public performance in 1805.

Dedication also enters into the nicknaming of Elgar's Variations on an Original Theme. The "Enigma" variations is dedicated to a friend, and the music was written as a series of tone poems which portrayed the unnamed individuals honored. The guess again nature of the dedication soon led to the nickname, "Enigma Variations."

Schubert and Schumann

It was posterity, of course, and not Schubert who "labeled" his Symphony No. 8 in B Minor the "Unfinished." Brought to public light many years after Schubert's death, the lyrical Eighth was considered unfinished, in that it had only two movements instead of the customary four. Sketches of the third and fourth movements were found, but as there has been no complete unanimity of critical opinion as to whether Schubert realized they were superfluous and so discarded them, or whether he did plan eventually to develop them for inclusion in the work.

Not posterity, but Robert Schumann, was responsible for conferring upon Schubert's Symphony No. 7 in C the fulsome title, "Symphony of Heavenly Length." Finished the year of Schubert's death, 1828, it was played once and then forgotten until Schumann found the score in a pile of manuscripts owned by Schubert's brother.

One of Schubert's friends greatly admired a song the Viennese composer had written. He suggested developing it further. Schubert consented. He wrote the Quartet in A, Op. 114, using variations of the song in the fourth of the five movements. Because the earlier song was called the *Trout*, the entire quartet is now known as the song cycle, *Die Forelle*.

The poignant brooding of Schubert's Fourth Symphony was the result of the same picaresque title. The phony gave this work the nickname of "Trout" symphony. The special reason, however, Haffner, burgomaster of the Salzburg, was one of Mozart's patrons and the work was dedicated to his family. Because Mozart introduced his Symphony No. 38 in D Major in Prague, the composition is named after the city. For like reasons, his Symphony No. 36 in C Major is called the "Linz."

Back in the early 1700's, Christian Ludwig, margrave of Brandenburg, collected concertos with all the jealous zeal of a small boy rounding up marbles. He ordered a set of six from a certain Johann Sebastian Bach. Today the "Brandenburg Concertos" are among the composer's most popular works. The first number, originally the last number in a suite written by Jean Sibelius as a protest against Russian despotism, was known by several names in its early years. Sibelius called it "Sawson." The Finnish name for the French heard it played at their homeland. The Germans it was "Vaterland." Only after the Finns succeeded in breaking the Tsar's grip upon their national life was this thundering work performed in Finland under its present name.

The recent Russian farrago over the "decadent" proclivities of Soviet composers must have brought a blush to the good old Soviet Trotsky. He called the Russian symphony in D Major, Op. 25, the "Classical" symphony, because he wrote it, according to his biographers, as he thought Mozart would have. Schubert was not the only composer to have a symphony unfinished. Anton Bruckner, the Austrian teacher and composer, was working on a fourth movement for his weighty and amazingly involved Symphony No. 9 in D Minor when he died in 1896. Much more popular is his Fourth Symphony in E-flat. Two years after he wrote it, Bruckner invented a program for the music, a highly imaginative one which prompted him also to nickname the composition the "Romantic Symphony."

Peter Tchaikovsky's brother, after hearing the first playing of the concert, Symphony No. 6 in B Minor, the "Tragic," to the Russian composer this seemed too stark and grim, and he refused. The brother then offered "Pathétique," and let that name be it. This was the work known today. Many believe that Tchaikovsky agreed to the nickname because he had a presentiment of death. He died a few weeks after the premiere.

The wintriness of Russia runs with chilling notes through the immaturity of Tchaikovsky's First Symphony in G Minor. Hence the nickname, "Winter Daydreams." His Second Symphony in C Minor, rippling with Ukrainian melodic nuances, has earned the nickname "Little Russia."

Because the opening subject in Bach's Prelude and Fugue in E-flat Major is the same as the first line of a hymn ascribed to an organist of St. Anne's church in London, this composition is known as "St. Anne's" Fugue. The same phrase, incidentally, has been used by many other composers, among them Handel.

The term "Largo" identifies one of Handel's best known works, probably because "Largo" is easier to say than "Omlra Mai Fu." The composition actually is an aria by that name and was originally sung in the "New Theater" on the eve of the opera which was produced in London in 1738.

To return to Haydn, an obvious misnomer among the nicknames of his many symphonies is the "London" subtitle joined to his Symphony No. 104 in D Major. Finished the year of Schubert's death, 1828, it was played once and then forgotten until Schumann found the score in a pile of manuscripts owned by Schubert's brother.

Haydn's Symphony No. 91 in G Major, one of the London group, is called the "Surprise" because of the sudden full orchestra chord at the end of a quiet theme in the stately paced second movement. Nicknames of various other Haydn symphonies include "Tick-Tock," the "Drum Roll," and the "Hen," all suggested by certain musical phrases or rhythms. His "Joy Symphony" is so called because the resourful Papa of the Symphony intended that it should be played only with toy instruments.

Mozart and Sibelius

Who first dubbed Mozart's Symphony No. 41 in C Minor the "Jupiter"? History seems to have lost his name and the real reason he might have had. It is generally agreed that the title was meant to indicate the high esteem in which the work was held from the moment of its premiere. His Symphony No. 35 in D was entitled the "Haffner" for the special reason, however. Haffner, burgomaster of the Salzburg, was one of Mozart's patrons and the work was dedicated to his family. Because Mozart introduced his Symphony No. 38 in D Major in Prague, the composition is named after the city. For like reasons, his Symphony No. 36 in C Major is called the "Linz."

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Symphony à la Hollywood

Gustav Mahler wrote his extraordinary Symphony No. 8 in the best Hollywood style. It is literally a collage. First presented in 1910 but not very often since, it required two choruses of two hundred and fifty voices each, a children's choir of three hundred and fifty, an augmented orchestra of one hundred and forty, and seven soloists. Small wonder that it was dubbed the "Symphony of a Thousand." Add them your own.

Lalo's "Norwegian Rhapsody" actually is entitled Rhapsody for Orchestra. However, Lalo had included in the work parts of an earlier composition, *Norwegian Fantasia*, which had enjoyed wide popularity. Gravity, seeking something specific, carried the old name back into the new work.

World travel has prompted nicknames of many compositions. For example, after he visited America, Antonin Dvořák wrote his Symphony No. 5 in F Minor and called it "From the New World." His Symphony No. 96 in G major, inspired by his sojourn in the United States, is otherwise known as the "American" quartet.

Mendelssohn, too, used the locale of his wide and fruitful travels to identify his compositions. His travels inspired, his Symphony No. 3 and Symphony No. 4 are known as the "Scottish" and "Italian" respectively. While in Scotland. (Continued on Page 46)

Ivan Galamian, born in 1903, received his early training at the School of the Philharmonic Conservatory of Moscow. After his graduation in 1922, he went to Germany and later to France, where he studied with Lucien Capet. After giving a series of concerts throughout Europe, he accepted a position as violin teacher in the Conservatory of Music in Paris. There he devoted all his time to his pupils and in 1933 became vice-president of the school. Three years later he joined the faculty of the Ecole Normale de Musique. In the fall of 1937 Ivan Galamian came to the United States for the first time. Until the war his teaching activities were divided between New York and Paris. Since 1939 he has been a permanent resident of this country. At present he is a member of the faculty of The Curtis Institute of Music in Philadelphia and of the Juilliard School of Music in New York. During the summer months he lectures in his own "Conservatory School at Westport, New York."

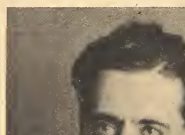
—EDITOR'S NOTE.

The Basis of Fine Violin Playing

A Conference with

Ivan Galamian

by Harold Berkley



The teacher must try to understand the psyche of the pupil, and should so teach that the pupil understands his. When this psychological rapport is established, much can be done. For the pupil will become part of the teacher and trust him. This trust is vitally important. The pupil must have faith that whatever the teacher tells him to do is for his best good. Often a teacher must assign studies or exercises that are musically uninteresting. If the pupil does not have faith, his practicing of them will not be conscientious. But if he does trust his teacher and likes him, he will do his best with these dry exercises and benefit from them.

A teacher should never become angry with a pupil; if he does, it is not good for him or his pupil. I think I have been angry twice, and each time I have regretted it later. But I have pretended to be angry many times, when it seemed to be educationally necessary. On this point I would say—Never become angry when you are really angry; but only when you think it may do some good.

While I am talking about what I conceive to be the duties of the teacher, I should like, with all humility, to say one thing more: The teacher must be conscientious. Not merely conscientious in the insular teaching he gives, but in all his relations with his pupil. He must be honest. If he has a pupil who is ambitious for a concert career but whom he knows not to have enough talent, it is his duty to tell him the truth. He gives, but in all his relations with his pupil. He must be honest. If he has a pupil who is ambitious for a concert career but whom he knows not to have enough talent, it is his duty to tell him the truth. He gives, but in all his relations with his pupil. He must be honest. If he has a pupil who is ambitious for a concert career but whom he knows not to have enough talent, it is his duty to tell him the truth.

Conscientiousness extends, too, to the conduct of the lessons themselves. If he wishes to keep the respect of his pupils, the teacher should always be punctual and always well-mannered. Above all, he must be patient. An impatient teacher is not a good teacher. One often forgets that what is easy now is often difficult, and is still difficult for the young student. Then there is one other point that is worth a comment: the habit some teachers have of generalizing. There are not so many general, inclusive rules for violin playing as there are for other instruments. And what rules there are must be flexible. They must be adapted to the pupil, not the pupil to the rules.

The Pupil's Responsibilities

But we have talked enough about the responsibilities of the teacher; those of the pupil must be considered. If the results of teaching are to be good, the pupil must carry certain very definite responsibilities. These are: to be conscientious, to be honest, to be patient, to be respectful, to be obedient, to be diligent, to be hard-working, to be persistent, to be humble, to be grateful, to be thankful, to be loving, to be kind, to be gentle, to be meek, to be mild, to be sweet, to be pleasant, to be agreeable, to be cooperative, to be helpful, to be considerate, to be courteous, to be polite, to be respectful, to be obedient, to be diligent, to be hard-working, to be persistent, to be humble, to be grateful, to be thankful, to be loving, to be kind, to be gentle, to be meek, to be mild, to be sweet, to be pleasant, to be agreeable, to be cooperative, to be helpful, to be considerate, to be courteous, to be polite, to be respectful, to be obedient, to be diligent, to be hard-working, to be persistent, to be humble, to be grateful, to be thankful, to be loving, to be kind, to be gentle, to be meek, to be mild, to be sweet, to be pleasant, to be agreeable, to be cooperative, to be helpful, to be 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Q. 1. Please tell me about stage manners for children six to twelve years old, as to approaching and leaving the piano at a class recital. Should they now (or curly) either or both when they come on and leave the stage?

A. In a trio or duet, what should be the order in approaching and leaving the stage?

Q. 3. Will you give me some suggestions about class recitals in the teacher's home?

A. What plan, method, or books do you recommend for an eight-year-old girl who is to begin piano study, but who cannot seem to carry a tune? Although she has sung with other children in both school and church?

—D. A. R.

A. There are no set rules, but I myself like to see the child walk, naturally to the piano chair, turn to the audience, and nod or smile before sitting down. After playing he should turn again toward the audience as they applaud, and either whisper "Thank you" to his friends or bow or nod or if it is a girl, curtsy — if the teacher or the girl herself prefers this. The details are merely a matter of taste, but certainly all children should perform in public school, as a minimum, learn to face the audience and smile before playing; then turn toward them again for a moment. "Thank you" is a formal bow, and a nod or a more formal bow, and leaving the stage. Boys have to make elaborate bows, and can not in favor of complete bowing, do things that seem to them to be silly; but they too must learn at least a modicum of the social graces, and if they are told that all public recitals are these things, they will usually cooperate — especially if the teacher knows how to tell them with a smile instead of a grimy "You must."

2. It depends on the sort of trio it is. If one of the three is a woman or girl, she always comes out first, and at the close of the performance she should bow aside so that she may leave the stage ahead of them. If there are three women or three men, or all of the instruments (such as the cello) require special adjusting of position, or if one or more must use a music stand, then these players come out first and the pianist follows. If one of the performers is either a duet or a trio is more important than the others, then that person usually comes out first and leaves first. But if a man and a woman are to perform together, even if the man is the soloist, the woman comes out first, and at the end the man stands aside so that she may precede him as they leave the stage. However, if a woman plays an accompaniment for a man, she does not rise and bow unless he nods to her or takes her hand for a joint bow.

3. I greatly approve of frequent class recitals in the teacher's own home or studio, and I believe that the same rules of courtesy should prevail here as at the larger public performance. I believe that all children should be taught good table manners in their own homes, even though no "company" may be present. One of the things that I am most grateful to my own mother is that she taught her children to be courteous to older people whether "at home or abroad," and why? I went to college although I was raw and inexperienced in all sorts of ways. I had as good table manners as anyone. And just as true courtesy begins at home, so good stage

Questions and Answers

Conducted by

Karl W. Gehrken, Mus.Doc.



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

Assisted by
Professor Robert A. Melcher
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If so we don't buy such pieces any more, but if some one has a piece they especially want to hear, he will play it for them. There is such a demand for popular music now that we wonder if he ought not to play more of it instead of sticking to classical music all the time. Will you advise us?

—Mrs. D. H. F.

deportment should begin at the small recital.

1. I suggest that you use one of the many "first grade" books now available that have good accompanying even the very simplest pieces, and that you teach your pupil, from the very beginning, to sing as well as to play.

More Advice for a Talented Boy

Q. About a year ago I wrote you concerning our son, who was at that time fourteen years old and doing very well with his music. He is now a year older, and has grown so rapidly that he is six feet tall, but his weight is in good proportion to his height. Following your advice we got him a new piano, put him in charge of a man teacher, and he has been pushing the instrument although he does very well with it in his school band. His teacher tells us that our son has a real musical career ahead of him if he wants it, and we feel that by this time he ought to know, playing the first movement of the Saint-Saëns Concerto in G Minor, with his teacher playing the orchestra part on the organ. Our son thinks he would like to take some organ lessons, but his piano teacher advises against it, and wonders what you think. The boy does well in school and has been on the honor roll five times this year. A few weeks ago his piano teacher took him to Pittsburgh to hear a concert which included the concerto that he himself is working on, and we think that was a fine experience for him.

We should like any further advice that you may have to offer, and I think it especially to know what you think of a high school boy attending a conservatory. We are thinking soon to a town where there is a music school at the high school, with lessons after regular school hours. I should like to know whether you think we ought to insist on our boy playing popular music. He isn't interested in

should decide to work in an entirely different field, don't be heart-broken, and don't feel either that you have wasted your money. Music enriches life, and by giving your son this fine musical training you are providing a richer finer life for him—whether he becomes a professional musician or an amateur one.

2. I am glad you were able to get the new piano, and I feel certain that the satisfaction that all of you are deriving from it will more than repay you for whatever sacrifice you and your husband have had to make in order to buy it.

4. My suggestion is that K postpone organ lessons for a few years—perhaps until after his graduation from high school.

5. You are fortunate to have so fine a man-teacher available. An adolescent boy needs the guidance of men as well as of women, and usually he has too many women teachers. The fact that this teacher took his pupil to a concert where the boy's own piece was to be played puts the teacher very high in my regard. I wish more teachers—both men and women—would take this sort of intelligent interest in their pupils. (I wish also that there were more teachers!) Along this same line I advise you to begin as soon as possible to purchase phonograph recordings of fine compositions, so that while your son is learning to play, he can hear certain compositions which have a chance to hear it performed by a great artist.

6. As for popular music, I think your son is being very wise about it. I urge you not to require him to play it if he doesn't want to.

7. I like the idea of having a music school included as a part of the high school, if fine teachers are available. It might be a great advantage to the student because of the closer contact between music study and academic subjects. On the other hand, it would be too bad if your son had to stop his work with a teacher under whom he seems to be doing so well. (Talented children often cause difficult problems to arise.)

Is There a Book About Piano Teaching?

Q. I used to be a student of yours in the School Music department at Oberlin, but now I find myself in a piano in Nevada. I am married and have three lovely children, but I have been asked to take some piano pupils. I should like to do the teaching as well as possible. Have you any suggestions as to a book that compares the various methods—Mrs. A. R. B.

A. I am sorry to have to tell you that so far as I know there is no book of the sort you ask about. There are plenty of books about piano teaching, of course, but the ones I have seen are all either connected with some particular system or series of pupils' books, or else they represent merely the author's own ideas and methods. What you are evidently looking for is a book of comparative music as a guide to the best methods, and I think it is wise for a teacher to write such a book, and I doubt if it ever gets written. Probably your best bet will be to go through all the *Etudes* of the past few years, reading not only the prefaces on piano technique but also the answers to questions that have been written by the heads of the different departments.

2. I think it is still a little early for your boy to decide definitely to devote his life to music. By all means continue to give him the chance to study it intensively, as you have been doing. But if, when he is a few years older, he

They Called Him "Skid Row Tchaikovsky"

A Symphony of Healing

by Ray Freedman

ON a sticky June night several years ago a human devil from a teeming midwest city's Skid Row was admitted to the violent mental ward of the Wayne County General Hospital in Detroit, a pronounced alcoholic.

A chronic "Wino," or canned heat addict, he met his nemesis when he mixed a quart of canned heat and wine "nitro" with a pint of rubbing alcohol and a box of aspirin, and swallowed the foul contents. Hours later they carried him away a raving, delirious madman and locked him securely in a padded cell at the Wayne County General Hospital to undergo treatment.

For months the small Skid Row habitué squatted behind bars fighting a battle of alcoholic madness. Until the sudden dawn of awakening. Then began the long, drawn-out battle against liquor, cheap liquor . . . the dregs of Skid Row. A bum, an alcoholic from the age of fifteen (when he left his overcrowded home to cast his lot with other homeless lost souls), a petty thief, an anti-social, foul-mouthed, fighting bit of humanity, as he had been in the past, he wanted now only to redeem the lost years.

He would not fight, listened intently to the luring strains of music, as it poured forth from a radio loud speaker just outside his barred cell in the hospital. There was always music in his soul. Even in his sudden moments, music poured forth from the back of his mind, crying for release. He begged for a pencil and paper. Nurses were reluctant, but the doctor assigned to his case ordered that he be given both, for there was a glimmer of hope for him.

A Common Ground

He had always worshipped the composer Tchaikovsky. Not particularly for his great music, but because of the tragic story behind the composer and his known

A few years ago our country was greatly excited about the news of the piano performances of Maestro X at the Wayne County General Hospital and Infirmary at Dearborn, Michigan. Your Editor was present at this performance and made clear that his improvement since taking music lessons had been extraordinary. The pianist had formerly been a reader of *ETUDE*. His mother introduced the writer as Editor of *ETUDE*. After about a minute, the patient's face lighted up with keen delight and he muttered "ETUDE." His mother, with tears in her voice, said that only a few months before, he was incapable of saying any words.

—EDITOR'S NOTE.

weaknesses . . . the same kind of shortcomings that bordered on his own, the same emotional instability.

He began to write, write, and write, for hours on end. His doctors became interested. Dr. Ira Altshuler, head of the group and musical therapy departments at the Wayne County General Hospital, became acquainted with the little Skid Row patient and talked with him for many hours. When he discovered the patient's avid interest in Tchaikovsky, he knew he had found an bridge that might let him find the true soul of his patient. The nineteenth century Rus-

members of the Music Teachers National Association, then in convention at Detroit.

It was extremely difficult for him to collect his thoughts and to utter simple words. But Dr. Altshuler made clear that his improvement since taking music lessons had been extraordinary. The pianist had formerly been a reader of *ETUDE*. His mother introduced the writer as Editor of *ETUDE*. After about a minute, the patient's face lighted up with keen delight and he muttered "ETUDE." His mother, with tears in her voice, said that only a few months before, he was incapable of saying any words.

—EDITOR'S NOTE.

sian composer, he discovered after a fashion, was the little patient's standard of comparison for everything in life—musical or otherwise. Things were like or unlike Tchaikovsky. He had a theme written much in the style of Tchaikovsky and it represented to him at least his mixed emotions toward his mother.

It kept coming back, Dr. Altshuler explained, as the patient hummed or tinkered at a piano in the ward. Thus the man who is inhibited through fear, shame, or pride, and tries to cover his emotions, reveals his real thoughts and emotions. He happens to be a composer. In the wake of that discovery, it was no great task to interpret the Skid Row patient's personality, to find what he struggled vainly to hide.

A Gradual Awakening

Dr. Altshuler began with the simplest of melodies and advanced his patient into the field of harmonies. As the patient advanced musically, he also advanced emotionally, and was more and more able to see for himself where his troubles in a large part reposed. Then from the nerve-shattering discords of midnight on Skid Row came the symphonic picture of a beautiful melody . . . and only recently it was played by eighty skilled musicians, composing the Detroit Symphony Orchestra, who rendered the first movement of the symphony known as "Eloise."

Composed by a teacher part of the little man who was once known as the scourge of Skid Row, but who now has fully recovered his sanity, it will be a total picture of what happens when the normal and abnormal in the mind of normal man clash. As music it has won the admiration of all musicians who have heard it. Moreover, as a demonstration of the powers of musical therapy, it has won the interest of psychiatrists and scientists in many sections of the nation.

On the most part, the music tells the story of the inner conflict. Only one of the four formal movements of the symphony was presented, but in the ten or twelve minutes it required, the story was well launched. It opened with a simple little theme, the World War I song, *Pack Up Your Troubles* . . . a number used frequently in music therapy at the hospital; gay, sweet, and rhythmic, the very title has a decided lifting air which is good therapy.

It is morning, and the patients are awakening. Then come the strange mutterings, the confused clashing, the angry protests, the wailing of despair, as the disturbed patients fight against reality. Then fear and terror and hate in the symphonic picture against which the little theme must fight, call and coax, offer help and peace . . .

There is small doubt that (Continued on Page 442)



MUSIC THERAPISTS AT WORK

This picture was made at the Wayne County General Hospital at Eloise, Michigan. It shows a group of music therapists at work with mental and neurotic patients. The law does not permit the publication of portraits of patients.

THE first "must" for the young pianist is a good start. Since my own start was made at three, I don't remember much about it, but my mother tells me that I was always playing around the piano. I would press down one key and listen intently to its sound before going on to the next. It seems I never slipped down a number of keys in a group. When my mother found I had absolute pitch, she began teaching me, using elementary books. A year later, she took me to James Woodward King, who found me ready for more advanced work. During these years, Mother always practiced with me, making practice a pleasure. She felt—and so do I—that good practice habits can be established by eliminating the feeling of loneliness. Talking about my work while I worked, and feeling that my mother was there to help and encourage me, was a wonderful thing.

The Problem of a Small Hand

My greatest technical problem grew out of the size of my hands. At the start, I could not span an octave, and so octaves were avoided. By the time I began to play octaves, the rest of my general technique was fairly well developed. To compensate, I stretched my hand by pressing the thumb and index finger (also thumb and fifth finger) against any flat surface. Naturally, this need to stretch inclined my wrists to stiffen. I have overcome this by keeping my wrists as relaxed as possible, and by centering hand movement in the hand and wrist only—not in the arm. The only other problem has been double-thirds—a difficulty to all pianists! The "jumping thumb" is always ready to make double-thirds uneven. Here my chieftain aid has been frequent repetition of double-third scales, especially chromatic minor double-thirds. Generally speaking, the acquiring of a smooth, even technique is aided by turning, or rotating, the whole hand, during scales, runs, and arpeggios, in the direction in which the passage is going. This means an immediate improvement in the equality of sound of all the notes. In the early days, it seems necessary to practice each hand separately, but as technique improves and interpretation grows increasingly important, too much practice of this kind tends to produce a pedantic

Born in California in 1930, Paulena Carter began music study at the age of three, with her mother, a capable pianist. At four, the child was ready for advanced study under James Woodward King, and gave her first broadcast that year. At five, she wrote her first composition; at seven, at eight, with the Stockton Municipal Symphony; and at nine, won the Hood Scholarship at the Philadelphia Conservatory of Music (the next youngest competition was seventeen), coming in with Olga Samarojoff and winning the same scholarship the next year. She studied harmony, counterpoint, orchestration, and composition with Dr. Mary Carr Moore, and coaches with Max Rabinowitch. At thirteen, Miss Carter accomplished several feats; she won First Prize

in the Los Angeles Philharmonic Young Artists Competition, appearing as soloist with that group under Alfred Wallenstein; earned a first prize and performance for her composition, "Cinderella Suite"; was graduated from high school with a scholastic average of 99.2; and entered professional music. Miss Carter has appeared as recitalist, at soloist with leading orchestras, and as featured star on many network radio shows, in addition to working as a member of the California Junior Symphony, and composing. She was recently starred on ABC's Meredith Willson program. Miss Carter lives with her parents, in California. Her hobby is fencing.

EDITOR'S NOTE.

tic practice. At present, I reserve each-hand-alone practice for the figuring out of fingerings or special effects.

I keep the mornings for my best practice efforts. After warming up with scales and arpeggios, I begin serious work on pieces. And I feel that "problem passages" from the works themselves offer the best material for technical study. After all, each new piece contains literally dozens of "exercises," if they are recognized and studied as such. When each new piece is explored for such exercises, the technical resources acquired, after a period of time, are practically unlimited. Certainly, scales and other basic techniques must be thoroughly mastered—but in addition, each new piece should be regarded as a potential gold mine of further valuable drills.

My own method of learning new works is to begin by sightreading the piece as a whole (or the full first section or movement of a longer composition). This gives me an overall picture of the musical and technical problems involved. I then select the most difficult passages and practice them as exercises. After the hard places are mastered, I read through the whole work several times more. By then I usually have it pretty well blocked in, and it remains only to polish it, for evenness, phrasing, and nuance. Also by then, I usually find that I have memorized the work. When works are not so readily memorized, I find it useful to study them section by section, away from the piano, memorizing chord formations, melody line, and so on. The best memory aid, though, is concentrated repetition. One should always know exactly from where one moves, and to where one is going. However, I think the real problem in memorizing is not actual memory so much as what can happen to even a well-memorized piece when one plays it before an audience. Hence I think it very important to "try out" a newly

memorized work on your parents or friends. This will bring out weak spots you did not realize were there. When these passages have again been thoroughly practiced, one feels much surer about playing the work in public.

Building Musicianship

I think the greatest purely technical problem of the young pianist today is the tendency to become percussive—to play all works, even lyric lines, with a hard and brittle touch. The percussive tone has its place, of course—but there seem to be fewer and fewer pianists who can play Mozart, Scarlatti, Chopin, and similar composers, with the delicate, almost fragile interpretation they require. Here the cure lies not in the fingers alone, but in the ear and the brain!

I have spoken thus far of technique—but there are other matters to keep in mind. Most important of these is the building of sound musicianship. No matter how fluent the fingers, a pianist is not a musician until he has a thorough knowledge of harmony, counterpoint, canon and fugue, form and analysis, and some orchestration and composition. This requires not only study, but an aware listening-out for what one can hear and absorb in Bach, Beethoven, and other great music. The acquiring of musicianship, however, is by no means a separate thing, to be explored apart from playing. It comes out in playing. In my opinion, the greatest purely musical problem is the perfecting of phrasing—the building, rounding, and shaping of phrases. After all, technique is only the means of expressing musical thought and meaning—the thought and meaning are made to sound through the phrase. Therefore, no matter how fluent your technique may be, it still remains to give an artistic interpretation of the notes, for beauty and effect.

Another help to musicianship is sight reading, which enables you not only to master your own work more intelligently, but also to win a wider acquaintanceship with all sorts, types, and "schools" of music. The value of being able to sight read and learn new pieces quickly has been brought home to me by my work, these past three years, with Meredith Willson. On his program I played not only a standard repertoire, but also classical arrangements and concert repertoire, but also classical arrangements and concert repertoire, but also classical arrangements and concert repertoire. These arrangements were written for me each week, but I did not get them until the afternoon or the evening of the day before the broadcast. (Continued on Page 436)

ETUDE

Problems of the Young Pianist

A Conference with

Paulena Carter

Sensational Young Pianist and Composer

by Jennifer Royce

CRIMSON CARNATIONS

An intriguing valse melody, which will be sure to please third grade pupils. The dotted lines indicate the direction of the melody. Always make the melody distinct, and as *legato* as possible. Grade 3.

MILO STEVENS

Tempo di Valse moderato (♩=52)

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JULY 1949

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PAULENA CARTER

UNDER THE LINDEN TREE

One of the greatest melodists in musical history, Franz Schubert seemed to have an unending flow of lovely themes. Dr. Guy Maier has made these arrangements into valuable piano pieces, which are so obvious in performance that they do not need special comment. In *Let Me Dream*, a strict *legato* must be preserved, as though the chords were being played upon the organ. Grade 4.

FRANZ SCHUBERT
Arr. by Guy Maier

Andantino (♩ = 60-66)
l.h. 3

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LET ME DREAM

FRANZ SCHUBERT
Arr. by Guy Maier

Andante (♩ = 52-58)
molto legato

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POLONAISE

The fiery, trumpet-like note at the beginning of this very dramatic work sets the scene for one of Chopin's most exciting compositions. The third movement, in D-flat, provides a kind of pacifying and lighthearted repose, which must be performed very expressively to the end. Grade 5.

FR. CHOPIN, Op. 26, No. 1

Allegro appassionato (♩ = 108)

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a tempo con forza

cresc.

ten.

Meno mosso (♩=94)

con anima

pp

dim.

Fine

dolce

sempre tenuto

f

dolcissimo

poco cresc.

dim.

riten.

con molto espressione

p

cresc.

p

dim.

dolce

cresc.

riten.

cresc. ben legato

fp a tempo

dolce

f

dim.

riten.

dolcissimo

poco cresc.

dim.

p

D.C.

THEME FROM PIANO CONCERTO IN B-FLAT MINOR (2nd MOVEMENT)

This is one of Tschaiowsky's loveliest melodies and lends itself peculiarly well to a piano solo. Watch all marks of expression with great care.
Grade 5.

P. I. TSCHAIKOWSKY
Arr. by Henry Levine

Andante semplice (♩ = 42)

First system of the musical score, measures 1-12. The music is in B-flat minor, 6/8 time. It begins with a piano (*p*) dynamic and a *dolcissimo* marking. The melody is in the right hand, and the accompaniment is in the left hand. The system includes various fingerings and articulation marks.

Second system of the musical score, measures 13-24. The music continues with a *poco rit.* marking and a *p molto espressivo* dynamic. The system includes various fingerings and articulation marks. The tempo marking *a tempo* appears at the beginning of the system. The music is in B-flat minor, 6/8 time.

NAUTCH DANCER

Before playing the right hand part of this attractive little piece, play the left hand part with the sustained dotted half note and the *staccato* chords, until the background becomes habitual. Grade 3 $\frac{1}{2}$.

WALTER O'DONNELL

Allegretto ($\text{♩} = 69$)

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A SOUTHERN AIR

Miss Wright's compositions are so facile that they seem to fall under the fingers. Play the work easily and complacently, as though reciting it. Grade 3.

N. LOUISE WRIGHT

Moderato ($\text{♩} = 84$)

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SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

Tempo di Marcia (♩=120)

SECONDO

Second system of the musical score. It consists of two staves (treble and bass clef) with piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'Tempo di Marcia (♩=120)'. The dynamics include *f* (forte), *mf* (mezzo-forte), and *sempre staccato*. The system ends with a double bar line and a repeat sign.

TRIO

pp ff

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

Tempo di Marcia (♩=120)

PRIMO

First system of the musical score. It consists of two staves (treble and bass clef) with piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'Tempo di Marcia (♩=120)'. The dynamics include *f* (forte), *mf* (mezzo-forte), and *pp ff* (pianissimo fortissimo). The system ends with a double bar line and a repeat sign.

TRIO

pp ff

SECONDO

Handwritten musical notation for the second part of the piece, featuring complex chordal textures and arpeggiated figures in both hands. The notation includes various dynamics such as *f*, *mf*, and *fz*, and includes markings for *Fine*, *OPENC.*, and *D. S. al Fine*.

SWEET HOUR OF PRAYER

William W. Walford

SECONDO

WILLIAM B. BRADBURY
Arr. by Ada Richter

Handwritten musical notation for the second part of the piece, featuring vocal and piano accompaniment. The lyrics are: "Sweet hour of pray'r! Sweet hour of pray'r! That calls me from a world of care, And bids me at my Fa-ther's throne Make all my wants and wish-es known. In sea-sons of dis-tress and grief, My soul has oft-en found re-lief; And oft es-caped the tempt-er's snare, By thy re-turn, sweet hour of pray'r!"

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PRIMO

Handwritten musical notation for the first part of the piece, featuring complex chordal textures and arpeggiated figures in both hands. The notation includes various dynamics such as *f*, *mf*, and *fz*, and includes markings for *Fine*, *OPENC.*, and *D. S. al Fine*.

SWEET HOUR OF PRAYER

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PRIMO

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JULY 1949

THE SUMMER DAYS ARE COME AGAIN

Samuel Longfellow *
Molto moderato

GEORGE BLAKE

mp

1. The sum - mer days are come a - gain; Once more the glad - earth yields Her
 2. The sum - mer days are come a - gain; The birds are on - the - wing; God's

mf

gold - enwealth of rip - 'ning grain, And breath of clov - er - fields, And deep - ning shade of
 prais - es, in their lov - ing strain, Un - con - cious - ly - they sing. We know who giv - eth

p

sum - mer woods, And glow of sum - mer air, And wing - ing thoughts, and hap - py moods Of
 all the good That doth our cup o'er - brim; For sum - mer joy in field and wood, We

1 2

love and joy and prayer. Him. *Lento*
 lift our song to - *pp*

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 1929

ABOUT FROGS

CECIL BURLEIGH, Op. 69, No. 3

With humor ($\text{♩} = 104$)

p staccato

p staccato

increase

increase

mf

mf

dim.

dim.

p

f

gradually softer

pizz.

pp

pp

gradually softer

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Arr. by Edwin Arthur Kraft

437

DRIFTING ALONG

CLEO ALLEN HIBBS

Grade 1. Moderato (♩=60)

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THE DANCING ELF

J. J. THOMAS

Grade 2. Moderato (♩=60)

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STUDY

DRESS PARADE

ANNA CHRISTENSEN

Grade 2. Marcia

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Grade 21.

Moderato (♩ = 84)

RIDING DOWN THE TRAIL

ANNE ROBINSON

mf

Pony jogging along.

pp molto rit.

mf espressivo

dim.

D.C. al Fine

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ETUDE

Franz Schubert

(Continued from Page 404)

chordal style. As the melody soars gently over the harmony, the poet sings poignantly of the premature ageing which deep, constant grief has brought to him, and of his yearning to remain forever young. . . With all its sorrow it remains young, serene, aspiring. Note that it is in the major tonality as is also the tragic *Linden Tree*.

The text of *Let Me Dream*, taken from Goethe's "Wilhelm Meister" has always seemed to me a summing up of Schubert's bitter life. The original song consists simply of one repetition of the stanza here given. The piano score is practically intact as Schubert wrote it; the singer sings along with the top voice of the accompaniment. Be sure to overhold slightly all longer notes, especially the dotted quarters . . . change damper pedal scrupulously . . . play the *pianissimo* very faintly and dreamily . . . Broaden out in the climax . . . Take plenty of time for the final phrase . . . To develop an adequate top melody tone I recommend practicing the piece without pedal, and playing only the top tone very strongly; the other notes and the chords are played *staccatissimo* and *leggerissimo*.

"The Linden Tree"

This excerpt, simplified for inclusion in the "Pastels" book does not pretend

to give the full flavor of the original song, which consists of three repetitions of the excerpt, (one partly in minor) with gently rustling accompaniment and a surprising climax—all of which Schubert treats with extraordinary subtlety. He sings of the faithful, old tree standing by the well, a comfort in times of sorrow, an inspiration for happy moods . . . and even now, old and worn, exiled and forced to wander in darkness, the poet still hears its gentle rustling as it murmurs, "Come back here, beloved companion, for here you shall find peace."

In playing the excerpt be sure to avoid excessively articulating the melody. Gently "tenderize" those repeated B's and G's . . . "Inhale" the first two measures of each phrase strongly, then "exhale" the third and fourth softly. Play all the *pianissimos* which appear in every fourth measure like soft rustlings. The final measures, too, should emerge as faint, distant bell tones, scarcely audible.

To create a more complete effect, I advise pupils to play the excerpt to the end, and then to repeat the first eight measures softly (with soft pedal) and finally, instead of continuing the eighth measure (after the first half note, "E") to play again the last two echo-bell measures of the piece . . . this time *ppp* . . . Next month . . . more Schubert.

Etude Musical Miscellany

(Continued from Page 405)

times he stood still, a piece of music and a pencil in his hand, as if listening; how he looked up and down, and then wrote something on the music paper . . . Once when I was sketching a woodland, I saw him climbing up a height that separated us, his large, broad-brimmed grey felt hat under his arm. Having reached the top, he threw himself among under a pine tree, and gazed for a long time at the sky.

Laziness and industry are relative concepts. When Donizetti was told that it took Rossini two weeks to write the score of the "Barber of Seville" he said: "I am not surprised: he always was a lazy fellow."

The biggest double bass ever made was manufactured in 1906 by one Otto Roth of Markneukirchen. It was fourteen feet high; its body was seven feet high, and the top of the body three feet and four inches across. "The Musical Courier" of July 4, 1906, which reports the story, states that the monstrous instrument was intended for use by the Chicago Symphony Orchestra.

In 1885, an Arab chief attended a performance of "Faust" in Paris. "What amused me most," he said in an interview, "was one of the musicians, seated a little higher than the rest, who played on an invisible instrument with a stick."

When Handel was rehearsing his *Te Deum* for the first time, he cried aloud in excitement, "Gentlemen, who make the first mistake is a blundering fool!"

The chorus sang their best but Handel himself got so excited that he forgot to beat time properly. He stopped abruptly and blurted out: "I am a blundering fool!"

Gounod had the greatest admiration for Mozart. "In my early days," Gounod confided to a friend, "I used to say, I and Mozart: later on, I would say, Mozart and I. Now I say simply, Mozart."

A novel way of cultivating the sense of rhythm in young pupils, was suggested in the "Musical Magazine and Review" in 1827, when electricity was the new and exciting experimental science. It suggested that instead of a metronome, an electrical machine should give the pupil a non-lethal shock at the beginning of each bar, so as to contract the finger muscles.

When Handel conducted the first performance of "The Messiah" in Dublin, he was disgusted with the poor sight reading of the chorus. He turned to the manager and asked angrily, "Didn't you assure me that the chorus could read it sight?" "Och, yes," replied the other, "Faith and I did, but I never told ye that they could read at first sight."

Jaques-Dalcroze tells about a young composer who wrote a piece of music that sounded too much like a Prelude by Debussy. What to do? Rewrite it? Or, throw the whole thing out? Suddenly, a brilliant idea came to his mind. He took the manuscript and wrote in large letters "Homage à Debussy."

JULY, 1949

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Sing, Boys, Sing!

(Continued from Page 414)

uppertones and at the same time gain lower ones. This is a consequence of nature, a natural condition, which must be respected and heeded concurrently. Constant checking should be maintained after a boy is assigned to the voice part to which his changing condition suggests. A free and friendly feeling should be developed and maintained between boy and teacher. Each singer, at any time, should feel free to consult his teacher relative to his vocal condition, knowing well he will be given kind and correct advice about his voice and part assignment.

The voices should be formally tested or classified at the beginning of each semester, with as many hearings as necessary throughout the term. Discussion and explanation of this subject, with the advantages and results of correct usage, should be encouraged by the teacher. Importance and desirability of a fine speaking voice, as well as a beautiful singing voice, should be discussed with these pupils. They are all aware of the fine opportunities for young men in the field of radio, motion pictures, visual and audio aids, and yes, the pulpit, courtroom, the school, and many other positions. These attractive vocations are available to men with erect carriage, possessing well placed and resonant voices, and speaking with distinct and proper enunciation. No better time can be found than the adolescent period, the

exploratory period, to counsel, advise and give consideration to and preparation for such worthy vocations. Here is where the music teacher can assist in the very important guidance program. In the music class comprised of both girls and boys we should find boys assigned to each part. We will find boys first part: we will find boys whose voices are dropped slightly in range and are of the sopranos, whom we here will term the sopranos. We will find boys whose voices are dropped slightly in range and are of the sopranos, whom we here will term the sopranos. We will find boys whose voices are dropped slightly in range and are of the sopranos, whom we here will term the sopranos.

and partially tenor. Then there will be boys whose voices have changed who are assigned to the baritone or bass part. The approximate safe ranges are as follows:



Correct singing practices are particularly necessary in the training of the adolescent voice. As mentioned before, erect but comfortable posture is to be encouraged; direct, diaphragmatic breathing is to be exercised, and flexibility is to be gained in a relaxed throat, jaw, and tongue is to be gained. If these practices are consistently employed, no strained or forced condition will arise. The mentioned and awaited by many teachers, will not appear, and the boy will continue to sing with ease and satisfaction.

Returning to the subject of posture: what is an erect, but comfortable posture? 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 result in the correct position. When standing, exactly the same position should be used above the waistline, but with one foot slightly ahead of the other, to give flexibility and poise to the entire body. This position is not only conducive to good singing, but it is desirable for health's sake.

Diaphragmatic breathing should be natural and free, causing an expansion around the entire waistline. A good practice in establishing deep breathing is to ask the class to sing a prolonged tone with the feeling of lifting, flattening of the abdomen, or feeding air steadily to the tone. When the full breath has been used, direct the singer to stop the tone abruptly and allow the tone to sag or fade away until all breath is gone, for then the body loses its tonicity. The breath is the power or potency in singing.

Relaxation of the throat, jaw, and tongue can be established in various ways: first, by placing two fingers, one above the other, between the teeth; second, by having the singers speak AW or suggest the half-yawn position. Such a position, with the chin down and slightly in, automatically causes the jaw and tongue to be relaxed for effective singing. When and if the above-mentioned habits are established, no child will run the danger of harming his voice, but instead, his singing will be free, buoyant, and of pleasant tone quality.

Having treated the desirable physical habits, we will turn our attention to the emotional side. Effective singing is possible only when the singers know, feel, and live the text-mood of the song. The teacher, a pupil or the class should read aloud the text of the song to be learned, making sure the reading is expressive and the spirit will be heard most frequently in the concert hall. Mr. Johnson, who has been permanent conductor of the Cincinnati Symphony Orchestra since 1916, was justly praised for his fine presentation of this kind presented on the airways—programs heralded in advance—we would be keeping dates with radio instead of elsewhere.

Lastly, let us consider the factor of diction. Distinct qualities of diction are as essential in singing as in speaking. Therefore, vocal teachers should stress and develop correct habits in speech and song. They should give attention to pure vowels, distinct consonants, and proper accentuation; from this practice refined articulation, enunciation and pronunciation will result. We should sing as we speak.

An effective vocal program for the adolescent boys surely will include a wide selection of materials. The following types should be used: (a) Secular: folk songs, patriotic songs, sea shanties, songs of the cowboys, humorous songs, work songs, and songs of sentiment; (b) Sacred: hymns, chorales, spirituals, and seasonal songs of Thanksgiving, Christmas, Easter, and other church days.

Directors have admitted they were unable to interest young singers in certain types of songs; this is an admission of failure to make the presentation interesting and real to the singers. They failed to arouse the emotional and imaginative powers, they did not "see the picture," "feel the spirit" or "live the song." A dramatic and expressive spirit was not present.

Give the boys a variety of songs with an interesting text, well set to music, presented in a sincere and inspirational manner, making sure they perform well vocally, and the effect will be awe-inspiring when the conductor or teacher announces "Sing, boys, sing!"

Some Notes on Radio and Television

(Continued from Page 406)

musical events farther ahead. Among recent programs that remain in mind is one we hope the majority of our readers heard. We refer to the all-American program broadcast by the CBS Symphony Orchestra on Sunday, May 13. This was the concert that brought to a close the week-long fifth annual Festival of Contemporary American Music, sponsored by the Alice M. Ditson Fund in cooperation with Columbia University's Department of Music. The orchestra was conducted on this occasion by Thor Johnson, winner of this year's \$1,000 Alice M. Ditson Award, a distinguished work of furthering American music. The well devised program included Daniel Gregory Mason's Chanticleer Overture (it was played in honor of the composer's seventy-fifth birthday); Randall Thompson's Third Symphony; Paul Hindemith's Concerto for Flute, Oboe, Clarinet, Bassoon, and Harp; and the Concerto for Piano and Orchestra, Op. 4, The Thompson symphony, originally commissioned by the Alice M. Ditson Fund in 1914.

The program featured about five hundred times throughout the United States, Europe, and South America. Mason's overture is hoped to be a delightful score—one it is hoped will be heard most frequently in the concert hall. Mr. Johnson, who has been permanent conductor of the Cincinnati Symphony Orchestra since 1916, was justly praised for his fine presentation of this kind presented on the airways—programs heralded in advance—we would be keeping dates with radio instead of elsewhere.

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The United States Air Force Band

(Continued from Page 415)

Howard who, of course is ably assisted by a staff of competent instructors. Chief Warrant Officer John F. Yesulatis has an interesting military background. A member of the well-known Ernest Williams School of Music, he was formerly a member of the United States Army Band in Washington. He was a band leader during World War II and was in charge of the 7th and 77th Infantry Division bands in the South and West Pacific. Chief Warrant Officer Yesulatis is the most decorated member in the band, having made every landing and participated in every important campaign in the Pacific Theater of War.

The Glee Club Director

Another outstanding personality is Robert L. Landers, who directs the Band's Glee Club. A native of Durant, Oklahoma, he received his early education at home, he received his college education at the Southeastern State College in that city, and later with the Eastman School of Music, Rochester, New York, where he majored in conducting, cello, and clarinet. Upon receiving his Bachelor of Music degree, Mr. Landers studied with Sir Thomas Beecham, the renowned British conductor, with a view to further study at The Royal Academy of Music in London, but the outbreak of World War II prevented his taking advantage of the coveted scholarship. Instead, he accepted the position as assistant conductor of the San Carlo Opera Company and later appeared as guest conductor of the St. Louis Symphony Orchestra.

Mr. Landers was called into the Service in 1942 and was assigned as leader of the 529th Air Force Band stationed at Andrews Field, near Buckley Field, Denver, Colorado. Working in conjunction with the late Glenn Miller, his symphonic band was adjudged the best of the band units of the Air Force bands in the Technical Training Command. Under his leadership, this band received national recognition.

Samuel Barber, the noted American composer, was so impressed with the fine performance of this band that he wrote the *Commando March* expressly for Landers and his band. The march was later performed by Dr. Serge Koussevitzky and the Boston Symphony Orchestra. The activities of the band were highlighted by a performance in Carnegie Hall at the invitation of the Secretary of the Treasury, Henry Morgenthau, Jr.

A New Departure

With such an outstanding array of talent, it is no wonder that this fine band has captured the hearts of fashionable Washington, and has become one of the foremost musical attractions of the American continent. It has meant more than wishful thinking to bring such a unique and versatile organization into being. It has meant a carefully drawn out plan with a set purpose to accomplish something different—a model that might well be considered a new departure in the field of military band music. But with all its versatility, it is first and foremost a military band which, truly speaking, is the primary requisite

of any service band. If a band is not effective on the parade ground, it is immediately lost prestige, irrespective of how fine it is as a concert organization. The leading military bands of today are the acme of perfection, both on the parade ground and on the concert stage, and when it comes to deportment, it has no equal.

The duties of the United States Air Force Band and Orchestra are to play concerts, perform radio and television broadcasts, provide music for important military and state functions, and represent the United States Air Force musically. It presents two weekly broadcasts, one by the military band, and one by the concert orchestra. On an average, it does three concert tours every year. During the summer months the military band concerts are a feature in the various centers of Washington. As for state functions and ceremonial affairs, the band is usually in attendance when foreign diplomats or royalty happen to be visiting the Capital. The orchestral concerts played in the Linder Auditorium during the winter months always draw a capacity audience.

This, then, is the story of the greatest United States Air Force Band, popularly known to Washingtonians as "A Glee Club. A native of Durant, Oklahoma, he received his early education at home, he received his college education at the Southeastern State College in that city, and later with the Eastman School of Music, Rochester, New York, where he majored in conducting, cello, and clarinet. Upon receiving his Bachelor of Music degree, Mr. Landers studied with Sir Thomas Beecham, the renowned British conductor, with a view to further study at The Royal Academy of Music in London, but the outbreak of World War II prevented his taking advantage of the coveted scholarship. Instead, he accepted the position as assistant conductor of the San Carlo Opera Company and later appeared as guest conductor of the St. Louis Symphony Orchestra.

The Summer Symphony

(Continued from Page 410)

During the 1949 summer season America's millions of vacationists will find additional concerts and festivals presented for their listening pleasure in the metropolitan areas.

Boston—where the Boston "Pops" Orchestra, under guest conductors, presents its famous informal *Explanade* concerts, New York—provides its own millions, as well as additional millions of visitors bent on seeing the "big town" with nightly concerts by the New York Philharmonic Symphony Orchestra, as well as the famous Goldman Band at Central Park.

Chicago—offers concerts throughout the summer months at Grant Park, which is situated on the downtown lake front, and at beautiful Ravinia Park on the north shore, where the Chicago Symphony, under the conductorship of the world's greatest conductors and artists have maintained one of the nation's most satisfying cultural projects.

On Saturday night, August 20, Sol

dies' Field again will ring with melody and an audience of nearly 100,000 people will be united in song. The Chicago Tribune Music Festival, sponsored by the Chicago Tribune Music Festival, Inc., started America singing en masse, and today the whole world is richer because of these and more than 1,800,000 people from every state in the union and foreign lands have witnessed the last nineteen festivals, and nearly 100,000 people have participated in the casts.

Los Angeles—with its unsurpassed Hollywood Bowl presents outstanding concerts to thousands of Californians and tourists from the entire world.

Philadelphia—The Philadelphia Orchestra and Robin Hood Bell have for many seasons offered a summer series for the musical education of Philadelphians and the many visitors.

The World of Music

(Continued from Page 397)

W. W. Kimball Company 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 September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

THE AMERICAN GUILD OF ORGANISTS is promoting a National Organ Competition in Grand Rapids, Michigan, the finale of which will take place in connection with the 1950 National Biennial Convention. There will be pre-regional and regional semifinal 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 Wright, Chairman, American Guild of Organists, 630 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-five years of age for a chamber music work not less than ten minutes nor 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 first 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, 2439 76th Avenue, Philadelphia 38, Pa.

THE UNITED TEMPLE CHORUS of Long Island, New York, Isidore Freed, director, announces the sixth annual composition competition for the Ernest Bloch Award. Compositions must be based on a text from the Old Testament and suitable for three-part women's chorus. The award is one hundred and fifty dollars and guaranteed publication by Carl Fischer, Inc. The closing date is October 15, and full details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.

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JULY, 1949

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By Any Other Name

(Continued from Page 416)

he visited Fingal's Cave, a huge cavern
on the billow-lashed coast of the He-
brides. From the surge of the mighty
breakers in and out of the cavernous
depths he developed the mood for his
Overture, Op. 26, known variously as
"The Hebrides" and "Fingal's Cave."
Another musical painter, Robert Schu-
mann, called his Symphony No. 3 in
E-Flat the "Rhenish" simply because he
intended it to portray life along the
Rhine.

Although it is not strictly a nickname,
the title *Kamennoi-Ostrov* also refers to
a scene visited by the composer, Rubi-
nstein. Kamennoi-Ostrov is an island in
the Neva River near Leningrad. Here at
a summer resort Rubinstein wrote a set
of twenty-four pieces, Opus 10, and
Kamennoi-Ostrov is No. 22 in the set.

Returning briefly to Mendelssohn, his
Symphony in D Minor, Op. 107, is sub-
titled the "Reformation" because it was
written for a religious festival and be-
cause of the use of Luther's Reformation
hymn, *A Mighty Fortress is Our God*,
in the last movement.

Chopin Also

The patter of rain on the roof of the
monastery at Valdemora, one of his
many refuges, is said to account for the
"Raindrop" subtitle added to Chopin's
Prelude in D-Flat, Op. 28, No. 15. His
Etude No. 12, Op. 10, is called the "Revo-
lutionary," not because it was a radical
departure from his customary musical
form—which it certainly was not—but be-
cause it was supposed to represent the
Polish composer's feelings upon learning
of the butchering of Poland by Russia,
Austria, and Germany. His Nocturne,
Op. 62, No. 1 in B Major, is sometimes
called the "Tubercle" nocturne because
the opening notes are like to a tubercle
lacing its leafy way up a trellis.
Finally, Chopin's Etude in G-Flat, Op.
10, is called the "Black Keys," for rea-
sons obvious to anyone who has tried
to finger the score for the right hand.
Incidentally, if you have had your pianis-
tic skill proved wanting by this etude,
you may be comforted to learn that
many of the most accomplished pianists
of Chopin's day indignantly pronounced
this opus "outrageously difficult."

Problems of the Young Pianist

(Continued from Page 420)

Since the orchestral and script rehearsals
took up most of the day of the broad-
cast, I had only a few hours the night
before in which to prepare my solo
(sometimes sixteen pages long) for a
nation-wide performance. And, of course,
I never knew what the orchestral part
of the arrangement would sound like
until I heard it at rehearsal.

Also, the young musician learns mus-
icianship by hearing great pianists in con-
certs. Comparing various notable inter-
pretations of the same work is an edu-
cation in itself. One of the greatest thrills

of my life came to me at the age of seven,
when I met and talked with Sergei Rach-
maninoff, after one of his memorable
concerts in San Francisco. My mother
took me backstage, and he talked with
me for about fifteen minutes. I remem-
ber that he looked at my hands, and
said I could accomplish great things if
I worked hard for them! I can never
forget the inspiration of that meeting
with one of my favorite pianists and
composers.

Difficulties in Gaining Recognition

For all his work and practice, though,
the young pianist must still meet the
enormous difficulty of getting himself
heard. You go to play an audition with
high confidence and hopes—and then
you are asked what experience you have
had! If your experience is insufficient,
you will not be given the position. So
the problem is to give the young pianist
the best of every opportunity of being
heard and proving yourself! Even after
one big opportunity, you are hardly delu-
ded with the kind of success you long
for. Other instrumentalists can gain ex-
perience in orchestral groups; but the
pianist can do little in a symphony un-
less he is soloist. And he is belittled as
soloist. . . . The best way I know to
break into professional music is to win
some kind of competition, preferably one
with a public performance as its reward.
The reason I recommend this method,
perhaps, is that it is the way I began
myself. Although I had played for years,
both in recital and with orchestras, it
was the winning of the Los Angeles
Philharmonic Young Artists Competition
(when I was thirteen) that really started
me on my professional career. And play-
ing with that organization under Alired
Wallenstein in a regular season concert,
was one of the most thrilling experiences
I have ever had. I think all young
pianists feel grateful for the increasing
number of worthwhile competitions that
offer solo appearances with orchestras as
well as recital debuts to their winners.
If you have a career at heart, you will
do well to find out exactly the names, dates,
terms, and so on, of these contests.

Value of Ensemble Playing

To approach such a contest with con-
fidence, however, one needs a sound
background in playing all kinds of
music, under all sorts of conditions.
Playing chamber music, accompanying
other instruments and voices, playing
duets, and the piano parts in orchestral
scores (if only with a small, or a school,
orchestra), all provide necessary ex-
perience. It is also good to practice the
sightreading I spoke of before, just as
you would any other technical problem.
This is especially valuable for pianists,
since there is no other instrument, I be-
lieve, that requires such quick percep-
tion in seeing so many notes at the same
time, and in coordinating them into
hand action and correct sound. For any
kind of public playing, though, there is
no substitute for experience. Before
thinking of professional status, one
should take advantage of every musically
worthy opportunity for playing in pub-
lic—none is too small! This condition
you to the extra nervous energy required
in playing even the smallest, simplest
piece before an audience. The more you
play for people, the more you learn to
control your fingers and your brain. And
that is exactly what it means to be a
musician!

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