

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

5-1-1949

### Volume 67, Number 05 (May 1949)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

---

#### Recommended Citation

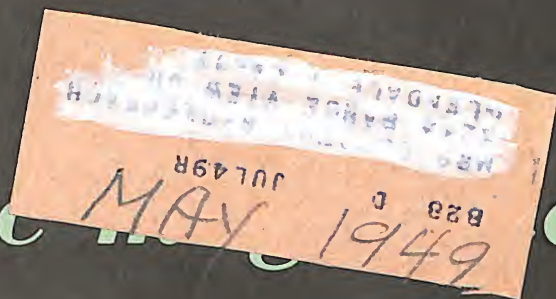
Cooke, James Francis (ed.). The Etude. Vol. 67, No. 05. Philadelphia: Theodore Presser Company, May 1949. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/162>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).



# ETUDE

*the music magazine*



*Price 30 Cents*

PADEREWSKI'S LAST PORTRAIT

*May 1949*



# Now Completed!

## ETHEL SMITH'S HAMMOND ORGAN METHOD

BOOK ONE (For Beginners)

In response to popular demand—A practical, fully illustrated teaching method especially designed to develop coordination and clean pedal and manual technique. A concise and interesting approach to the principles of playing the Hammond Organ. The "easy-to-play" arrangements of standard and modern repertoire include many unusual organ effects of particular interest to the home organist and serious student.



\$2.00

### ETHEL SMITH'S BOOKS FOR HOME ORGANISTS

#### Wedding Music

Containing: Bridal Chorus; Mendelssohn's Wedding March; Evening Star; Oh, Promise Me; and many others.

#### Irish Music

Containing: Believe Me If All Those Endearing Young Charms; The Kerry Dance; and many other favorites.

#### Romance Waltzes

Containing: Emperor Waltz; Wise, Woman and Song; Vienna Life; Blue Danube Waltz; and many others.

#### Spirituals

Containing: Swing Low Sweet Chariot; O Peter Go Ring Them Bells; Deep River; and many others.

#### Christmas Music

Containing: Sixteen selections—Adams Fideles; Away In A Manger; Deck The Halls; and many others.

\$1.00 Each Book

#### Favorite Hymns

Containing: Fifteen Hymns—Abide With Me; Bless Be The Tie That Binds; and many others.

#### March Themes

Containing: The Washington Post March; The Soldier's Chorus (Fours); Grand March (Aids); and many others.

#### Favorite Songs

Containing: The Sweetest Story Ever Told; Drink To Me Only With Thine Eyes; and many others.

#### Classic Themes

Containing: Country Gardens; Berceuse (from Jocelyn); Evening Star (Lonsheuser); and many other favorites.

#### Easter Music

Containing: Christ, The Lord, Is Risen Today; God Save The World; The Holy City; and other favorites.

### EASY ARRANGEMENTS OF POPULAR MUSIC

Arranged by RAY CARTER

#### Popular Songs No. 1

Contents: Golden Earrings; Penthouse Serenade; We Just Couldn't Say Goodbye; Carabelle.

#### Popular Songs No. 2

Contents: You Can't Be True, Dear; Tangle O'le Dollie; The Gypsy in My Soul; The Night Is Young And You're So Beautiful.

#### Popular Songs No. 3

Contents: My Happiness; Cuckoo Le Gusto; I Still Get A Thrill Thinking Of You; Sagarush Serenade; Rendezvous With A Rose.

#### Popular Songs No. 4

Contents: Hair Of Gold, Eyes Of Blue; Dolores; The Night Has A Thousand Eyes; You Tell Me Your Dream.

#### Popular Songs No. 5

Contents: Buttons And Bows; Canto Le Gusto; I Still Get A Thrill Thinking Of You; Sagarush Serenade; Rendezvous With A Rose.

\$1.00 Each Book

### THE NEW HIT TUNE SERIES WITH EASY-TO-PLAY ARRANGEMENTS

#### ETHEL SMITH'S Hit Paraders No. 1

Contents: On A Slow Boat To China; You Call Everybody Darling; I Love You So Much It Hurts; One Has My Heart (The Other Has My Heart).

#### ETHEL SMITH'S Hit Paraders No. 2

Contents: Cruising Down The River; My Darling, My Darling; Once In Love With Amy; Little Jack Frost; Get Lost.

\$1.00 Each Book

### ETHEL SMITH SOLOS\*

Tico Tico  
Mexican Hot Dance  
Sabor Dance  
Cuban Medley

### GENERAL SOLOS

Desert Caravan—by C. J. Parmentier  
Angelus At Santa Cruz—by Roland Diggle  
Pastorale—by C. J. Parmentier  
Melody Festive—by Roland Diggle

### NOVELTY SOLO

Finger Fling—by Milton Page

\*Published as Individual solo.

75¢ each solo

ETHEL SMITH MUSIC CORP. • 1674 BROADWAY • NEW YORK 19, N. Y.

## HANDY BROTHERS MUSIC CO., INC.

says—In this, the Fortieth year of the "MEMPHIS BLUES," which W. C. Handy wrote in 1909 as "MISTER CRUMP" and published in 1912 as "MEMPHIS BLUES" ushering in the Jazz Era, he now is preparing a revised and enlarged edition of a book which was first published as "BLUES": An Anthology. This title subject to change, traces the origin, development and influence of the "MEMPHIS BLUES" on serious composers at home and abroad. "ST. LOUIS BLUES" followed in 1914. There are more than 50 published arrangements of "ST. LOUIS BLUES" in this country not counting those in foreign languages. We hand you here 27 Arrangements including "50 Styles of Playing St. Louis Blues" by J. Lawrence Cook. (Price \$1.00.)

DESCRIPTION	ARTICLE	PRICE
Vocal	"Saint Louis Blues" W. C. Handy	.50
Trp. Solo	" " " Leonard Sues Arr.	.75
Violin Solo	" " " Joseph Cali Livolsi Arr.	1.00
Pa. acc.	" " " Johnny Smith Arr.	.75
Clar. Solo	" " " " " " " " " " " "	.75
Pa. acc.	" " " " " " " " " " " "	.75
Organ Solo	" " " " " " " " " " " "	.60
Trmb. Solo	" " " " " " " " " " " "	.75
Guitar Solo	" " " " " " " " " " " "	.50
Piano Solo	" " " " " " " " " " " "	.50
	Boogie Woogie on "St. Louis Blues"	
Piano Solo	"Saint Louis Blues" Bloom Arr.	.60
Piano Solo	" " " " " " " " " " " "	.75
Piano Solo	"Saint Louis Blues" Tex Beneke—Adapt.	
	March " " " " " " " " " " " "	.60
Piano Duet—	"Saint Louis Blues" Kathleen Dickey Arr.	1.00
4 Hds.	" " " " " " " " " " " "	
Cond. Score	"Blue Destiny" Handy—Chiffarelli	6.00
Symp.	" " " " " " " " " " " "	
Orch.—Symp.	"Blue Destiny" Handy—Chiffarelli	5.00
	" " " " " " " " " " " "	
Military Bd.	"Saint Louis Blues" Handy Arr.	1.00
Fantasy Band	" " " " " " " " " " " "	2.50
Full Band	"Saint Louis Blues" Tex Beneke—Gray arr. adapt.	
	March " " " " " " " " " " " "	1.50
Extra Paris	"Saint Louis Blues" Tex Beneke—Gray arr. adapt.	
(Band)	March " " " " " " " " " " " "	.20
Dance Orch.	"Saint Louis Blues" Glenn Miller Arr.	1.00
Dance Orch.	" " " " " " " " " " " "	1.00
Dance Orch.	" " " " " " " " " " " "	1.00
Dance Orch.	" " " " " " " " " " " "	1.00
Dance Orch.	"Saint Louis Blues" Tex Beneke—Gray arr. adapt.	
	March " " " " " " " " " " " "	1.00
Mixed Qtte.	"Saint Louis Blues—Handy Arr.	.25
	" " " " " " " " " " " "	
Mixed Qtte.	"Saint Louis Blues—Hall Johnson Arr.	.50
	" " " " " " " " " " " "	
Male Qtte.	"Saint Louis Blues—Austin Arr.	.25
	" " " " " " " " " " " "	
Duet—MI.	"Saint Louis Blues" J. Rosamond Johnson Arr.	.25
or Fe.	" " " " " " " " " " " "	
Trió—MI.	" " " " " " " " " " " "	
or Fe.	" " " " " " " " " " " "	

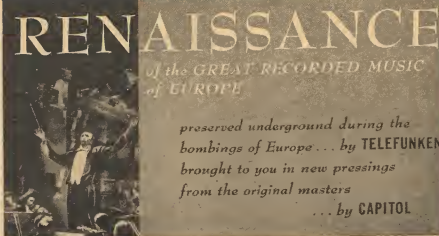
Our Catalog contains most everything from Symphony through semi-classics, Spirituals to Swing. . . . . price 20¢

HANDY BROTHERS MUSIC CO., Inc.

PUBLISHERS

"Genuine American Music"

1650 BROADWAY, NEW YORK, N. Y.



The First Capitol  
Telefunken Release

### ALBUMS

ERNA SACK

The European Nightingale

Partners—Parts 1 and 2  
Pavane by Ardit  
Funiculi Funicula by Denza  
Lullaby by Scher  
Swallows from Austria by Josef Strauss

BETHOVEN

Eroica Symphony No. 3 in E-flat Op. 55  
Amsterdam Concertgebouw Orchestra  
Conducted by Mengelberg

HINDEMITH

Mathis der Maler (Matthias the Painter)  
Berlin Philharmonic Orchestra  
Conducted by the Composer

FRANZ LEHAR

Operettas from Vienna  
Merry Widow  
Count of Luxembourg  
Faganini

BRUCKNER

Mass in E Minor  
Choir and Orchestra  
of the Hamburg State Opera  
Conducted by Max Thum

### SINGLES

Side 1—VOICES OF SPRING  
Waltz (Johann Strauss)

Side 2—THE NIGHTINGALE  
Russian Folk Song (Alexander Alabiev)

ERNA SACK

With the Orchestra of the German  
Opera House, Berlin  
Under the Direction of  
Dr. Hans Schmidt-Isserstedt

OVERTURE TO  
THE SICILIAN VESPERS  
(Verdi)

LASCALA ORCHESTRA  
OF MILAN

Under the Direction of  
GINO MARINUZZI

OVERTURE TO  
ALCESTE  
(Gluck)

THE BERLIN  
PHILHARMONIC ORCHESTRA

Under the Direction of  
WILHELM FURTWÄNGLER

THE ROMAN CARNIVAL:  
OVERTURE  
(Le Cornet Romain, Op. 9)

(Berlioz)  
DR. WILHELM MENDELBERG  
conducting the  
CONCERTGEBOUW ORCHESTRA  
OF AMSTERDAM



CAPITOL'S MARK OF MUSICAL MERIT

\*  
"Capitol's Mark of Musical Merit"  
... a new symbol that sets a new standard  
of quality in classical recording.

Capitol  
RECORDS  
HOLLYWOOD



## THE COVER FOR MAY, 1949

**Paderewski's Last Picture**  
While visiting the offices of Mr. Louis G. Lemaire, President of Lyon & Healy, Chicago, your editor was attracted to a remarkable picture of Ignace Jan Paderewski hanging on the wall. It is said to be his last photograph at the keyboard. Here was a face reflecting the giant achievement of the great Polish master who brought so much beauty and poetic inspiration to the world. At the same time it revealed the monstrous and tragic suffering Paderewski endured in the last weeks of Poland to Soviet tyranny. Few men were more bitterly crucified than Paderewski, whose heart, like that of Chopin, was in his beloved Poland. The picture is presented here by courtesy of Mr. Theodore E. Steinway.

**Music Engravings® Printing**  
Send for Estimates  
The Otto **ZIMMERMAN** & Son Co.  
Established 1876  
CINCINNATI • OHIO

## DILLER-QUAILE

School of Music  
Normal Course for those wishing to become teachers and for teachers who wish to modernize their teaching methods.  
Adult classes in Theory, Sight Singing and Ear Training, Keyboard Harmony, Written Harmony and Counterpoint, Composition.

**NEW FEATURE**  
Special 10 week course for training in Pre-School Music Teaching  
Catalogue on request.  
66 E. 80th St., New York 21, N. Y.

## IMPROVE YOUR PLAYING

**PIANISTS**  
Quickly Improve Your—  
• Technique  
• Sight Reading  
• Memorizing  
• Accuracy  
• Pedalling  
• Chord Recognition  
• Interpretations

Write today for FREE booklet showing how you may greatly improve your technique and sight reading skills, develop interpretive insight and improve other phases of your playing. The new **Study Series** is in use by famous teachers, noted pianists and students throughout the United States and in 32 foreign countries. Exclusive methods: Mental-muscular Coordination Exercise; new study approach; eliminate waste practice effort. . . bring quick dramatic improvement results.

Write for FREE booklet! Mail Coupon

**BROADWELL STUDIOS**  
Covina, California

**BROADWELL STUDIOS, Dept. 49-E**  
Covina, Calif.  
Please send Free Booklet "Technique" and details on how I may improve my playing.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

## ETUDE the music magazine

PUBLISHED MONTHLY  
BY THEODORE PRESSER CO., PHILADELPHIA 1, PA.

### EDITORIAL AND ADVISORY STAFF

**DR. JAMES FRANCIS COOKE, Editor-in-Chief**  
Guy McCoy, Assistant Editor  
Dr. Rob Roy Peery, Music Editor  
Harold Berkley, Editor Emeritus  
Ruth Evans Robinson, Editor Emeritus  
Piero Deiro, Editor Emeritus  
Dr. Nicholas Dauty, Musician Emeritus  
Maurice Dumesnil, Editor Emeritus  
Edna Fort, Editor Emeritus  
William D. Revell, Editor Emeritus  
Dr. Guy Maier, Editor Emeritus  
Dr. Alexander McCurdy, Editor Emeritus  
N. Clifford Page, Editor Emeritus  
George C. Knick, Editor Emeritus  
Foster Hugh Reed, Editor Emeritus

FOUNDED 1883 BY THEODORE PRESSER

## Contents for May, 1949

VOLUME LXVII, No. 5 • PRICE 30 CENTS

### EDITORIAL

The Importance of Musical Craftsmanship..... 279

### MUSIC AND CULTURE

How to Punctuate Through Phrasing..... Frances Taylor Rather 280  
On Becoming a Better Pianist..... Maurice Dumesnil 281  
The Teacher's Round Table..... Maurice Dumesnil 282  
Paderewski the Incomparable..... Maurice Dumesnil 283  
Concerning the Concertmaster..... Henry Zentel 284  
The Finger Stroke in Piano Playing..... Henry Levine 285

### MUSIC IN THE HOME

Bruno Walter's Momentous Breathing Cycle..... Alfred Lindemann 286  
Stude Music Lover's Bookshelf..... B. Meredith Cudman 287

### MUSIC AND STUDY

The Pianist's Page..... Guy Maier 288  
Theodore Presser (Part Three)..... James Francis Cooke 289  
Musical Boston in the Gay Nineties..... Edward Burlingame Hull 290  
The Singer and Stage Fright..... Blinn R. Bayley 291  
Musical Miscellany..... Nicolas Slonimsky 292  
Summer Organ Study..... Alexander McCurdy 293  
The School Orchestra..... William E. Knuth 294  
Bassoon Tone Production (Part Three)..... Hugh Cooper 295  
The Essentials of Teaching..... Harold Berkley 297  
Questions and Answers..... Karl W. Gehrkens 299  
Preparing for Opera..... Polyna Stokas 300

### MUSIC

**Classic and Contemporary Selections**  
Sentimental Interlude (Dillon)..... Belle Farnstock 301  
Dance Caprice (Presser 255)..... Edward Oring, Op. 28, No. 3 304  
Thorne from Piano Concerto in D Minor (Presser) (2nd Movement) from "More Themes from the Great Concertos"..... W. A. Mozart Arr. by Henry Levine 306  
Morning on the Lake (Presser 27994)..... Benjamin Frederick Runge 308  
Purple Aster (Presser 27900)..... William Bates 309  
Dance of the Sylphs (Presser 27901)..... Ralph M. Topham 310  
Shores of Waikiki (Presser 27901)..... Vernon Lane 311

**Short and Instrumental Compositions**  
Vision (Secular song-low voice) (Church "29081")..... Oliver Dunstan 312  
Flight (Violin) (Presser 27960)..... Mariel Lewis 313  
Sunday Morning in the Mountains (Organ) (Presser "28016")..... Rudolph Graml Arr. by Chester Nordman 315

**Delightful Pieces for Young Players**  
Military Polonaise (Presser) (Piano Duo) (From "The Child Chopin")..... Frederic Chopin—Ruth Chapman 316  
Parade of the Tin Soldiers (Presser 27990)..... Sidney Forrest 318  
Sleepy Eyes (Dillon)..... Bobba Tranta 318  
Dainty Buttercup (Presser 27983)..... J. J. Thomas 319  
In Chinatown (Presser 27919)..... William Scott 320

### WORLD OF MUSIC

..... 330

### JUNIOR ETUDE

..... Elizabeth A. Gest 332

### MISCELLANEOUS

Voice Questions Answered..... Nicholas Dauty 323  
Organ Questions Answered..... Frederick Phillips 323  
Violin Questions Answered..... Harold Berkley 327

Entered as second class matter January 16, 1884 at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright 1949 by Theodore Presser Co., Inc. U. S. A. and Great Britain.

\$3.00 a year in U. S. A. and Possessions; \$4.00 in the Philippine, Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of Honduras, Salvador, and all South American countries; \$5.00 a year in all other countries; \$3.75 a year in Canada and Newfoundland; \$4.00 a year in all other countries. Single copy, Price 30 cents.

## A NOTABLE JUNE ISSUE

### THE NEW WORLD OF TELEVISION

Television, after years of predictions and prophecies, has burst upon the American public like a bomb. Five years ago there were only a few "laboratory" sets scattered here and there. Now there are a million and a half all over the country. Paul Whitten, whose "up to the minute" knowledge of new musical trends is well known, discusses "The New World of Television" in very striking fashion and also tells of his new "Teen-Age Club," now one of the sensations of a television.

### A NEW OPERATIC SENSATION

Ebe Stignoni, Italian mezzo-soprano, came to America without any blare of press agent trumpets. Those "in the know" abroad recognized her as one of the greatest of present-day singers. Audiences and critics here immediately "raved" about her. She gives ETUDE many valuable ideas on "The Elements of Bel Canto."

### THE STORY OF "SCHANI" STRAUSS

This is a year in which Strauss anniversaries are being celebrated throughout the entire musical world. Johann Strauss, Sr., died in 1849. Exactly fifty years later, in 1899, Johann Strauss, Jr., died. The gifted Norma Ryland Graves gives ETUDE readers a fictional picture of "Schani," the great Waltz King, which will charm many readers.

### GRETCHANINOFF TELLS OF RUSSIAN MASTERS OF YESTERDAY

The world-renowned Russian master, eighty-four years of age, now living in New York and vigorously and actively engaged in composition, has been a self-exile from his native land since 1925. He gives a vivid picture of his contemporaries in the Russia he knew.

### THEODORE PRESSER'S CENTENARY BIOGRAPHY

Mr. Presser's biography by James Francis Cooke, which began in the July 1948 ETUDE, will be concluded in this issue. We desire to thank large numbers of our friends for their enthusiastic letters of appreciation of the story of the Founder of ETUDE.

## The Importance of Musical Craftsmanship

IN EVERY art craftsmanship is often the determining factor between failure and success. But craftsmanship, as we see it, is the Siamse twin of inspiration in the formation of personal advancement. The two are inseparable without one the other expires. All this seems so obvious to us that we cannot comprehend how anyone with wide musical experience can hold a contrary opinion.

Craftsmanship in musical creation does not come down from the skies like manna. It is usually the result of long and hard study. There is no question, however, that through some humanly inscrutable process some people are gifted with far more perspicacity than others. That is, they are more quick-witted, more comprehending, more understanding, more sharp-eyed, more sharp-eared, more acute in every way. They are born that way and that is all there is to it. Scientists, anthropologists, biologists, geneticists, historians, and theologians have spent

lifetimes trying to tell us why, with about as much effect as trying to tell us why a rose is beautiful. The fact is that we all have different fields of vision. Schopenhauer used to say, "Every man takes his own field of vision for the limits of the world." We all have a tendency to bend our logic to fit our personal whims and desires. This often leads to misunderstandings and heartless misjudgment of our fellows, all seeking for truth.

Many are born with an inexplicably sharp musical-aural perspicuity. This is often so enigmatic that it is not surprising that it is looked upon as a miracle of God. Mozart was certainly such a case, as has been the whole army of "wonder children" who have amazed the world. How could these astonishing little ones have acquired in their few years what adults have labored in vain for years to secure? They certainly seem blessed with a kind of intuitive insight ordained by a divine power—the power which mankind for centuries has recognized as God.

Many require long study under several masters to acquire craftsmanship—the art of moulding their ideas into the most effective form. Some acquire craftsmanship in remarkably short periods of study under masters. Wagner's only serious study, under Theodor Weinlig, was said to have been less than a year. Elgar and many others were entirely self-taught.

No one, however, can get very far in music without craftsmanship, technique, the "know-how" of the art. Many great talents have fallen by the wayside because they have faltered in giving the requisite amount of devotion and labor to the development of the consummate mastery which the art of music demands.

The desire to discuss this subject for ETUDE readers came from reading an excellently written book, "Music and Reason," by Charles F. Smith, which is announced by its publishers as "a challenge to the popular illusion so ardently fostered by sentimental critics and historians, that great music is the fruit of divine inspiration." We read the book with particular care only to find at the end that we were more than ever one of Mr. Smith's "sentimental critics and historians."

Mr. Smith is a confirmed agnostic, and contends in all sincerity and with good humor that great music is entirely the product of craftsmanship. He seems to be greatly disturbed by the fact that we suspect that divine inspiration may have something to do with the creation of musical masterpieces. It is difficult to determine just why he should be so concerned, when he has evidently settled in his own mind that there is no God and never has been a God.

With the great wave of materialism which has been sweeping the world as a backwash of the World War, the appearance of such a book is not surprising. The author is scholarly, well read, and writes in an interesting manner. He seeks to show that "the parallelism between

music and religion no longer holds." After hearing some of the modern music of chaos, we might agree that much of it has a satanic rather than a divine source. Mr. Smith cites a Dr. Charles Singer who claims that "religion is a system of theology, as much the product of human ingenuity as a motor car." Mr. Smith states that "the great composers of religion have been cool, unemotional, calculating intellectuals like their counterparts in music."

After reading Mr. Smith's extremely well-organized work, filled with interesting data and quotations, we found ourselves in complete disagreement with his premises. We are far more in tune with the quotations Mr. Smith makes from the far-seeing Cardinal Newman. "Musical notes, with all their power to fire the blood and melt the heart, cannot be empty sounds and nothing more; no, they have escaped from some higher sphere. They are outpourings of eternal harmony, the voice of angels and the Magnificat of the saints."

Mr. Smith comments upon the Cardinal's thought thus: "That explanation does not quite square with the facts, although the Cardinal was 'an honorable man,' and something of a musician."

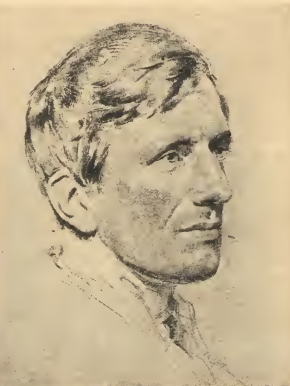
ETUDE is no arena for polemical discussions, religious or otherwise, and we do not propose to start one now. We note the rise of a powerful wave of spirituality in the world when Martin Luther spoke of music as "Next to religion the only art that can calm the agitation of the soul." He was quite in line with the most recent philosophy of musical therapy.

The recognition of a divine power from which we all derive our existence is so widespread that many of the most violent agnostics of the past and present, after long investigation, have come to the point where they have accepted the inexplicable mysteries of the influence of God upon all. The latest of these is the great British scientist and widely known agnostic, Prof. Cyril Joad, who has confessed that he could find no explanation for certain phenomena except through the recognition of God.

Many of the foremost musicians of our time have given your Editor's conferences their conviction of faith in divine power, based upon the miraculous evidence of musical inspiration which has brought original themes to them apparently "out of nowhere." How else can we account for the lovely melodies of Stephen Foster, who, with scant craftsmanship, produced a garden of charming themes? How can we account for the inspiration of the minstrel, James A. Bland, who gave us *Carry Me Back to Old Virginia*, still sung by millions around the world? How else can we explain the melodic genius of Schubert, who sometimes wrote four songs in a day, and later on was unable to recognize them as his own? Surely they were not ground out of a soulless human computer! A vast proportion of the great music of the past was written by devoted men, who in the dedication of their works paid tribute to their Maker, as did Johann Sebastian Bach with such phrases as "To God Alone Be Glory," and "In the Name of Jesus." Even those who lived worldly lives often stopped to pay tribute to a divine source.

Music students in the great music schools of the world have acquired amazing craftsmanship. There have been hundreds of Musical Doctors who have been better versed in the science of music than the doctors who have been better versed in the science of medicine. The dedication of their works paid tribute to their Maker, as did Johann Sebastian Bach with such phrases as "To God Alone Be Glory," and "In the Name of Jesus." Even those who lived worldly lives often stopped to pay tribute to a divine source.

Not until science is able to create a violet, a rose, or an orchid in a test tube can we, in this age of materialism, join with the groups of materialists who contend that musical creation is merely the end result of an academic production line.



JOHN HENRY CARDINAL NEWMAN  
*This notable portrait of the great English ecclesiastic was made at about the time he wrote the famous hymn, "Lead, Kindly Light."*



# How to Punctuate Through Phrasing

by Frances Taylor Rather

ON Patsy's lesson day, I showed her this sentence: Patsy's good piano teacher (libitavitsano-punctuated). I asked her to read it, and she did so. She saw, of course, what was needed to make the meaning clear. Then she told me where the punctuation marks should be inserted, after the word "punctuated," after a comma after Patsy, a comma before "but," and a period at the end; so the sentence appeared thus: Patsy, you played your piece well, but she not punctuated. Marilyn, standing near, alert and responsive, also showed eager interest. When I asked the meaning of the word "punctuate," Patsy said "separate"; and as I played a Chopin composition, she indicated the punctuation by clapping her hands at the end of each phrase. I was glad she used the word "separate," for punctuation means separation; and when I said "separation of what, in music?" she replied "As in English—phrases."

Punctuation in phrasing includes the limitless number of brief waits (and some longer ones), both melodic and rhythmical, which separate the musical thoughts, and which, even without signboards to mark them, should nevertheless be felt and observed as definite parts of good phrasing. Such waits correspond to the breathing spots in singing and to those indicated by the printed marks in reading. In writing, in this connection, it may be added here, that in much of our present day printed matter, insufficient punctuation often makes a second reading necessary in order that the meaning can be fully grasped. I tell my pupils to listen to the speakers on the radio, and to note how they insert pauses; and also to watch for the beats of conductors when they are shown in the movies. Both Mr. Toscanini and Mr. Stokowski are very exacting in the matter of observing pauses, and the character of their performances is often marked by their taste and judgment in this respect.

Phrasing has been aptly termed "the punctuation of music"; "the division of musical sentences into rhythmic sections"; and rhythm has been defined as "the division of musical ideas or sentences into regular metric portions."

The following quotations, clarifying the meaning and significance of rhythm, are worthy of mental absorption: "Rhythm combines separate tones into a sensible expression, and divides them into measures. Rhythm represents the regular pulsations of music." "Tone without rhythm is unintelligible."

Assuming that technic, fingering, pedal work, and other essentials to good phrasing have been mastered, that is, thoroughly studied, and put into practice; there can be no rhythm without punctuation; and no punctuation without rhythm, for the two are inseparable, and form the backbone of phrasing. Without them, the phrasing would be inadequate, meaningless, and the entire musical content, erratic and obscure.


## The Average Child

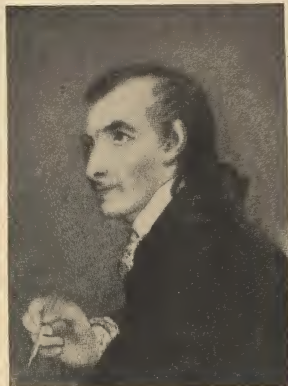
The average child, either with or without musical ability, has little or no natural instinct for punctuation in musical expression. However, that is a condition to be expected, for speed is a dominant characteristic of youth; and also, we know that speed reflects the spirit of the times. Even tiny tots, in early attempts at walking, start out on a near-run. Children are continually falling to one another, to "hurry up." Fast driving seems to stand out as a main objective of the youthful motorist; and so, surrounded as we are at all times by convincing evidences of haste, we cannot expect the trend in musical expression to be an exception. With the average child, observance of punctuation (musical) has to be instilled, or injected, if it might be so termed; and even "hammered in" by the teacher. Various schemes are resorted to by teachers, in their efforts to get punctuation into pu-

pils' playing. I have found that extra counting after a retard, or at the end of a phrase, or in fact, wherever punctuation is needed, will relieve the restless, nervous rush, and need give no cause for fear of disturbing the rhythm, for, as mentioned earlier, the brief, well placed breaks separating the musical sections are necessary to effective, intelligent phrasing.

With the adult player, the sense of punctuation should be less of a problem than with the average child, for even without real musical ability, or natural instinct for musical punctuation, maturity in years should bring a certain amount of poise, greater power of concentration, and a willingness to think. Will power, controlled by well directed thought, is a main-spring—a motivating force that should bring results in this, as in other lines of endeavor.

## The Pause

The Fermata is a pause, or hold, with this marking  above a note or chord, signifying that the corresponding tone or tones should be held and for the varying lengths of time, according to the note value and the character of the music. This being somewhat of an elastic procedure, the judgment of the performer may also be a determining factor. When four or above a note of short value, the note may be sustained more than twice as long as the value of the note; but



FRANCIS HOPKINSON  
Our first American composer was our earliest authority on rhythm and phrasing.

when found above a note of long value, it is not necessary for the tone to be held for even twice its value of the note. Also, when found above a rest, the Fermata signifies a pause of varying length. When it occurs above a double bar it usually signifies the end of a musical phrase. When it is placed above a note, as must the unmarked pauses to which we have already alluded; for silence is often more expressive than sound. A familiar saying that frequently comes to mind (from one of my Conservatory teachers) is "Now let the people enjoy hearing nothing."

On the other hand, we know of course that a pause does not always signify entire cessation of sound. One of the most impressive effects through the use of the pause can be secured by the sustaining of tones and damper pedal, thereby prolonging the sound beyond the note value after the playing has stopped. Some of the finest effects with the pause may be noted in the long sustaining of final tones and damper pedal in the performance of our best known concert pianists.

Our attention thus far has been directed primarily to Punctuation and Pauses in playing, rather than singing. This does not mean that their importance in vocal work should in any sense be undervalued, but in singing, the breathing intervals (mentioned earlier) give punctuation. With the words, which fact makes vocal phrasing more simple than instrumental; and through freedom of emotional expression, solo singing is offered greater opportunity than choral work, in the matter of punctuation.

## Choral Singing

In choral singing, rhythmical punctuation is all important. Effective vocal ensemble is dependent in large measure upon a rhythmic, well-punctuated accompaniment. In other words, such an accompaniment stabilizes choral singing, and is indispensable to good work in the playing and singing of hymns and chants. The piano lends itself well to this work. While the organ is associated with, and better adapted to the playing of sacred music, the piano, with its ease of action, and otherwise less complicated mechanism, offers excellent adaptation to the needs in rhythm and punctuation that constitute such important part in the accompaniment's work for choral singing. The hymn player must know his tempo, which must be neither too fast nor too slow. Ideas should not be crowded. Listeners should be allowed time for adequate hearing and mental digestion; and, as Robert A. Gerson says in his book, "Music in Philadelphia," published by the Theodore Presser Company, "Francis Hopkinson's remarks on the rhythm of words in music are still a pertinent guide for this type of religious music. His plea for dignity in church music and for unity of thought in religious services will still repay consideration by our church musical authorities." This quotation is by no means a digression from our subject; for rhythm of words is a part of punctuation; and punctuation undoubtedly adds dignity to the playing and singing of church music. Also, in chanting, the prolonged pauses between words should be included as a vital part of punctuation.

The remarks and suggestions in this article are directed mainly to punctuation and pauses in piano playing, in which the deficiency is more pronounced, and consequently in greater need of attention, than in other instrumental branches.

Phrasing (Punctuation) on stringed instruments is done with the bow, as students are taught to "breathe with the bow."

In the playing of wind instruments (exclusive of the organ), as in singing, breathing intervals "punctuate."

The importance of intelligent punctuation as an indispensable part of good phrasing has been already emphasized in earlier issues of ETUDE; yet surely a subject of such import, and so universally neglected, deserves additional mention in the form of a further plea for observance; and so it is hoped that the content of this article will serve as an urgent reminder that punctuation should be recognized and observed as a major element in playing and singing. Both punctuation and pauses claim definite place as main essentials to good phrasing, and indispensable means toward balanced tempo and stable, artistic, well-rounded performance.

SINCE I am in no sense a pedagogue, I can speak of pianistic progress only in terms of my own experience. I always loved to play, and longed to play as well as possible (who does not?), but it remained for two fine teachers to show me *how* to work. My technical studies were greatly advanced by the thoughtful discipline of Mathilde Verne. My technical problems were, perhaps, unusual! I was born with naturally fluent hands; I have never had to struggle for speed, agility, or any of the other purely mechanical difficulties that are suggested by the word "technique." On the contrary, I could read a page of the most difficult music (technically speaking), and play it straight off. At fifteen, I was rather pleased with that Miss Verne taught me better.

It was she who pointed out to me that a too-easy technique was a liability rather than an asset, because it was quite uncontrolled. Nothing has value, she would say, that comes by itself—you have to know what you are doing, how to do it, how to plan to do it, how to make natural facilities serve you instead of governing you. Her first words to me were, "Now, you are going to learn how to practice!" Her two secrets of good practice were *regularity* (regardless of how you feel, what you might like to do, or what your mood is), and *mental control* (never to practice a note that was not directed and guided by alert musical thought). Miss Verne made me practice four hours a day, at one-hour periods, so that the guiding brain would never be fatigued. I find such a system very stimulating, and still adhere to it. Every day of my life, I practice from ten to eleven, from twelve to one, from three-thirty to four-thirty, and, after tea, from five to six. For the last hour, my husband has come home from his business and, since he is a fine amateur pianist, we devote the time to playing concertos together.

## An Effective Practice System

Miss Verne also made me practice, with thoughtful care, the technique that previously had come as a matter of instinct. The point was to make me aware of what I was doing and how I did it. For an hour, I worked at scales, exercises, octaves, arpeggios, stretching drills, exercises in thirds, in sixths, and elementary "five-finger exercises" to gain evenness and

MOURA LYMPANY

# On Becoming a Better Pianist

A Conference with

Moura Lympany

Distinguished British Pianist

by Rose Heylbut

Moura Lympany has now added America to the list of countries she has conquered and, as is customary in her case, the conquest took place with enthusiastic delight. Looking young as a school-girl and glamorous as a film star, Miss Lympany played her New York engagements to acclaim that placed her in the forefront of the truly great pianists of the day. British born and of British ancestry, Miss Lympany early showed her unusual musical aptitude. At seven, she began piano lessons in Belgium; at twelve, she electrified her audience by her playing of the Mendelssohn G-Minor Concerto, under Basil Cameron, at Harrogate. Winning of the Ada Lewis Scholarship brought her study at the Royal College of Music, in London, where, at fifteen, she was awarded the Challen Gold Medal as the best student of the year, as well as the Hine Gift, for composition. Upon being graduated with high honors, she wisely resisted the lure of increasing public engagements and devoted the next few

years to further intensive study under three great teachers—Paul Weingarten in Vienna, and Mathilde Verne (the teacher of Queen Elizabeth of England) and Tobias Matthay in London. In 1938, Miss Lympany won second prize in the formidable Ysaye Piano Competition in Brussels. Success now was assured, and she began the public career which has carried her through triumphant tours of Europe, South America, Australia, and America. In 1945, Miss Lympany and Sir Adrian Boult were the first British artists to play in Paris after the liberation. The following year, she and Sir Adrian were expressly invited to represent British music at the Prague Music Festival. Miss Lympany is famous for her beautiful singing tone, her prodigious technique, and the sensitive musicality of her interpretations. In the following conference, Moura Lympany, from her wide and varied experience, tells ETUDE readers how to become better pianists.

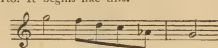
—EDITOR'S NOTE.

control. I adhere to this system today. For my first hour of work, I play only technique—sometimes in the form of exercises, sometimes in the form of passages from compositions which I am playing at concerts, at that time. To these today, I always add a number of Chopin Etudes. These, of course, are musical works which I also play in concerts—but taken as pure drills, they run the gamut of everything a pianist needs. No matter what else I may practice, by way of technique, regularly, every day, I play the following Chopin Etudes: Opus 6, Number 4 (a G-Minor Concerto) comes first. This is an enormously difficult work, made more difficult by its great speed. First, I play it very slowly as it is written; second, I go back to the start and vary the rhythm by accenting the second note of each measure; third, I accent the third, and so on. Fourth, I go through it with syncopated rhythm. Next, comes the following Etude, Number 5—the study on the black keys, which I practice in exactly the same way, varying and syncopating the rhythm, and always slowly. Then I apply the same procedure to the study in thirds, the study in sixths, and, finally, to the study in octaves (Opus 25, in B-minor). In this octave study, I not only vary the rhythm, but, for great wrist agility, I play each octave as though it were written as three or four repetitive octaves. When I have done all these things with all of these studies, your hands will carry out pretty much anything you want them to do! Naturally, all practicing must be done

with conscious and alert control, so that you not only achieve your effects, but know what you are doing.

## Wisdom from Matthay

The conscious art of interpretation I learned from Tobias Matthay. This is no reflection on Miss Verne! It is simply that I was older when I came to Mr. Matthay—in my late teens—and consequently more maturely ready for interpretative values. At this period, my problem was one which, I think, besets many students. I could think and feel, inwardly, what I wanted the music to say, but experienced difficulty in getting the feeling out of my inwardness and into the piano. Matthay taught me how to take interpretation out of the realm of vague feeling and to project it, consciously, as a planned pattern of musical thought. My first work with Matthay was the Delius Piano Concerto. It begins like this:



I sat down and played it as I felt it, and Matthay said "No!" He asked me why I felt it, as I did, and I had no answer, except that I felt it that way! Then he said exactly what Miss Verne had said in the matter of pure technique—that nothing has value unless you know what you are doing, why you do it, and how to do it. Then he gave me my first taste of thoughtful interpretation. He pointed out that the first note of the Delius is of longer duration than the four notes immediately following; and that through those four notes, the first one leads into the next in this octave study. Those time-durations have interpretative value—always, a longer note must be played more loudly than shorter ones. Again, the leading, or progress, of one firm note to the next shapes the pattern of the phrase. When I have done all these things with all of these studies, your hands will carry out pretty much anything you want them to do! Naturally, all practicing must be done



# The Teacher's Round Table

## Look and Listen

I play two pianos with a friend of mine, but we are not satisfied about certain aspects of our performance. We find difficulty in falling together on the first beats, especially after a rest, or a hold. It gives our playing a character of insecurity and carelessness. What would you suggest as a remedy?

—(Miss) H. S., Michigan

## Conducted by

Maurice Dumesnil, Mus. Doc.

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

## More Stumbling

In my study of the piano I have a difficulty about which I would like to request your advice. I believe it has more to do with nervousness than with the fingers. When I have learned a composition quite well I often stumble when starting it. After that I go through the piece quite comfortably. I read ETUDE with much enjoyment, and would be glad for any suggestive help. My trouble occurs mostly when playing at the home of friends.

—(Miss) F. V. L., Maine.

I could bet ten to one that your stumbling has nothing to do with either nervousness, or the fingers. Rather, I would ascribe it to a condition which I have observed many times and for which I give the following advice:

Please take time to get seated comfortably and conveniently. If the seat is too low, ask for a cushion, or some books. If it is too high, don't hesitate to ask for a lower one. Place your feet on the pedals, ready for action. Then concentrate your thoughts on the tempo of the piece, so you can start at the proper speed instead of using the first meas-

ures "to get adjusted." Better still: hum inwardly the first measure, and count the beats mentally. With such preparation you ought to "pitch in" right.

Too many people start before they are ready. Here, once again, be wise: "Take time to take time."

## Boys' Pieces

I have many boys in my class and I feel I should like to teach only to them as I find them very interested in piano playing. Could you suggest a list of suitable and not too difficult pieces?

—(Mrs) G. H. K., Texas.

"Boys' pieces" must be buoyant, rhythmic, peppy and "zippy," and also melodically or descriptively. Here I will quote a few of them at random, but they are representative and I am sure you and your boys will like them very much:

My Scatter, Ada Richter; The Cobbler, William Scher; Bicycle Ride, J. J. Thomas; The Hunting Song, Bernard Waggoner; Tumbling Clouds, The Skating Boy, Evangeline Lehman; The Soap Box Derby, Richard Manley; The Chase, Edna Taylor; Danse Russe, William Scher; Dance of the Sprites, Joseph M. Hopkins; Fire Dance, James Francis Cooke; Air Patrol, Robert A. Hellard.

All the above can be obtained through the publishers of ETUDE.

## Hail Solfeggio!

Last summer as I strolled along the picturesque old walled streets of Alençon in Normandy (population 17,000) I came across an official poster in black and white and bearing the arms of the city. It announced "Free Courses in Solfeggio and Instrumental Music," was signed by the mayor, and ran as follows: "Notice is hereby given to all those who wish to learn music, or to have it taught to their children, that the reopening of the classes will take place on Saturday, October 2nd, 1948. The object of these classes is to enable the students to become members of the Music Corps."

"After elementary studies, the lessons in Solfeggio will be replaced by a course in Instrumental Music to which the students will be admitted after passing an examination successfully. When their instruction will be judged as adequate and according to the regulations in vigor, they will receive full and compulsory membership in the Music Corps."

Investigation disclosed that the applications were very numerous, and in proof that the results are satisfactory came to me when I had an opportunity to hear the Municipal Band. The performance was marked by notable quali-

ties of ensemble and tonal balance, but above all it was the observance of the beat and rests which was really refreshing and stimulating.

So once again and for everyone, "Vive le Solfège!"

## Dripping Dew Drops

Recently I had a musical argument with several friends as to how the arpeggiated octaves near the end of Debussy's *Reflections in the Water* should be played. I told them I had read that you said Debussy wished them to be rolled from top to bottom, rather than the usual way—bottom to top. Am I right? Last night we attended an artistic recital in which the pianist played a Debussy group. I went back stage and asked him about this. He said he had always played those octaves in the usual way but would be interested in trying them the other way. Would you mind writing something in ETUDE on this important point?

—(Mrs.) B. M. W., Georgia.

You are entirely correct, and Debussy himself suggested to me that way in playing the octaves—downward instead of upward—as indicated in my short opus "How to play and teach Debussy." When done with the proper touch and not too fast the effect is of exquisite loveliness.

The tone must be liquid, the notes must "fall" delicately, peacefully. Think of a river bend on an autumn day, when the leaves turn into gold and a soft mist lingers over the quiet water. Venerable trees reflect themselves in dark shadows and drops of dew drip from the foliage when one hears the distant tolling of a village church bell. Perhaps Debussy never afforded a deeper appeal to the imagination, with incomparable opposition to piano playing, his quickness of wit, his breadth of view, his warmth of heart, his bigness of concept. In 1915, when Paderewski was in his prime, your Editor had his first lengthy conference with him. It was "Breath in Musical Art Work." Therein Paderewski made many momentous statements, among which was the following:

## Musical Culture in the Home

"Music in itself is one of the greatest forces for developing breadth in the home. Far too many students study music with the view of becoming great virtuosos. Music should be studied for itself, without any great aim in view, except in the cases of marvelously talented children. Again, many children might be developed into teachers or composers who would never make virtuosos. This should be very carefully considered. Most of the students assume that the career of the virtuoso is easier, more illustrious, and last but not least, more lucrative than that of the composer. But it is not better to start out to be a great composer or a great teacher and become one rather than to strive to be a virtuoso and prove a fiasco?"

"The intellectual drill which the study of music gives the child is of great educational value. This is nothing which will take its place, and it is for this reason that many of the greatest educators have advocated it so highly. In addition to this, the actual study of music results in a deeper and more gratifying life in the understanding of great musical masterpieces."

ETUDE is indebted to Mr. Theodore Steinway for the privilege of printing on the cover of this issue Mr. Paderewski's last portrait. Here we see the venerable master of the keyboard, his face reflecting his long and historical career, his great achievements in art, statesmanship, and philanthropy, and his place at the keyboard. It is probably the crowning picture of his magnificent career. Few of the masters of the keyboard have had the photogenic characteristics represented in Paderewski's countenance.

MAY, 1949

# Paderewski the Incomparable

(November 6, 1860—June 29, 1941)

## The Most Dramatic Figure in the History of the Piano

IT is now eight years since the passing of Ignace Jan Paderewski and with every year his fame as an unparalleled artist and as a great human soul has grown magnificently. The renown of Chopin, Liszt, Rubinstein, Carreño, and other famous virtuosi is undimmed. The inimitable creative genius of Chopin and his tragic ending make him the most romantic of musical history. The fiery brilliance of Franz Liszt, as well as his significant contacts with the great musicians of his day, make him, in his way, an incomparable figure in the never-ending story of music.

In Paderewski, however, we have, in addition to his long career as a virtuoso, a world figure in the field of statesmanship, an unusual writer, composer, and orator, who gave up a fortune to help restore his native Poland at the end of World War I and who, in his last years, saw Poland fall to external interests and died broken-hearted in New York City.

Our many personal meetings with Paderewski were always memorable. The first occurred in Carnegie Hall, when your Editor was a youth. On shaking hands with him we felt an indescribable sense of power and force which never seemed to leave the master. It is said that at the Peace Table at Versailles, where Paderewski exhibited an extraordinary fluency with the languages of most of the nations represented, he was one of the most dominant figures. In discussions with a hundred or more of his colleagues there has been an all-around admission that Paderewski, all things considered, was one of the most dramatic figures in piano playing: his quickness of wit, his breadth of view, his warmth of heart, his bigness of concept. In 1915, when Paderewski was in his prime, your Editor had his first lengthy conference with him. It was "Breath in Musical Art Work." Therein Paderewski made many momentous statements, among which was the following:

## PADEREWSKI'S FIRST FAMOUS PORTRAIT

When Paderewski made his first sensational appearance in New York his manager circulated the orange crayon portrait made by the famous English artist, Sir Edward Coley Burne-Jones (1833-1898). This was the great pianist's first well known portrait. It inspired the poet, John K. Allen, to write the accompanying graphic verses describing a Paderewski début.

## Paderewski

A Portrait

by John K. Allen

When Paderewski strikes the keys:  
There comes a strange, deep silence o'er the hall;  
The people stand, or sit just where they are,  
And do not move, nor talk, nor stir at all.  
Lest a low whisper should that silence mar.

And then the tall, gaunt man, with tawny hair,  
And pale, gray face, completely self-contained,  
His bonny fingers first raised high in air,  
Sends crashing chords where late the silence reigned.

And then his rapid glance runs round the place,  
His lean, long fingers grip his bonny knees;  
He wrings his hands; meantime the gray face  
Looks 'ere of the people and still no one sees.

The atmosphere is right; the mood is there;  
The master and his instrument are one;  
And in the stillness which pervades the air,  
An old-time, low, sweet love song is begun.

One hears the constant dripping of the rain,  
The village of printing on the cover of this issue;  
And then a dirge's melancholy strain  
Breaks off the haunting sweetness of the song.

And gloomy monks, with solemn, chanting tones,  
Make pious march-past at the midnight hour,

Bearing a brother o'er the courtyard's stones,  
And out old Valdemosa's ruined tower.

And then, through constant dripping of the rain,  
The tender love song's cadence is resumed,  
Until it ends in softest, sweetest strain—  
And life—by two great artists—is resumed.

The fingers pause in silence o'er the keys;  
Two low, sweet chords sound softly on the air;  
The lean, long fingers grip again the knees,  
And then the artist starts the Militaire.

The lover's song is changed to bugle call;  
The dropping rain to bursting bomb and shell.  
The monks' sad chant in monastery hall,  
Gives place to man's mad shout and angry yell.

A thousand horsemen dash across the field;  
A score of brass bugles sound aloud the charge,  
A thousand hate-bombs lance press or yield;  
A hundred cannon spitefully discharge.

Yet over all the gruesome tones of hate,  
A lover's song resounds quite sweet and clear;  
As birds are said to nest, quite undisturbed by fear,  
'Mid war's mad lust, quite undisturbed by fear.

Again the maddening rush of onswep men,  
Again the bugle's call sounds shrill and far;  
Once more the clash of hate, and then  
In slow, sad measures ends the tale of war.

A moment's silence, then the list'ning throng—  
Bursts forth in wild tumultuous acclaims,  
And war's grim charge, or lover's heartless song,  
Alike the music master's power proclaims,  
When Paderewski strikes the keys.

ETUDE readers desiring a short biography of Mr. Paderewski at trifling cost will find that written by the Editor of ETUDE in 1915 adequate and convenient. When Dr. Chester Lord was completing his standard series of biographies for the famous "Beacon Lights of History," the first contemporary musician selected for the list was Paderewski. After much search, Dr. Lord finally wrote to the master and asked him if he had a favorite life story. Mr. Paderewski replied advocating "Ignace Jan Paderewski" by James Francis Cooke, which is now published in The Etude Musical Booklet Series for fifteen cents.

Fortunately for the musicians of today, Paderewski records are still available, and the moving pictures in tone film are remarkably good. Thus, while the living presence of the great virtuoso is long gone from us, it is still possible for future generations who never heard him to form some estimate of his great appeal to people of all lands.

Among the famous records that are obtainable are:

MO-748—Paderewski Golden Anniversary Album—containing

Theme and Variations in F Minor (Haydn)

Polonaise in A-Flat (Op. 33) (Chopin)

Rondo in A Minor (Mozart)

Moment Musical 22 in A-Flat (Op. 94) (Schubert)

MO-349—Sonata in C-Sharp Minor (Op. 27, No. 2)

"Moonlight" (Beethoven)

1387—ETUDE in C-Minor (Op. 10, No. 12) "Revolutionary" (Chopin)

Black Keys (Chopin)

6823—La Campanella (Paganini-Liszt)

Nocturne in E (Continued on Page 536)



MRS. AND MRS. MAURICE DUMESNIL HONORED AT PORT HURON  
Radio Station WTTW at Port Huron, Michigan, held Open House  
for a day to honor Mr. and Mrs. Maurice Dumesnil. Mrs. Dumesnil,  
who was formerly Miss Evangeline Lehman, was born at Port Huron.



# Concerning the Concertmaster

A Conference with

Harry Zariel

Concertmaster, CBS Symphony Orchestra

by Gunnar Askland

Born in Rochester, New York, Harry Zariel (pronounced Zariel) began the study of violin at the age of ten, under Samuel Belov at the David Hochstein Settlement School, named in honor of the gifted young American violinist who was killed in World War I. When Mr. Belov became a member of the faculty of the Eastman School of Music, young Zariel joined him there, at the same time entering the University of Rochester as a music major. He served as concertmaster of the Eastman School orchestra and, while still a student, played with the Rochester Philharmonic and with the orchestra of the Stromberg-Carlson Radio Station, WHAM. Upon graduation, with highest departmental honors, he continued his studies under Hans Letz at the Juilliard School, and became concertmaster of the Juilliard orchestra. During Zariel's student days at Juilliard, the concertmaster of the CBS Symphony Orchestra was called to other duties and the great network needed a substitute concertmaster in a hurry. Because of his record as concertmaster in both conservatory orchestras, young Zariel was summoned for the post. He remained with CBS, first as assistant concertmaster, where he served under Howard Barlow, Andre Kostelanetz, and many distinguished guest conductors; and later was appointed concertmaster. Mr. Zariel is well-known not only as a musician, but as the father of quadruplets (three girls and a boy, born in 1941). In the following conference, Harry Zariel tells ETUDE readers about non-solo playing, and outlines the qualities required of a concertmaster.

—EDITOR'S NOTE.

HARRY ZARIEL

BEING a concertmaster is a field in itself—different both from solo work and from playing in the orchestral ranks. May I say at the start that neither the concertmaster nor the orchestral player is a frustrated virtuoso! He is, rather, a musician with a set of native abilities which fit him for ensemble work and, in the case of the concertmaster, for ensemble leadership. He's in the orchestra because he wants to be there, and by developing the abilities born into him, he serves an important need in music and secures to himself an interesting, satisfying life.

The concertmaster plays with the men, occupying the first desk of the first violin section. Necessarily, he must be a man of wide orchestral experience. He must also be qualified to impart the conductor's interpretative wishes to his own section and to the orchestra as a whole. He must further be able to take over the conductor's duties, if necessary. This overall picture varies somewhat according to whether he plays in an independent symphony or in a radio orchestra. The radio orchestra prepares its programs in a minimum of rehearsal time, and the programs run the gamut of every possible musical style, from symphonies to bits of background music. (A radio symphony orchestra, as a unit, does not play popular or dance music; in these forms, many of the individual men take over work, however, many of the individual men take over work; the men may put in a couple of hours of jazz without violating their status as symphonic musicians.) These special radio requirements make it necessary for the radio musician to be even better grounded in forms and styles, even more alert to interpretative nuancing, and even more fluent at sight-reading than the straight symphonic player. This is especially true

to begin rehearsal, he tells the concertmaster, who then gets the men into order.

3. The possible need for conducting rehearsals if the conductor leaves the podium.

4. Responsibility for understanding the conductor's interpretations and for transmitting them to the men. Since the concertmaster has no confer- ences with the conductor, he must be more than normally alert during rehearsals.

5. The ability to perform solo passages in all styles of works.

The concertmaster does not rehearse the men without the conductor (except for the brief moments indicated), and he does not engage the players (although, in symphony orchestras, he is usually one of the auditioning body).

How does the concertmaster come to his post? Normally, there are three ways. Occasionally, a soloist of fine reputation is asked to take the position. If I am not mistaken, this was the case with both Michel Piastro and Mischa Mischakoff. The second way is for a thorough and persevering young musician to enter his section as a player and, on his record, to earn a call to the concertmaster's chair. The third way is for a young man to earn the concertmaster's chair of a small orchestra (student or professional) quite early in his career, and to give a sufficiently good account of himself to be ranked as concertmaster material from the start. I am not sure of the value of musicianship and experience lies behind it all.

## Special Requirements

In radio, the requirements of the concertmaster are more stringent, if anything, than in the symphonic field, for the reason that the key radio stations employ orchestral men of top rank only. Because of the briefer rehearsal time (some three to five minutes of several sessions during the week), radio musicians must prove their experience, a marked talent for their instrument, good musicianship and all that implies, and their ability as soloists. It is well, therefore, before they are engaged. When CBS was presenting its fine "Invitation to Music" series, several of the distinguished guest conductors expressed astonishment at the speed with which the men mastered their parts, without sacrifice of musicianship. For one of these programs, Leopold Stokowski offered the *Metamorphosis* of Richard Strauss, not an easy work. But after perhaps two hours of work, Mr. Stokowski was so well satisfied with the quality of the performance that he allowed the men to take the final hour off to rest!

But to return to the concertmaster! There are many young people in our studios and conservatories today who dream of becoming the concertmasters of tomorrow. Who among them will succeed? It is well to remember that the most valuable man in an orchestra is the one who learns to know what is going on outside his own section. In professional music, it is not considered a feat to play one's own part. The final significance of the music resides in its unity.

Thus, the player who is trained to adjust himself to working with others, to know his entrances, phrases, and so forth, fit smoothly and meaningfully into the building of that desired musical unity, to follow the lead of the orchestra while he plays—a musician is heading toward something more than the mere playing of notes!

Second, a most necessary asset for orchestral advancement is the complete readiness and willingness to accept the conductor's interpretative wishes, plus the ability to transmit them to the men. Most orchestras have guest conductors, and it is entirely possible that a season will include several performances of the same work, each differently conceived. Naturally, the concertmaster has his own musical preferences. He must not consider them, however. His task is to insist that the conductor wishes, and to affect that they be carried out. Indeed, the success with which an orchestra carries out the interpretations of a conductor, depends in no small degree upon the skill with which the concertmaster makes those interpretative wishes understood. He does this by his bowings, phrasing—by his command of the elementary grammar of music. For example, (Continued on Page 326)

# The Finger Stroke in Piano Playing

by Henry Levine

Well-Known Pianist, Teacher, and Editor

In Collaboration With Annabel Comfort

WE CAN shape our fingers in several ways. For example, we can stretch them straight out in line with the back of the hand. From this point on, we can pull the finger tips in slightly, whereby we play on the soft finger pads, just behind the tips. This is the rounded finger position. By the tips, this is the straight finger position. When the fingers are pulled in further in, we get the conventional rounded finger shape with a little more straight down. By pulling the fingers in a little more, the tips would point in so that we would play on our finger tips we end with the clenched fist.

It is interesting to note the changes in the hand position as the fingers change shape. When the fingers are pulled in, the hand slopes down slightly from the wrist. When the fingers are clenched, the back of the hand slopes up. The slope of the hand adjusts itself to any in-between shapes of the fingers. This adjustment is an automatic one. Any interference with this natural adjustment will cause strain.

Of the several shapes which fingers can assume, two are chiefly used in correct piano playing: the arched or rounded finger with tips pointing down, and the partially extended finger with somewhat flattened arch, and with finger pads making contact with the keys. The extended finger is arched or flattened out, hardly the position one would adopt in playing the piano correctly. Yet you will see the fingers shaped and played in this manner by those who have not been properly trained. I have also seen some players of popular music use this extremely flat finger position. On the opposite side of the picture, playing with the fingers bent too far in is not good, because the finger will slip off the key with the nail, causing strain.

The rounded finger shape may be learned in several ways. If the player will drop his arm by his side,

you will notice that his fingers form a natural arch. This natural curvature of the fingers should be kept when the arm is placed in playing position over the keys. Another way, and the one usually suggested, is to hold a round object like a ball or apple. This should set the finger shape. Still another way is to develop the finger shaping sense is to extend the fingers along the way out. Then bring them all the way in, in flat form, and then, without looking, have the fingers open up to the correctly rounded shape. After a few open up, the fingers should find the proper shape.

The correct shape should be held without stiffness. Stiffness in the finger joints causes stiffness in the hand, wrist, and arm, and interferes with finger action. To test them for freedom, move the fingers of each hand in, as we have just described, and with the fingers of the other hand, flop them out, and let them fall into place.

There are still other devices for loosening the fingers, but these mentioned should suffice. The rounded finger is used in the normal free finger position where notes proceed stepwise. It can be used also in a contracted form in a chromatic succession of notes. Where the notes are spaced farther apart, as in arpeggios, the extended finger is more comfortable. Here again, if permitted, sets the correct pattern. As fingers space farther and farther apart, they naturally extend outward. Curving the fingers when they are widely spaced looks the joints and causes strain.

Since the finger is made up of three parts, moving the finger as a unit offers some problems. For example, if the finger can be bent from the hand knuckle even when the two end sections are straightened out, as we see in the case of those who play with flat fingers, I have known of concert players who limber up their fingers by placing them in hot water, and they bend just one finger at a time from the hand knuckle, keeping the other fingers in a straight line. It is also possible to keep only the part of the finger next to the hand in a straight line with the hand, and yet move the finger in and out from the middle joint.

When we make a downward stroke with the fingers in rounded form we really have a double action in the finger. That is, in order to move the finger down, we must start from the hand knuckle, and in order to keep the finger in rounded shape we must bend it from the middle knuckle only enough to point the finger tip down. Here is where trouble sometimes sets in. A beginner, in trying to move his finger down, instead may pull in with his finger tips. If contact is made with the nail, the finger will slip off the key. If contact is made with the fleshy part of the finger, the finger tip joint will bend. Yet pulling in with the fingers is a natural motion in everyday living. We use that motion when we close our hand or when we hold or clutch an object. There is a powerful gripping action in the fingers, as can be observed even in a newborn infant. Moving the

finger down only from the hand knuckle, without moving the finger tips in too far, is a cultivated skill that can be achieved only with practice.

To develop the correct finger stroke at the keyboard, the player, first of all, should adopt a comfortable playing position. Let the right arm rest freely on the keyboard, with the side of the thumb holding down, let us say, the C an octave above Middle-C. The thumb should be straight with the key, resting on the base of the nail. If too far in, the other fingers will crowd into the black keys; if too far out, the arm may slip off the keys. The other fingers should be spaced over the adjoining keys D, E, F, and G, with the finger tips pointing down and touching the key surface. This is the so-called "close position" of the fingers. Because of the different lengths of the fingers, the tips will be arranged in a half circle, with the finger near the edge of the key, the third finger near the black key, and the second and fourth fingers in between. The wrist is on the level of the keys, with the hand sloping up and arching.

## Adjusting the Arm Weight

To see that the arm is not resting too heavily on the key bottom, move the wrist up and down a few times. If not enough arm weight is resting on the key bottom, bring the wrist up until the thumb is pointing straight down. The arm weight will then be felt in the thumb tip. The feeling of weight there should be maintained while the wrist sinks to the key level. In fact, focusing the weight onto the thumb or any finger tip is not so easy, because we are trying to set full arm weight down vertically on a finger tip, while the forearm is in a horizontal position. As a tendency to pull off and away from the keys should be offset by an inward and on-to-the-key position. This is the pianist's way of establishing contact with his instrument, just as other instrumentalists have their way of holding their instruments.

With the arm resting on the thumb, on C, let us begin moving D with the second finger, in close position. At first, barely start the key and resist the desire to try for tone as yet. Our purpose now is to get the feel of the resistance of the key, as it starts, and to check up on finger actions. Jiggle the key down and up a few times, and then try to move the key to the V of the finger tip. See that it does not pull in and break as soon as it meets key resistance. Rather, keep the tip pointing down, and trust the other easy action of the finger from the hand knuckle to supply the force necessary to start the key. Now confidence in this type of downward finger action will be established, and there will be no tendency to get power by pulling in at the tips.

Every piano action of the hand knuckle to the key is a good way of jiggling the key to feel the starting resistance is a good way to become accustomed to the action. You get the feel of it, a velvety sensation, not only in your finger tip, but in the rest of the finger, hand, and arm. This is also a good time to watch the other fingers, and see that they remain quiet while the second finger is starting the key in motion. They will remain quiet as soon as the feeling of effort is felt centered in the finger moving from the hand knuckle. Thus, a sense of finger independence is developed, and the tendency for other fingers to try sympathetically to come to the help of the playing finger is eliminated. We use that motion when we close our hand or when we hold or clutch an object. There is a powerful gripping action in the fingers, as can be observed even in a newborn infant. Moving the

Photo by Peggy Owens

HENRY LEVINE



# Bruno Walter's Momentous Beethoven Cycle

by Alfred Lindsay Morgan

ON FEBRUARY 27, Bruno Walter began a six-week series of Beethoven concerts, including performances of all nine symphonies and concerted works. This series, rightly states its sponsors—the Columbia Broadcasting System—serves as a fitting climax to Bruno Walter's two-year tenure as Musical Adviser to the Philharmonic-Symphony Orchestra of New York. Readers may recall that last year the distinguished conductor celebrated the twenty-fifth anniversary of his first appearance with the New York Symphony, predecessor of the combined Philharmonic-Symphony. There is no question that during these years Walter's sensitive and dependable musicianship has greatly enriched the musical life in this country. From about 1934 to 1939, Walter was mainly in Europe, where he was associated chiefly with the Vienna Staatsoper and the Vienna Philharmonic Orchestra. He also conducted at Salzburg in 1938 and 1939. With the Nazi domination of the continent, Walter, like so many others, refused to remain, and America was fortunate in having him return to us permanently. The veteran conductor, now in his seventy-third year, has long been a favorite with American audiences and with American record buyers.

Walter, born Bruno W. Schlesinger, began his career early, after study at the Stern Conservatory. By his twenty-fifth year he was an established Kapellmeister, having successfully served terms as assistant conductor at Hamburg, Breslau, Pressburg, Riga, and Berlin. In 1901, he was appointed conductor at the Vienna Hofoper. This was the real beginning of his long and brilliant career. In 1914, he was named as Hofkapellmeister and Generalmusik-Direktor in Munich, remaining there until 1922. Thereafter came his first visit to America, an appointment as conductor of the Stadttheater Oper in Berlin (Charlottenburg), and in 1929 his succession to Furtwängler as conductor of the Leipzig Gewandhaus Orchestra. His guest performances in England, this country, and elsewhere were too numerous to state. After the outbreak of war, Walter led the first season of German opera at Covent Garden, London. In England, he has long been much admired, and in France his popularity was equally great, both in concert and opera. (He became a French citizen in 1939).

Walter is especially admired in his interpretations of the German romantics. The late composers of this school—Brunner and Mahler—are his favorites, and he, as much as anyone living, has done a great deal in keeping their music alive and before the public. Walter was a close friend of Gustav Mahler, and has written a book on the composer. As an interpreter of Mozart, Beethoven, Schubert, and Schumann, Bruno Walter has enjoyed considerable prestige. His sensitive nature has endowed him with a warmth of feeling for the melodies of these men, and it is quite evident that he often wears his heart upon his sleeve in his performances, and it is this often intimate approach to musical sentiment and his rich humanity that have endeared him to the hearts of so many people.

Walter, at seventy-two, still retains his emotional powers. His is undeniably a rich musical mind, as one leading critic (Virgil Thomson) has said. His work truly "has breadth and depth and a certain grand sincerity." Walter belongs to another era, an era that had a deep appreciation for the romantic movement in music and the humanism of the romanticism of the music of his own country, a true *innigkeit*, rare in these days. It is for this reason that he is one of the great living interpreters of German music.

The Beethoven cycle has shown his perceptibility and depth of feeling, and those of us who follow radio performances cannot help but be grateful that the Philharmonic-Symphony Board urged him to arrange

these concerts, terminating as they did on Easter Sunday with the heartfelt performance of the great Ninth Symphony. In presenting the Viennese-born violinist, Erica Morini, in a performance of the Beethoven Violin Concerto, and the English-born pianist, Clifford Curzon, in a performance of the Emperor Concerto, Walter provided radio audiences with renditions of both works that will stay long in memory. One realized once again—as though this were necessary—how splendid this conductor is in sharing honors with a noted soloist. It is the reason why record buyers have long admired his performance of the Beethoven Violin Concerto with Szegei. For his is an understanding and sympathetic cooperation—one which makes the most of a conductor's position in a concerto, yet never allows the limelight from the soloist.

The Metropolitan Opera Company this year gave radio listeners many unusual treats. In February, Benjamin Britten's opera, "Peter Grimes," was broadcast in a performance that was far better than that of last year, with Brian Sullivan as Grimes and Polina Skoska as Ellen. On March 12, radio listeners were given an opportunity to hear the Bulgarian soprano, Ljuba Welitsch, as Salome. This opera revival, with Fritz Reiner conducting, was one of the big successes of the Metropolitan 1948-49 season. Welitsch and Reiner were hailed by critics as an unrivaled team. Ljuba Welitsch, who came Puccini's delightful "Gianni Schicchi," with Italo Tajo in the leading role. Though Strauss's opera, with its orchestral brilliance and dramatic fervor, overpowered Puccini's lyric music, it cannot be denied that the latter was an enjoyable occasion with such talented singers as Ljuba Welitsch, with Italo Tajo in the leading role, and Di Stefano. For its final operatic broadcast of the season, the Metropolitan gave radio audiences an opportunity to hear Leonard Warren's *Rigoletto*, which, since his coaching of the role with DeLuca, remains one of the great impersonations in the opera house. Perhaps others with us would have welcomed a more opulent *Gilda* than Patrice Munsel, but few have known a more beautiful *Gilda* than the one portrayed by Jan Peerce. The American tenor is an exceptionally gifted musician, who avoids stylistic excess.

The American Broadcasting Company's program, "Let's Go To the Opera," heard this past season on Mondays, was a good idea not always satisfactorily carried out. Basically, the idea behind the broadcast was to present highlights and a synopsis of the coming opera broadcast of the following Saturday. One would have thought an effort would have been made to have the main participants in that opera, at the microphone on Mondays. Some of the substitutes were not as good as they should have been, and one hopes if this program continues next year that other and better arrangements will be made. With Joseph Stompak conducting the ABC Symphony Orchestra, and Milton Cross as the commentary voice, the presentations had competency in two sections, which should have been matched more often in the singing part of the performances.

Remarking in our last column on the demise of so many fine programs, we spoke of the loss of The Philharmonic Orchestra broadcasts. Shortly after the beginning March 5, those Saturday broadcasts of some of our finest orchestras must have proved as richly rewarding to the many as they did to us. Mr. Ormandy's program was a most unfortunate loss. That the conductor concentrated mainly on three familiar works

would hardly find a complaint from listeners in rural areas who had been yearning to hear this orchestra. Eight weeks seem hardly a fair season, but one can be thankful that we got that many concerts.

Toscanini's return to the podium of the NBC Symphony, after his mid-winter vacation, found the noted conductor also making programs of familiar and popular works. Of course, he was busy preparing for the feature advent of his 1948-1949 season—the two-broadcast performance of Verdi's *Aida*—on March 26 and April 2. The veteran conductor released the opera for long weeks before, working at times with the various principals individually. This major event

could hardly find a complaint from listeners in rural areas who had been yearning to hear this orchestra. Eight weeks seem hardly a fair season, but one can be thankful that we got that many concerts.

Fritz Reiner

in radio deserves further discussion at a later date. Meantime, it gave all of us a rare opportunity to hear an operatic performance planned and worked out in detail as only the great Toscanini can do.

Lois Hunt, soprano, and Denis Harbour, bass baritone, the winners of the final program of the Auditions, were heard in this year's Metropolitan Opera, consistently interesting broadcast on March 13 (American Broadcasting Co.). Both singers have naturally appealing voices. Miss Hunt has a genuinely lovely quality and Mr. Harbour has an unusual richness and resonant tone. One can readily believe that the excitement of winning a most coveted contract with the famed Metropolitan Opera made the young artists somewhat nervous in their final program, but listening to their solo selections and their duets one realized that both possessed qualities that should lead them far. As the program progressed both became more poised and confident and their singing of the duets from Mozart's *Le Nozze di Figaro* was effectively achieved. Listeners to the Metropolitan Opera Auditions of the Air this past season must have been struck by the quality of many young singers. Indeed, one can believe the judges found it difficult this year to narrow their choices to two singers, for so many showed natural talent and great promise for the future.

Michel Piastro's Sunday afternoon offering, The Symphonette (heard 2:00 to 2:30 EST, Columbia Broadcasting Network) offers a diverting half hour of musical entertainment for the uncritical music lover. As a program, Piastro seems to favor the most popular and familiar of light classics, which is to be expected on a broadcast of this kind aiming for widest audience appeal. What frequently makes this program of more than ordinary interest is the inclusion of an outstanding soloist. In the broadcast of April 3, Piastro presented the American pianist Frank Glazer, playing the Cornist Rhapsody of Sir Hubert Bath.

A COMPARISON OF THE ARTS  
"MUSIC AND LITERATURE." By Calvin S. Brown. Pages, 287. Price, \$4.50. Publisher, The University of Georgia Press.

Dr. Brown has written a very sensitive and penetrating volume upon the integration of the arts which in modern times has come to be regarded as most important in any cultural program. The analogies in many instances are obvious, and the contrasts throw other passages have intrigued your reviewer very much. For advanced reading in the humanities, "Music and Literature" will be found most stimulating.

## BRASS MUSIC

"TRUMPET ON THE WING." By Wingy Manone and Paul Vandervoort II. Pages, 256. Price, \$2.95. Publisher, Doubleday and Co.

Bing Crosby stopped long enough from his occupation of counting his millions to give this book his blessing. He speaks of Wingy Manone as "the most colorful character in the music business." Your reviewer, immersed in music from childhood, finds the whole field of popular music so specialized that he had hardly heard of many of its evidently highly successful jazz performers. Wingy has apparently brought a great deal of hilarious happiness to those "hepcats" who are "on the beam." Your reviewer does not particularly recommend this book to those with music devotes or Ministers of Music, but shh! We found several laughs in the book. It is written in the syncopated English of the hot spots of jazzland, and sizes much of the time.

NEW MINE OF FOLK MUSIC AND LORE  
"LORE OF THE LUMBER CAMPS." By Earl Clifton Beck. Pages, 348. Price, \$3.75. Publisher, University of Michigan Press.

In 1834 the first saw mill was built on the Saginaw River in Michigan by a fur trader named Williams. It was in the heart of one of the greatest primeval forests in the new world. From that time on, for over fifty years, lumbering and the State of Michigan were synonymous. Billions of feet of lumber, both pine and hardwood, poured out from this famous territory to help build the rapidly expanding industries and homes of the new country. In one year 149,917,928 feet were cut. Thousands of lumbermen engaged in this tremendous work. It was natural that these men, isolated from their families, should develop a literature of verse, and the new volume collected by Earl Clifton Beck immediately becomes a most valuable book of reference as one of the most entertaining examples of the native wit and humor. The dialect songs are especially fine. In one instance there is a suspicion that Dr. William Henry Drummond took his "The Wreck of the Julie Plante" from a French-Canadian dialect song.

## GUIDE TO SYMPHONIC RECORDS

"THE VICTOR BOOK OF SYMPHONIES." By Charles O'Connell. Pages, 556. Price, \$3.95. Publisher, Simon and Shuster.

"The Victor Book of the Symphony" by Charles O'Connell was first published in 1935. It was revised in 1941. The new edition has been greatly enlarged and embraces many works not to be found in the first and second editions. The new book is the first of a series of four works upon foremost orchestral music. The present volume is devoted exclusively to the symphonies, the second will be devoted to the concertos, the third to works like overtures, suites, and symphonic poems. A fourth book will concern itself with ballet. These four volumes will be added to the portable library upon the recorded music of great symphonies, splendidly annotated by one of the ablest and most practical men in his field.

MAY, 1949

# Etude Music Lover's Bookshelf



by B. Meredith Cadman

## C. P. E. BACH'S ESSAY

"ESSAY ON THE TRUE ART OF PLAYING KEYBOARD INSTRUMENTS." By Carl Philipp Emanuel Bach. Translated and Edited by William J. Mitchell. Pages, 449. Price, \$6.00. Publisher, W. W. Norton and Company.

William J. Mitchell, who is an Associate Professor of Music at Columbia University, tells us in his Preface that this is the first complete English edition of one of the most notable of musical books. C. P. E. Bach's "Versuch über die wahre Art das Clavier zu spielen." The original edition of Part One was in 1755.

The first impression upon the part of the reader will be to stand in amazement at the immense amount of labor Bach's third son by his first wife, C. P. E. Bach (1714-1788), spent upon this, one of the first great pedagogical works upon keyboard instruments. The work is divided into two parts and seven chapters. The first part has to do with fingering embellishments and performance, and embodies one hundred and forty-seven pages. The second and most important part includes: Intervals and Their Signatures, Thorough Bass, Accompaniment and Improvisation. The first impression of this gigantic labor is the very remarkable directness with which "C. P. E." expresses himself. His detailed directions in the matter of fingering, for instance, are so practical and homely that

they might be printed in this issue of ETUDE. The chapter upon Thorough Bass is even in this day an excellent harmony.

C. P. E. Bach was called "The Father of Modern Pianoforte Playing." He was a voluminous composer and a very brilliant performer. As a young man he studied Philosophy and Law at Leipzig, and this must account for the very graphic and clear expression of his thoughts. He was born in 1714, eighteen years before Haydn. When "C. P. E." died in 1778, Beethoven was a youth of eighteen and already well known in Europe. Beethoven is said to have been much influenced by "C. P. E.'s" style. Your reviewer confidently recommends this work as a most valuable musical life investment.

## CONCERTS IN ENGLAND

"A SEAT AT THE PROMS." By J. Raymond Tobin. Pages, 143. Price, \$4.6 d. (about \$1.80). Publisher, Evans Brothers Ltd.

It is a Khataturian symphony heard in Albert Hall, London, any different from the same symphony heard at Carnegie Hall? Certainly, because it is heard by an entirely different audience. That is the wonderful thing about music. So much depends upon who hears it.

After having written hundreds of reviews of musical books, we have perused many volumes of works in different languages by critics who essay to tell others what their impressions should be upon hearing great masterpieces. Some of these are definitely helpful when they have given historical and technical knowledge reduced to the simplest terms. The writer of the book in your reviewer's hands was editor of the English "Music Teacher" and "Piano Student," and he has striven to give a friendly, plain man's guide to music. The new book is annotated, informative, entertaining. It will contribute to the reader's enjoyment of any concert.

## BALLADS OF THE HIGH SEAS

"AMERICAN SEA SONGS AND CHANTEYS." Edited by Frank Ship. Illustrated by Edw. A. Wilson. Pages, 217. Price, \$5.00. Publisher, W. W. Norton and Co.

Blimey, Lads, if this ain't a book for lineies and landlubbers as well! When the briggs come roarin' up the coast from Rio, every bloomin' tar had his fill a-singin' his head off if he wanted. Here they are, seventy-six lusty and rip-roarin' sea songs and chanteys just covered with spray and brine. What is a chinty (pronounced shanty)? Nothing but a hell song sung on shipboard. It was led by a chantee-man, who would start off with a line like this:

"When I come ashore and get my pay—  
Then the crew would come booming in with a by-line:  
Walk with me, Miss, and I'll be glad to—"

The book is very entertaining and amusing, and is illustrated with highly appropriate black woodcuts in profusion, also many of them in colors.

CARL PHILIPP EMANUEL BACH

RADIO



# The Pianist's Page

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

## Your Summer Teaching Term

NOW is the time to make plans for your own summer teaching term. Why not offer a special six weeks' course from (say) June 20 to July 30, for new, beginning students as well as for your present pupils? Print or mimeograph a sheet stating your plan and fees, and send it out soon to your mailing list. Many teachers have found such short courses refreshing and very profitable, and parents are only too happy to have their children continue practicing and "taking" during this usually stagnant period.

The notion that young people should discontinue piano study during summer is complete nonsense, for that is just the time when, freed from school worries and activities, they are able to take more lessons, work more concentratedly, practice longer, and really enjoy music.

Include some alluring features that you cannot put in the winter schedule, such as one group a week in easy ensemble reading and playing (four students, two pianos), a class in simple improvising or composition (this'll be fine for you, too!), or special group work in sight reading. Mrs. Esther Foster of McAlester, Oklahoma, offers all graders one forty-five-minute private lesson and two miscellaneous class lessons a week, or eighteen lessons in six weeks, paid for on that basis, with no missed lessons made up.

Her first class lesson each week is a small group of four to six students (all classes, too, are forty-five minutes); the second on Saturday mornings brings the entire grade group together. All beginners are in one group; the others are placed in three loosely graded groups. Mrs. Foster plans each class lesson very carefully in advance, not only for the separate classes, but for the various abilities within the groups. On large white-boards are written the students' names of each group, with stars for the week's work. One class begins with a brief story of a composer's life (red star); then pieces played from memory (gold star) or with notes (red star); "chalk" talks on various simple subjects (red star); original compositions (gold star); and so on. These are added up for the term report card and pupils are awarded small or large "lucky" bars according to star totals.

Mrs. Foster teaches beginners to read from their very first lesson, and never lets up on it. Hurrah! She also teaches black key rote tunes at each lesson—also a good practice. Action songs and amusing drill games are used; the assistant often plays solfege; or a rotating two piano number is performed by teacher and assistant.

One of the upper group's projects requires each pupil to bring in an original stanza or couplet and to make a rhythmic pattern for it in class the first week. The next week a tune is composed for it, then an accompaniment, and finally, each pupil performs his own piece. The final week the class votes for the original compositions to be played for the closing exercises.

Many teachers prefer simply to teach a reduced private lesson schedule in the summer—and for good reason! Sometimes I think it better to stop lessons around the first of July, when the summer vacation of enthusiasm and interest (that goes for teacher as well as pupil) tends to open a "special" summer term about June 15-20. This gives the youngsters time to wind up school, take exams, be graduated, collect their wits (we hope!) and blesses the teacher with a well-deserved breathing spell.



DR. AND MRS. GUY MAIER

On the campus of Virginia Interterm College, Bristol, Virginia, where Dr. Maier has held successful summer workshops for teachers and pianists during August in past years.

## Looking Forward

The musical youngsters of John Adams Junior High School in Santa Monica must have felt quite a thrill of anticipation at the beginning of the school year when they read this notice sent them by their piano instructor, Mrs. Alice Kitchen, an outstanding teacher of group piano. Even I was excited by it!

## "The Treasure Chest"

"There are many kinds of treasure chests. Here is one that will bring you pleasure and new and joyful surprises all the days of your life:

"It offers many gifts to those who become acquainted with it and who treat it lovingly and thoughtfully. Among these gifts are songs, dances, laughter, tears, tone pictures of faraway places, events, people, memories of the past; happenings in everyday life; beauty, grandeur—all the thoughts and feelings known to man in his search for truth, knowledge, and happiness."

"Open your Treasure Chest and find its secrets. Today you may receive a simple gift—perhaps a little folk song or a bell ringing in a distant tower; but if you faithfully strive to learn its secrets the chest will pour out its most precious gifts."

"As we begin the school year, let's delve into this Treasure Chest, make its music come to life, and enjoy it now, and in all the days to come!"

Why not compose a similar letter to send to your students in late summer? I'll wager that you'll be surprised by the response.

## Piano Teacher and Public School

And why not have a frank talk with the principals of the schools in your neighborhood? It couldn't do any harm and might do you much good! Yes, I know that many teachers have "plugged" for years to obtain permission for pupils to leave school during school hours for piano lessons, but have not yet found their base. On the other hand, I know dozens of cases where children are excused if the teacher lives near the school building.

In the excerpt of the letter which follows, a teacher (who prefers to remain unidentified) has achieved a situation that would be hard to excel, but which other teachers could approximate, I think, with tact, persistence, and patience.

"My studio is two blocks from the High School and one block from the grade school. Both are very cooperative. The High School students are excused during study periods for their piano lessons. At the beginning of the year I gave my schedule of grade school pupils to the grade school principal and asked her to arrange the assignments as she thought best. Since students may leave classes for piano instruction, I have no loss of time between lessons. This is a decided improvement over the large city in which I formerly taught, as pupils there were not excused for lessons. Also, the schools were so far from the studio that too much time was required to go back and forth."

Do I hear you sigh with envy at such an unbelievably happy situation? Why not try to say something about your own situation? It may require careful planning and long range strategy—which would of course include moving closer to the school.

## Accent on Youth

Here are three outstanding letters from young people: the first, from a girl pupil of Mrs. Ina Mae Gunn of Graham, Texas, was written in large blocked letters:

"I thought I would write you a note to say hello and tell you what I am studying. I have memorized *The Guardian Angel* and *The Noisy Hunter* from my Brahms book and will study *Lullaby* next. I am also studying *Private Painters* by Ekstein and have memorized two pieces from Schumann's 'C' book and *Merry Bobolink* by Krogmann. I am learning *Sweet Sabbath* by Hazel Cobb and *Everywhere Christmas* by Harding; also a book *Fun and Games* by Colman and 'On Our Way to Music Land' by Scamman."

"I am going to school now and like it very much. My first report card said 'Excellent in every way.' Wish you could come to my birthday party. I will be seven years old."

Sandra Browder.

Good for Sandra! After reading the number of books and pieces she's able to manage, who will dare to keep pupils on a diet of one or two books exclusively?

This letter is from a boy, Bruce Cameron of Beverly Hills, California:

"I am at Mrs. Kaufman's having my lesson. She did not believe I could do Page Three in 'Thinking Fingers' with my left hand starting on the fifth and fourth fingers a hundred times. But I fooled her because I played it 118 times without stopping. I like the book real well. I am eight now and have studied 14 months. I know 3 pieces in 'Pastels'."

"P.S. I just did my right hand with 45, 120 times . . . Pretty good!"

Bruce's teacher, Mrs. Kaufman, writes: "When I told Donna how many times Bruce had played his exercises she wouldn't stop short of 500. Then, a week ago, Bruce played 564! Think of having to hold children down on exercises—wonderful!"

Now, would anyone like to step up and assert that "kids don't like to repeat good, interesting short exercises?"

I will make no comment on this last letter except to say that it is from a fourteen-year-old girl, and that it is one of the most remarkable letters I have ever received. I dare not disclose the writer's identity, for she might be embarrassed:

"I have just been running through some of the 'Pastels.' The more I play from the bigger the lump gets in my throat and the bigger are the tears. I like them so much that I plan to play a group at my recital this spring. *Tenderness*, *Chinese Temple*, *November Rain*, *Deserted*, and so on, are what I call music at its best."

(Continued on Page 321)

This installment of Theodore Presser's biography, which began in July 1948, has to do with the colorful personal characteristics of his fine career.

—EDITOR'S NOTE.

MR. PRESSER'S love for animals was irrepres- sible, and he had many curious pets in his lifetime, ranging from white mice to a large black bear. There were owls, crows, raccoons, parrots, squirrels, rabbits, magpies, a badger, parakeets, a porcupine, two alligators, and canaries. There were also many horses and dogs, in which he seemed to invest an intimate personal devotion. "Old Gus," a venerable shepherd dog, a "Prince Charles," and "Jubilee," his black spaniel, were like friends. When one died, Mr. Presser was overcome with grief, and gloomy for days. Someone presented him with a large black bear which he called "Middle-C" and kept in a large stall in his stable, insisting upon feeding it himself. One Sunday morning the bear broke through a window in the stall. He became stuck in the frame, and Mr. Presser called upon all the neighbors' gardeners and chauffeurs to assist in releasing the animal. Finally the bear worked his way through the window and crashed down through a glass hothouse containing some valuable plants. Mr. Presser was then persuaded that he had better give the bear away. He presented him to a man who put a strong collar upon him, attached to a chain. In some way Bruin became tangled up in the chain and strangled. Mr. Presser always claimed that "Middle-C" was suffering from homesickness and deliberately committed suicide.

Those who remember Mr. Presser cannot forget his insistence upon the greatest possible courtesy to a customer. He used to tell a Pennsylvania Dutch story about a merchant who had a dilatory, indifferent son. They opened the store one morning and shortly after, a customer came in. When the customer reached the middle of the store and saw no one to wait upon him he shouted "Store!" The father rushed out of his "counting room" (as the bookkeeping department was always called) and gave the customer every attention. Then he went to the back of the store where his son was reading a book and smoking a cigarette. On the way he picked up a salt mackerel from the barrel and slapped it across his son's face, saying, "Du Dumbkopf! Dot man comes fifteen min' to do business with us and you good for nothing ain't got sense enough to walk fifteen feet to go wait upon him!"

Mr. Presser often said that when he went into a

store he wanted to be waited upon instantly, if possible. "The customer who gets a warm reception and wholly satisfactory, courteous service, together with low prices, is the basis of tomorrow's business."

## The "Joy of Giving"

"The little things of life are often quite as important as the big things" was one of his frequent sayings. He was continually purchasing caps, shirts, and suits for poor children. "I do it for the joy of giving, never for gratitude. 'Undank ist der Weltes Lohn' (Ingratitude is the world's reward.) Never look for gratitude, but never forget it." This spirit of the appreciation of gratitude was deeply impressed upon him as was indicated in the case of Mme. Pupin, a contributor to THE ETUDE, who became afflicted with a disease which developed into cancer. He gave her regular monthly monetary assistance from the Foundation. Mme. Pupin was a Protestant, but she was admitted to a Catholic hospital in California. Mme. Pupin did not reveal to the Sisters of Charity that she was receiving a small income from The Presser Foundation, but was harboring her funds to give to a friend in the East. When Mr. Presser found this he was incensed, and immediately had the checks made out to the Sisters who had assumed the responsibility of dealing with Mme. Pupin's disagreeable malady and her bad temper.

After a life of intense activity, with an incessant procession of myriad duties as well as monumental undertakings, he commenced to feel the pressure, and suffered from gastro-intestinal disorders of increasing

severity. He consulted few doctors during his life and rarely used drugs of any kind. He made trips to Atlantic City and other resorts for rest periods. These were usually very beneficial, and his medical advisers commented upon his remarkable "come-back." He made a few visits to the Battle Creek Sanatorium in Michigan and became a friend of that amazing physician, Dr. John Harvey Kellogg, who was an excellent pianist. Dr. Kellogg always complained that Mr. Presser did not remain long enough to receive full benefit of the treatment.

One of Mr. Presser's chief pleasures was automobile-billing. He never drove a car himself, but enjoyed rolling about the country "in a chariot," as he said. He went upon two or three lengthy tours a year and combined business with pleasure in visiting dealers in various cities. He also visited scores and scores of colleges, where he fell into the school routine just as though he were still a professor. On practically all of these trips I accompanied him, feeling that I had the dual responsibility of keeping "the big boss" away from business and of keeping him entertained so that the trip would be beneficial. In order to accomplish this, I devised a series of small white cards which I prepared in advance of the trip. On these were type-written all kinds of items, verses, facts, and notes taken from encyclopedias, books, and magazines. When Mr. Presser's mind reverted to business problems or office troubles, I would sneak a look at my cards and bring up some subject likely to interest him. He usually came home much refreshed and far less disturbed by annoyances. (Continued on Page 298)

# Theodore Presser

(1848—1925)

A Centenary Biography

Part Eleven

by James Francis Cooke



PRESSER HALL  
Berea College, Berea, Kentucky.

PRESSER HALL  
Randolph-Macon Woman's College, Lynchburg, Virginia.



# Musical Boston in the Gay Nineties

Recent Visitors at Harvard  
by Edward Burlingame Hill

Fifth and Final Section of a Notable Series

FOR some time Professor Spalding had established a fixed policy in the music department of supplementing the regular courses with short periods of instruction or the availability for consultation by distinguished European personalities. These guests from across the Atlantic often gave lectures or informal talks which were open to the public, even if originally designed to stimulate the student body. This practice was similar to the custom at the Library of Congress in appointing consultants in various fields to guide the researches of scholars in their several specialties.

Perhaps the earliest of these visitors was the celebrated Rumanian musician, Georges Enesco, a superb pianist, an excellent conductor, and a remarkably gifted composer, whose works, with few exceptions, are far too little known in this country. Thus he brought to the musical course the fruit of a thorough technical training, and an inspiring penetration into all esthetic problems which were virtually priceless. A striking instance of his ability occurred one day in the orchestration class. The first horn player of the Boston Symphony Orchestra had come to Cambridge to exhibit the varied resources of his instrument. He had brought to the class Mozart's E-flat Concerto for Horn and Orchestra. Noticing that the orchestral score of the Concerto was upon the piano, Enesco placed it upon the music rack and accompanied the horn from the orchestral score with as much ease and assurance as if he were reading from the piano reduction. The mere presence of Enesco acted as a stimulus upon the students, but it should be noted that relatively few among them were sufficiently advanced to profit by his brilliant attainments and his vast store of knowledge pertaining to a large range of musical literature.

## Holst and Montoux

Another visitor whose period of instruction brought more concrete results, because his counsel was proffered in the students' native tongue, was the English composer, Gustav Holst—equally skillful in the fields of orchestral, choral, and dramatic music, whose career was terminated by an untimely death. Holst himself was not unknown in Cambridge, since Montoux had performed the orchestral suite, "The Planets," and the Harvard Glee Club, under Davison, had given his choral music a place on its programs. Moreover, Holst belonged to the younger generation of British composers which was making a determined effort to free itself from the reaction of continental composers. He possessed a singularly independent individuality quite apart from the trend of current musical tendencies. Consequently, he was particularly fitted to teach composition, and impressed upon his students the necessity of turning their backs inward, to discover their own creative individuality and to foster it without a superficial reliance upon an acceptance of current practice. This insistence upon the students' own progress in their work left a definite mark upon Holst's pupils. It was highly unfortunate that a serious illness cut short his teaching at Harvard.

During Montoux's conducting of the Boston Symphony Orchestra, in which he was preceded by Henri Rabaud, composer and director of the Paris Conservatory, French music naturally found an increasing position on his programs. Moreover, French composers were invited to conduct their works in Boston and elsewhere. Early in the century Vincent d'Indy had visited Boston. He made a second appear-

ance later and was followed at intervals by Maurice Ravel, Darius Milhaud, Arthur Honegger, and Albert Roussel.

The Harvard Music Department gave receptions for some of those distinguished musicians. The first of these was for Vincent d'Indy, who was invited to give a bearing which his leadership of a serious group of composers all committed to a continuance of the inspired teaching of César Franck. Later, the mercurial and animated Maurice Ravel created some astonishment by appearing at Harvard in correct cut-



NADIA BOULANGER

Distinguished French composer and teacher who contributed much to the musical life at Harvard.

away and striped trousers but with tan shoes. As soon as he had a chance to see the students, he examined the Boston Museum of Fine Arts to examine the remarkable collection of Chinese art, of which the fame had spread even to Paris. On the way to Cambridge it was difficult to convince him that a warehouse on the banks of the Charles, then used as a storage place for Ford cars, was not the gigantic factory on the river Rouge in Detroit. When Milhaud visited Boston, he took part in a program of his own to those who were coming upon Holst's music, pleased many. A story is told, doubtless made up of whole cloth, that at a rehearsal the persistent and strident dissonances suggested even the musicians of the orchestra. It turned out that the students, who the latter were playing their parts from one goes, that while Milhaud was performing the piano part of another. During this period Arthur Honegger also came to Boston, and his public was greatly impressed by the vitality, the dramatic incisiveness, and the humor of

his orchestral pieces, Pacific, Horace the Victor, and Rugby.

Among the famous foreign artists who came to Boston and Cambridge one cannot overlook Alfredo Casella, now no longer living. It had happened to be present at a piano competition in the Paris Conservatory when Casella, then scarcely out of his teens, received a second award in piano playing, followed a year later by a coveted first prize. During his sojourn in Paris he had recognized the vital part played in the development of French Music by the foundation, soon after the Franco-Prussian War, by Saint-Saëns and Busine of the National Society of French Music. He determined to give similar encouragement to young Italian composers by establishing a like National Society in Italy. This he accomplished in 1916. Its chief members were himself, Malipiero, Pizzetti, Castelnuovo-Tedesco, Pich-Mangini, and others. The formation of this society justified Casella's hopes through the unification of the esthetic convictions of the younger Italian composers. Casella had come to Boston to conduct "The Pope's" concert. For this position he was unfitted, since he was ignorant of the tastes of his audiences and unacquainted with the type of music they preferred. To the musician, however, his programs were singularly interesting. Among other qualities he possessed an extraordinarily accurate memory as to the correct tempi in some of Debussy's orchestral works. He produced many interesting pieces far over the heads (at that time) of the "Pops" audiences and he astonished by playing the piano and conducting a composition of his own based upon themes by Domenico Scarlatti. Although not a practical lecturer, he gave at Harvard an interesting informal talk upon the music of his Italian contemporaries.

## A Master Lecturer

Displaying a mastery of the lecturer's art, obtained through long experience, Dr. Henri Prunières, the founder of "La Revue Musicale," the most important magazine in Europe and a repository of information and critical analysis of the music not only of French composers but also of other countries, delighted his audience at Paine Hall by his skill in treating his subject, "The French Court Ball," appropriately illustrated with lantern slides. The French lecturer possesses to perfection the art of interweaving apposite and illuminating quotations to supplement and reinforce his individual opinions and conclusions. Less adroit in the manner of presentation, but carrying weight by virtue of obvious scholarly attainments, was the talk given by Charles Koehlin, composer, theorist, and biographer. Tall, angular, heavily bearded, his faun-like aspect and his obvious sensibility in esthetic questions held his audiences' attention through the persuasiveness and insight of his statements. Another individual figure was the English Benedictine monk Dom Anselm, who spent much of his formative years upon the development of early English harmony, and also upon the music of William Byrd. Later, Ralph Vaughan Williams, the leading English composer of his generation, and his commanding personality, outlined the musical achievements of his contemporaries.

At the Tercentenary celebration of Harvard, Professor Edward J. Dent, professor of music at Cambridge University, expert musician, and whose reputation was established by his book on the operas of Alessandro Scarlatti, and once president of the International Society of Music, for which he was qualified by his broad and inclusive sympathies, came to Harvard three times, came to Harvard as English delegate and incidentally to receive the honorary degree of Doctor of Music from Harvard for the first time. Doctor of Music, on one of his visits, gave a compelling address on the study of musical history, in which the scope of analysis was no surprise to those who were conversant with his attainments, but which held a large audience captivated by the vitality of his scholarship, intermingled with apt touches of humor.

## An Outstanding Personality

A teacher of unparalleled distinction, whose visits to this country have had a marked result upon the younger generation of American composers, is Nadia Boulanger. Daughter of a (Continued on Page 298)

# The Singer and Stage Fright

by Silvia R. Bagley

Associate Professor of Music  
Wesley College, University of North Dakota



SILVIA R. BAGLEY

Silvia R. Bagley received her M.Mus. degree at the University of Colorado. She was graduated in voice from The Institute of Musical Art and then studied under the Fellowship at the Juilliard Graduate School. Her teachers have included Mme. Marcella Sembrich, Ella Toedt, and Estelle Liebling. Miss Bagley has given many recitals and has appeared on radio networks. She has made a special study of stage fright, and gives in this article much practical advice for overcoming the bogey. —EDITOR'S NOTE.

IF STAGE fright is part of your fate, don't try to avoid it. Welcome it, and instead of letting it paralyze you, use its power to help you give a better performance! Does that sound impossible? It isn't. In fact, every good performer who ever lived has done just that—consciously or otherwise.

I wish that those who write about the stage fright of the famous would remember to stress one important point; namely, that the great could never have become so if they had not first found a way to conquer themselves. They may have had stage fright—yes, but it was a kind which helped them, while the fright of the average layman destroys what ever he is trying to do. An Opera star may have a few tremors but he knows how to regain control in time, and, best of all, having done so, he proceeds to perform much better than he did in rehearsal.

Enrico Caruso, when an admirer "raved" about his top notes, replied, "They are not really mine; they come only when I have le trac" (stage fright). Those who know great singers, players, and actors intimately will testify that such people expect audiences to stimulate their art. In their conversation one hears the phrase, "Of course, I shall do this better with an audience." Exceptions often exist, but you may take it as a truism that stage fright, or what we designate by that term, is a force which good performers use, instead of avoid. With its help they turn routine preparation into inspired performance. How they do this is something we shall consider presently.

## Stage Fright Defined

But first, what is stage fright? It is simply quickened heart action due to anxiety. In fact, doctors classify it as one of the "anxiety neuroses." You ask, "Should I be anxious about something I have practiced and can do well? Isn't the song I rehearse at home the same song I sing at the concert?" Actually, it isn't the same song. The song trilled in your studio is an enjoyable exercise; the same song before

an audience becomes a potential source of humiliation, therefore suffering from "stage fright." You are keenly aware of the difference, however much you try to forget it.

So, you have stage fright, and certain well-meaning, but mistaken, advisers will exhort you to "control yourself," to try "not to get nervous," to "forget the audience and pretend you're singing at home." Such advice not only is useless to a truly frightened person; it is also downright harmful. It aims to suppress something which is no more suppressible than measles; which was never intended for suppression, but for redirection into benevolent channels. Any one who was ever helped by the aforementioned type of negative advice, didn't have stage fright in the beginning. (And remember—there are plenty of people without it!)

Our College Voice Department has long followed a definite, but not too obvious, program of stage fright control. We have ways for "curing" the badly afflicted, but are proudest of our work in prevention and in the training of young singers to use that "pleasant excitement" which is the artist's best friend, but which the uninitiated call "stage fright."

It is our belief that those advanced music students who are well trained in their art but too stage-frightened to display their skills "got that way" through exposure to certain "ills" quite common in music study. One of these is contact with a teacher who used fear incentives. Another is undergoing long periods of unsuccessful study, with the resultant growth of discouragement and inferiority feelings. A third is having had to perform without sufficient background or preparation; still another—insufficient opportunities to perform, when ready.

Discussing these "ills" (in order) one might say that any teacher using "fear incentives" when he gets results by frightening, "bawling out," or otherwise abusing his students. The over-zealous teacher is also using them . . . indirectly. I am reminded that many (including myself) have been "frightened" in their teaching, but that still does not justify them, nor prove that fear has a legitimate place in the teaching technique of those handling individual students. Fear tactics give stage fright to all but the hardest pupils, and in all pupils, they destroy more things than we can catalog. There have been other famous musicians—great teachers—who knew how to acquire good results within the framework of kindly, professional deportment. These did far more good.

## The Difficult Pupil

Sometimes—and this touches on Point Two—even good teachers cannot succeed with certain pupils. When this happens, there should be enough "bigness" of spirit to send the pupils to other teachers who may attain better results; and this as soon as the situation is recognized. In some extreme cases there may be justification for advising a student to discontinue study altogether—or to improve his background, before trying further. But, everything can be said and done in a kindly manner. The music teacher has no

more "right" to abusive speech than has the doctor.

Regarding Point Three, it would merely be reiterating the obvious to say that students ought to be well prepared for any and all performances. They should use material suited to their stage experience, at things more difficult. When standing up to "do" before others, a feeling of complete adequacy is needed, if confidence is to start growing.

Finally, we believe it is no more responsibility to provide pupils with appropriate places to sing, not just because it prevents stage fright, but because regular performance is part and parcel of good music study, serving for it the same purpose that "exams" serve in the academic subjects. Frequent class meetings, where all who have something ready, can sing, make a good place for the beginners; so do semi-private club meetings, or small local functions. For the more experienced, there are large public recitals, church singing, and radio programs. Every student must aim to make each appearance slightly better than the last—in vocalism, in the difficulty of material used, and in stage deportment.

We also teach our students a "philosophy" regarding performance. "Audiences help you to do better," is a thought stated early and driven home at every opportunity. For example, when someone sings well in my studio, after praising her, I will add, "Of course, that would go even better before an audience." Teachers have many opportunities for inculcating the doctrine that nature has given us a wonderful thing—a "performer excitement!" (a friend, not stage fright, an enemy), which comes to our aid when we most need it, in public, and gives us added strength to outdo our best. This doctrine is so obviously a truth that most normal young people accept it as completely as though it were a rule on breathing.

## A Severe Treatment

Of course, every studio has some who cannot be classified as the "normal," "healthy," or "average." There are the over-shy and the nervous who require careful handling and longer conditioning to accomplish what others do as a matter of course. There are those with ailments predisposing them to stage fright (such as hyperthyroidism, nervous and heart disorders, epilepsy, and so on). If such people ever perform, it should be with a doctor's consent; excitement sometimes aggravates these conditions. Last, there are normal people who have somehow (usually by the means described earlier) acquired bad, fixed cases of stage fright. These are candidates for a cure; prevention comes too late for them. No use to tell them, "Audiences help you do better." For them, audiences bring on something akin to complete paralysis.

These are the sufferers from real stage fright, yet their case is far from hopeless. They have an excessive "anxiety neurosis," a useless amount of performer excitement. If the excess could be drained off, they would control themselves as well as the most confirmed audience lovers. With this premise as a starting place, I have used some of the following nervous system advice which we call "emotional catharsis." It involves bringing on an artificial attack of stage fright that will have time to "burn itself out" well before the performance. Severe, disabling fright is a seizure of the emotions, somewhat like a seizure of the muscles or the body. (Continued on Page 322)

## VOICE



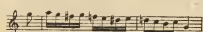
# Etude Musical Miscellany

by Nicolas Slonimsky

As a young man, so the story goes, Haydn became friendly with a charming young Marchioness. Thirty years later at an aristocratic gathering an elderly lady greeted him: "Do you remember," she said, "that Sonata you wrote for me?" And the Marchioness said it was she—sang:



"Oh yes," replied Haydn. "Unfortunately—now it is:



A young thing was late for the symphony concert. "What are they playing now?" she breathlessly inquired of the usher. "Ninth Symphony," the other replied. "Goodness!" exclaimed the tardy one. "Am I late as that?"

A society matron invited a visiting violinist to tea, and added, as if an afterthought: "And bring your violin along." "Thank you," replied the artist, "but my violin never takes tea."

Italian singers reigned supreme in England two hundred years ago, and composers had to defer to their tastes and opinions. When the famous Carestini was to sing in Handel's opera, *Alcina*, he complained that his part was unvocal. But Handel refused to submit to the celebrated singer's dictum. Instead he flew into a rage, and shouted at Carestini: "I know better as your self v'at is best for you to zing!" This torrent of Teutonic English so astonished the Italian that, for the first time in his career, he accepted the composer's word for word as best for him to sing. He acquitted himself gloriously at the performance, and Handel was immensely pleased with the outcome.

Von Bülow's sharp tongue contributed to the innumerable epigrams to the annals of anecdotal history of music. Once, when he conducted Brahms' First Symphony, there was very little applause. Von Bülow turned to the audience and said: "So you don't understand this music? Well, you shall hear it again!" and he repeated the whole Symphony.

When a soprano soloist persisted in singing off pitch, Von Bülow turned to her with his politest bow, and said: "Madam, will you kindly give us your A?" When a visitor called on Von Bülow with a request for an autograph, he brusquely retorted: "The man who signs my autographs is not in right now. Will you call later when he comes back?" On another occasion, Von Bülow apologized for the quality of his autographs. Finally he scribbled down on paper some indecipherable hieroglyphics, and handed it to the visitor. "Here," he said, "this looks like a distinguished autograph. I hope it will do."

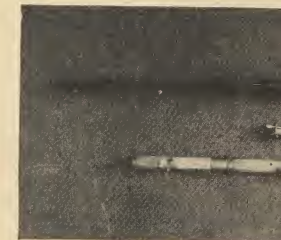
When Sir Arthur Sullivan was traveling in the United States, a man, meeting him at the hotel, greeted him with great enthusiasm: "Say, by golly, I'm mighty glad to meet you! But you ain't very big, are you? How much do you weigh?" "About one hundred

fifty," replied the astonished composer. "Then how can you come to knock out Ryan?" "I never knocked out any Ryan. What do you mean?" "Ain't you John L. Sullivan?" "No, I'm Arthur Sullivan, who wrote 'Pinafore'." The man, dazed for a moment, then said, with a broad smile: "Well, then, I'm mighty glad to see you just the same." Sir Arthur regarded this as the greatest compliment of his career.

The superintendent of the Mannheim Orchestra, which was conducted by Hans von Bülow, was an amateur composer. He did not dare to ask Hans von Bülow to perform his music, so he tried a subterfuge. He had one of his scores put on the conductor's desk, just before the rehearsal. Von Bülow arrived, punctual as ever, looked at the score on the stand, and without taking off his white gloves, picked up the superintendent's overture carefully with two fingers of each hand, as if it was some repellent object, and put it on the floor. Then he announced to the orchestra: "We will start with the *Eroica*."

A singer insisted upon addressing Hans von Bülow as "Herr Professor," a title that Bülow could not stand. He stopped the conversation, and said angrily, "If you absolutely must insult me, call me 'Court Pianist.'"

A young man wanted to study piano, and asked Artur Schnabel how much he charged for lessons. "Fifty marks," replied Schnabel, "but those who cannot afford it I have a special fee of twenty marks." The young man hesitated. "Can you make it still cheaper?" he asked. "Yes," replied Schnabel, "I also give lessons at five marks, but frankly I cannot recommend them."



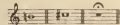
Mr. H. E. Zimmerman, well-known ETUDE contributor, has furnished us with interesting data about a flute with an unusual European background.

A gentleman of Cincinnati owns a glass flute, with pearl end and silver keys, which once belonged to Joseph Bonaparte, King of Spain. It will be recalled that after the battle of Waterloo, this brother of Napoleon I came to the United States, and resided for a number of years at Bordentown, New Jersey, under the name of Count de Surville. Count's favorite pastime, and so fashionable, was one of the in the country who could equal him on this instru-

Moriz Rosenthal played Chopin's Minute Waltz extremely fast. When someone told Padewski of Rosenthal's feat, he observed: "Yes, all clever conservatory pupils can do that." A year later a friend of Padewski told to Rosenthal: "Have you heard of this talented amateur who is playing in London? I can't recall his name." "A talented amateur playing in London?" said Rosenthal. "It must be Padewski."

A soprano singer, just before the end of her aria, suddenly sang a mouse. She shrieked and ran from the stage. She was followed by the manager calling her back to acknowledge the thunderous applause. "The greatest High-C I ever heard," he exclaimed. "The audience is wild and demands an encore."

A debutante received this piece of advice from a musical friend:



This meant, of course, "Be natural, and see sharp. Rest for a long time."

Misprints are sometimes full of unintentional malice. Reviewing a performance of "Tristan and Isolde," an American newspaper referred to "Isolde's great aria." MacDowell's *Norse Sonata* came out as *Horse Sonata*. And an eminent Russian-born American composer was said to have fled the Russian programs (instead of pogroms).

A mediocre composer, Prince Poniatowski, had written two operas, and could not decide which one he should bring out in Paris. He went to Rossini for advice, and played the first opera for him on the piano. Then he turned to Rossini for his opinion. Rossini answered: "Faites jouer l'autre." ("Please play the other.")

Bernard Shaw sat at a table in a London café, with some friends. The leader of the restaurant orchestra recognized him instantly, and asked: "Mr. Shaw, what would you like us to play?" "If you really wish to do me a great favor," replied Shaw, "please play dominoes."



BONAPARTE'S FLUTE

ment. Among the more frequent guests in his home was a young society gentleman of Philadelphia, whose repertoire with the flute included some fine old Scotch airs that were particularly pleasing to the Count. The flute which the young man used was the pride of his life. But one evening as he was playing it, the Count exclaimed in a burst of enthusiasm: "Wonderful! You can make music with a stick! Such a player should have a handsome instrument. Accept my flute, and I will hereafter use yours." That young man was the grandfather of the present owner of this flute, and his name was Thomas Fitch Bunnell. This flute has been exhibited on various occasions: once at the Ohio Valley Exposition.

The rifle shown here was also owned by Bonaparte.

IN OUR department of the May 1947 ETUDE, we had an article on "Summer Courses for Organists," and from the weight of the mail bag it seemed that there was considerable interest on the part of our readers in Summer Schools. This year, from all reports, there will be more schools than ever for summer study. This is a healthy sign, for I fear too much time is wasted during one's summer holiday. If a brush-up on choir work and vocal technique is desired, there are short courses in New York, Princeton, San Marcos, The Berkshire Center and Redlands, just to mention a few. There are the short courses with Fred Waring at Shawnee-on-Delaware, from which so many derive his style. However, if it is just Methuen, Massachusetts. I am so impressed by the plans and ideals of this particular school that I feel called upon to write more about it.

In the ETUDE we have had fine pictures of this organ, its gorgeous case and console, and of the hall itself. I have written about the instrument and about the faculty, but there still seems to be much to be said about the school. There are so many features about the complete setup that are unique, that every organ teacher and player who reads this column should be familiar with them.

The whole profession, I am sure, is gratified that a splendid organ such as the one in Methuen is now owned and under the control of a foundation which sees to it that the instrument is used, both for recitals and for the improvement of young men and women desiring to study the organ and the great organ literature. Perhaps one of the most important parts of our lives as organists and musicians is to be able to study this great literature and to study some of it on an instrument worthy of the music. Many of us sometimes misjudge organ literature when we hear it played on inadequate organs by inadequate players. In Methuen, this never occurs.

The Methuen repertoire is as follows:  
Buxtehude—Volume containing Preludes and Fugues, Chorale Preludes, and so on.  
Straube—Old Masters, Volumes I, II; and Chorale Preludes.  
Bach—Trio Sonatas I, IV, V; The Schuberl Chorales; The Great Eighteen Toccatas and Fugues in C, F, D minor, G major, C minor (Fantasia), A minor, and B minor; Passacaglia and Fugue; Concertos in G & A minor.  
Handel—First Concerto.  
Mozart—Sonatas for Organ and Strings.  
Brahms—Chorale Preludes.  
Franck—Three Chorales.  
Dupré—Three Preludes and Fugues.  
Tournemire—Suites No. XI and No. 33.  
Messiaen—La Nativité du Seigneur; Le Banquet Céleste; Apparition de L'Église Éternelle; The Ascension Suite.  
Krenek—Sonata.  
Milhaud—Nine Preludes.  
Eglinger—Prelude and Fugue.

One can see at a glance that this is a repertoire to end all repertoires. I am sure that if a student brought along the "Orgelbüchlein," a Hindemith Sonata, or the Sowerby Symphony, the members of the faculty would welcome him with open arms. It seems to me that if an organist had a fraction of this repertoire in such shape that he could play it and include it in his repertoire over a period of years, he certainly would have conducted at least a few years of great music.

There are five specialists on the faculty of the Methuen Organ Institute, as it is called, as follows: Arthur Howes, Director, E. Power Biggs, Arthur Howes, Carl Weinrich, and Ernest White. These men are so well known in our world of the organ and in the world of music generally that they need no introduction. Imagine, if you can, having classes with these five men for several weeks for at least two hours each day, and consider what can be accomplished with students who are serious and who will take advantage of such an opportunity. Each teacher spends a week at the school, does some private teaching, and has a class daily. Sometimes the teacher himself plays, and at other times the students play, with the teacher actually doing the explanatory work before the class. Also, each member of the fac-

# Summer Organ Study

by Alexander McCurdy, Mus. Doc.

uly plays a recital which it is necessary always to repeat, in order to take care of the large numbers of people who come from greater Boston.

Suppose a young student, before he went to this summer session, could prepare a few organ pieces such as the following:

Bach—Fugue in G minor (Lesser); Prelude and Fugue in A major; Chorale Prelude, Sleepers, Wake! Chorale Prelude, O Man, Bemoan.  
Franck—Chorale in A minor.  
Brahms—O Sacred Head.



DR. ALEXANDER MCCURDY

Think, if you will, how important it would be for him if he could study all of the Bach with Mr. Biggs, getting the latter's ideas on fingering, interpretation, registration, and so forth, and adapting these pieces directly to the organ on which they sound best. Then a week or so later, how valuable to the student to be able to study them over again with Carl Weinrich! Then again, how important it would be to study the Bach with Mr. Poister. Perhaps something may be Mr. Poister's particular specialty, or Mr. Biggs', or Mr. Weinrich's, or Mr. Howes'. If one is able to take notes rapidly, he can have much material at his disposal, for possible future use. It is a splendid opportunity for organ teachers to secure a wide variety of ideas.

## Listening to Learn

It has been my experience that if a student can hear something played a few times, he becomes much more sensitive to the music, and oftentimes, if he has an antipathy for some given piece, he may overcome it more quickly. Very often, if he hears something played well, he becomes impatient to study the composition himself. Enthusiasm is contagious. We are always looking for new music, and certainly, if a student is exposed to it at this school, he surely will have all the material he can ever use.

When one thinks of the ideas that must be floating around Methuen in July and August concerning, let us say, the Third Chorale by César Franck, it makes one's head swim. But isn't that just what we, as students and as teachers, are seeking? So many students say to me time and again: "I don't have any idea how this should be done or how I should want to do it." Imagine having the ideas on this one piece of Carl Weinrich, ideas which have come down through Lynnwood Farnam, together with those of Biggs, White, Poister, and Howes!

If one went to Methuen to attend the classes and nothing else, I am sure that it would be a rewarding experience. I can't think of anything more wonderful than hearing Ernest White playing and talking about the works of Messiaen. Carl Weinrich discussing the works of Buxtehude, or E. Power Biggs taking apart the Passacaglia and putting it together again. Just to hear Ernest White talk about his ideas of registration is worth a trip from San Francisco.

While a great many schools do have proper facilities conducive to study, they do not have a sufficient number of organs for practice, or the organs may be worn out, or perhaps there is not a variety of instruments to give the students a broad experience. This is not the case in Methuen. There are no fewer than twenty organs close by, where students may practice. Another advantage is that they are not all together in a number of studios, where one hears the piccolo organ and the bordon of another. One of the organs used for the students, and one which I like very much is the hundred-stop, four-manual Casavant in Phillips Andover Academy. This is an organ which is an "antistrut," if ever there was one!

## Cherish Student Friendships

Then there are the life-long friends one makes in such an environment. How thankful I am for the friendships I made during my student days! The faculty, too, is an influence on one for the remainder of his life. One's fellow students are perhaps as helpful as the faculty. When a student who is the least bit receptive goes to such a school where everyone is doing the same thing as he, he gets a "taste" which puts him on the right track.

In this school there is work for the individual in private lessons, in small groups, and in master classes. Also, there is an unlimited amount of practice time available on almost any type organ that the student may choose.

We must improve ourselves if we ever expect to have any fun playing the organ. If we don't enjoy it, we cannot expect to give much pleasure or help to many people with our music. We should early learn that summer study pays big dividends.

## ORGAN



# The School Orchestra

An Approach to General Music Education

by William E. Knuth, Mus. Doc.

Chairman, Division of Creative Arts  
San Francisco State College

IN planning a functional place for the school orchestra in the general education program of the average school, one of the most important things is to get a clear picture of the goal. Two pitfalls immediately appear which must be avoided. On the one hand, we must not be so optimistic as to paint castles in the air which only the gifted few could ever realize, and leave the great mass of average students destined to discover the cold reality of a fool's paradise. On the other hand, we must not follow a course which would result in a few scattered knowledges, some very limited appreciations, and superficial techniques devoid of the basic things that really count for both performer and listener.

It is expedient that we define the term "average school" and its program. What might be a daily occurrence in one school might not happen at all in another school. Many variations of schedule, instrumentation, student background, and administrative organization will exist among schools from different communities. The "average" school is a fiction of statistics. For our purposes, we will assume the average program of music education as a kind of normal standard; one which will be surpassed in many schools by more highly selected talent, greater financial support, and more favorable status of music in the family and the old time academic subjects. However, in many other schools this average program will not be reached—and for a wide variety of reasons.

The term "general music education" should be considered. General music education encompasses a breadth of basic music experience in listening, creating, and performing aimed at developing attitudes, appreciations, and abilities that are desirable for the well being of all students, but which do not necessarily prepare them for any kind of vocational training. The significance of general music education resides in its emphasis on experiences that promote insight into music, create the desire to think and do things with music, and actually reach fulfillment in doing them with a growing sensitivity to musical values. While general music education might be placed in a position opposite the specialized music training of the vocational aspects, it should not ignore the implications of such specialized training; nor should this specialized concentration on some aspect of music be carried on without reference to the place of general music education. There is a need for balance and integration between the specialization and general music emphasis.

## A Basic Pattern

The trend towards a greater emphasis on general education in the overall curriculum of our schools implies a basic pattern of broad educational experiences, each developed in relation to the other and administered with flexibility to provide for individual differences of boys and girls. They should be given a more active and responsible role in cooperative planning and an opportunity to carry out this program for their own growth and development in understanding, appreciation, and competency.

It is immediately apparent that the average school situation with its program is a phantasm, because each is unique in terms of its community, its homes, its children, and its teachers. The development of any successful program requires a meeting of minds and spirits in a cooperative endeavor constantly blended with good-will and mutual respect. Most certainly, the team work of a faculty is the prerequisite to the un-



DR. WILLIAM E. KNUTH

Dr. Knuth is Chairman of the Division of Creative Arts at San Francisco State College. He is a dynamic, personable leader, intent on advancing the cause of music and the allied arts. Holding his A.B. and M.A. degrees from the University of Washington, Dr. Knuth took his Doctorate at the University of California. Dr. Knuth's far-flung activities have included teaching at the Universities of California, Utah, and Colorado; guest conducting in Utah, Colorado, Oregon, and at the National Music Camp at Interlochen.

—EORRIS NORT.

folded growth of such an educational program. Just as the point of view of general education is applied to the traditional school subjects, so also it must apply to the teaching of music. Too many teachers forget that music is simply a necessary aspect of living, here and now, and that it is not a discipline to be limited themselves to an intense devotion to the temple of sound and an exacting discipline in the techniques of music.

Thus, the school orchestra seeks to find its place with the other specialized music activities in the general education program of the school and in the general music program of the music department. The contrast will study his responsibilities and interpret his contribution to the total school program in terms of

**BAND, ORCHESTRA  
and CHORUS**

Edited by William D. Revelli

broad cultural studies and activities. One certain implication in current educational thinking is that all specializations will become the subject of inquiry and justification. General educators and administrators who in the past have been sold on the publicity value and magic of specialized activities such as orchestra, band, and choir, are beginning to ask how much time, money, and credit recognition should be given to these activities. After all, these specialized activities have a direct bearing on the individual needs of a relatively small percentage of the total student body.

Growing out of this participation in a specialized activity are questions of even greater importance. How much of a student's time can be justified in specialized orchestra training in terms of his personal needs? Are the vocational opportunities a justification of this emphasis, and should we make such a choice under these circumstances? If not, can the specialization be justified in terms of the broad cultural development of the student? How often do we request a student's enrollment in orchestra each year of his school life? Do we have orchestra needs rather than student needs?

## Philosophy of Music Education

It is axiomatic that what one teaches (content) and how one teaches (method) depend upon one's philosophy (aim). A very strong case can be made out for the claim that the most important thing about a conductor-teacher of a school orchestra is his philosophy of music education, just as the most important thing about any person is his philosophy of life. Let us set an illustration in another professional field. If the medical faculty thinks that the most important aim of a medical school is to teach doctors how to make as much money as possible in as short a time as possible, then the content of the medical school course of study and methods of teaching would take one direction. If, on the other hand, the medical faculty believes that their most important job is to teach young doctors to go out and serve humanity, regardless of monetary reward, the content and method in the medical school will take a somewhat different direction.

Likewise, it is true that the development of a school orchestra program is determined by the philosophy of its conductor-teacher. Unfortunately, while every conductor-teacher has a philosophy of music education, a sense of values, and a set of aims, most of them would sit in helpless dismay if they were given ten minutes to write these down on a sheet of paper. Too few of us have ever "thought out" our conducting and teaching philosophy, or organized it into clear terms. Because of this vagueness, we are apt to say we have no philosophy. This is, of course, far-fetched, for the music teacher without an educational philosophy must have decided to teach or how to teach. Any conductor who chooses to have his orchestra play this instead of that, and to use this method instead of that one, has a philosophy of music education.

It is likewise unfortunate that if every school orchestra conductor were to write on paper a full account of his philosophy, about ninety-nine out of a hundred would be amazed at the contradictions and astounded at the indefensible theories they have been following. It is suggested that the rest pause here and resolve to take time in the immediate future to write out his own personal philosophy of the school orchestra program. Just what are its aims?

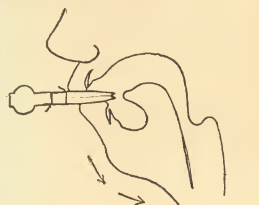
## A Process of Development

Every teacher, whether a college professor, nursery school teacher, an expert golfer training his son in the art, or a fraternity brother coaching an initiate in the ritual, must make up his mind whether he is teaching human beings or whether he is teaching skills or knowledge. And so it is with the conductor-teacher of the school orchestra; he must determine whether he is teaching people or whether he is teaching music. He who teaches music makes music the end, and the pupil means to the end. To him, the music to be learned and the method by which it is taught are of first importance, and the pupil must be tailored to fit. Such a conductor of music is not a "teacher," and all students are expected to submit willingly to the long and exacting discipline that alone will lead them to musical glory. On the other hand, the conductor who teaches boys and girls tailors the music to fit the needs of students. (Continued on Page 296)

BEFORE proceeding to the main theme of this article I would like to present a few remarks regarding the care of bassoon reeds. Long life of reeds is important for other than financial reasons. Changing reeds on a bassoon corresponds to changing mutes on a trumpet or a clarinet. Each reed having its own peculiarities necessitates major or minor embouchure adjustments on the part of the performer, in order that he may produce satisfactory results. The ideal situation would be that whereby the student would be able to use one excellent reed throughout his playing career. This is impossible because of the expendable nature of a reed; however, reed life may be greatly increased by the application of a few simple practices.

The first step in reed care is to acquire a good substantial reed box or case, which should be standard

Illus. 1.



equipment with every school bassoon. Second, impress upon the student how fragile the reeds actually are; also how expensive they are to replace. Third, always remove the reed from the "bocal" when not playing. Do not permit the student to walk around with the reed on the "bocal"—it is an open invitation to a reed splitting accident. Fourth, keep the reed clean inside and out; the outside may be cleaned with a moistened corner of a clean handkerchief; the inside should be flushed out under fast running water. If there is a heavy deposit inside of the reed, it may be necessary to carefully run a small feather or pipe cleaner through the reed from the ball toward the tip. This last process should not be done any oftener than necessary. Needless to say, food, candy, nuts, and lipstick do not contribute to long reed life. Last but not least, remember that a "fine reed" represents far greater monetary investment than its individual cost. Recalling the five or six unusable reeds that must be discarded before you find a good one, the total cost runs into money with a capital M.

With this mention of reed care, we shall leave the "equipment" side of developing a bassoonist and proceed to the actual teaching and playing methods. The development of a fine relaxed embouchure is of prime importance. The methods of achieving this embouchure may vary, but the end result, relaxation, will be the same. It is only a high degree of relaxed tension that will produce a fine, vibrant sound. It must be relaxed enough to allow the reed to vibrate freely, yet firm enough to give a "cushioning effect" with which control is achieved (perhaps this partially explains the paradoxical statement "relaxed tension").

The best method I have found for obtaining relaxed tension is the embouchure I shall presently discuss. I have used this method in my own playing and teaching and have found it develops a true bassoon tone more rapidly and more vibrantly with students than any other method. This does not arbitrarily mean that it is the only method, nor do I argue that it is. I present it only because I have achieved gratifying results with this embouchure.

Basically, my embouchure suggests that both lips be in front of the teeth and puckered, as if whistling, with the lower jaw down and back, thereby producing a suggested "fish" sound on the reed. This position of the jaw is suggested by movement of the mandibular hinge, and not by any muscular flattening of chin muscles. The upper lip should almost touch the first wire, while the lower lip, because of the stagger, meets the

# Bassoon Tone Production

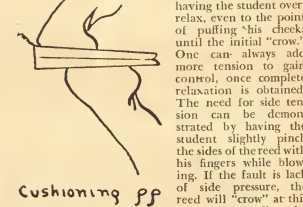
Part Three

by Hugh Cooper

Bassoonist, Detroit Symphony Orchestra

this way that we can maintain the proper breath support for pp passages.

The embouchure should be practiced on the reed alone until a "crow" or double buzz can be produced. This is the test for a correctly relaxed embouchure. Once the "crow" has been produced, the student will get the correct feel of the reed in his mouth and be able to duplicate it with less and less explication. If the student is unable to produce a "crow" on the reed, the trouble usually lies in one or both of two faults: namely, too much lip pressure, or not enough compensating tension on the sides. Try having the student over-relax, even to the point of puffing his cheeks until the initial "crow." One can always add more tension to gain control, once complete relaxation is obtained. The need for side tension can be demonstrated by strutting by having the student slightly pinch the sides of the reed with his fingers while whistling. If the fault is lack of side pressure, the reed will "crow" at this time. Do not allow the student to play until he can consistently produce a controlled "crow" on the reed alone.



In general, the descriptions and Illustration No. 1 serve only as a basis for the embouchure, and the actual application must be tempered by the characteristics of the specific student. For example, if the student has very heavy lips, there will be necessity be more lip over the teeth to produce the same amount of cushioning than a student with thin lips. If a student is producing outstanding results with a seemingly orthodox embouchure, do not change the embouchure; it is right for him. Results are the final test of any embouchure.

It is true, however, that results are often colored by an incorrect conception of tone on the part of both student and instructor. Tone conception has varied through the years, and at one time in this country there existed three distinct types. For want of better names we will call them "Old German School," "French School," and "American School." The "German School" tone was a hard, bright, penetrating sound of inflexibility and incapability of producing the musical nuances or tonal variance demanded by the esthetics of good musicianship and taste. The "French Tone," on the other hand, was a lighter, more pleasing sound, not unpleasant, but definitely the "reedy" side, extremely flexible, but without the "body" needed to match the sonority of the modern band and orchestra. The "American School" is a happy combination of the better aspects of both older

blade approximately one-quarter to three-eighths of an inch behind the upper lip. The reed of the lower lip forms a firm, broad "cushion" which presses lightly against the lower blade of the reed. It is this cushioning effect of the lower lip which allows its own peculiarities necessitates major or minor embouchure adjustments on the part of the performer, in order that he may produce satisfactory results. The ideal situation would be that whereby the student would be able to use one excellent reed throughout his playing career. This is impossible because of the expendable nature of a reed; however, reed life may be greatly increased by the application of a few simple practices.

The first step in reed care is to acquire a good substantial reed box or case, which should be standard

Illus. 2.



equipment with every school bassoon. Second, impress upon the student how fragile the reeds actually are; also how expensive they are to replace. Third, always remove the reed from the "bocal" when not playing. Do not permit the student to walk around with the reed on the "bocal"—it is an open invitation to a reed splitting accident. Fourth, keep the reed clean inside and out; the outside may be cleaned with a moistened corner of a clean handkerchief; the inside should be flushed out under fast running water. If there is a heavy deposit inside of the reed, it may be necessary to carefully run a small feather or pipe cleaner through the reed from the ball toward the tip. This last process should not be done any oftener than necessary. Needless to say, food, candy, nuts, and lipstick do not contribute to long reed life. Last but not least, remember that a "fine reed" represents far greater monetary investment than its individual cost. Recalling the five or six unusable reeds that must be discarded before you find a good one, the total cost runs into money with a capital M.

With this mention of reed care, we shall leave the "equipment" side of developing a bassoonist and proceed to the actual teaching and playing methods. The development of a fine relaxed embouchure is of prime importance. The methods of achieving this embouchure may vary, but the end result, relaxation, will be the same. It is only a high degree of relaxed tension that will produce a fine, vibrant sound. It must be relaxed enough to allow the reed to vibrate freely, yet firm enough to give a "cushioning effect" with which control is achieved (perhaps this partially explains the paradoxical statement "relaxed tension").

Basically, my embouchure suggests that both lips be in front of the teeth and puckered, as if whistling, with the lower jaw down and back, thereby producing a suggested "fish" sound on the reed. This position of the jaw is suggested by movement of the mandibular hinge, and not by any muscular flattening of chin muscles. The upper lip should almost touch the first wire, while the lower lip, because of the stagger, meets the

**BAND and ORCHESTRA**

Edited by William D. Revelli



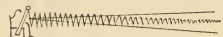
styles, and to my knowledge was originated by the recognized great bassoonist with The Philadelphia Orchestra, Walter Guester. In any respect, the American conception, with its high degree of flexibility and total warmth, plus greater soundness and carrying power, has won out with far the greatest number of players and conductors. There still are isolated instances of both the older schools in this country, and in France the traditional conception is still that of the "French School," however, for our use, we may disregard the older schools of thought and utilize our own fine contribution to the art of bassoon playing.

One of the difficulties in teaching total conception lies in the fact that a performer does not sound to himself as he does to the listener. Because of this, I will try to describe verbally, the American conception of tone from the standpoint of both the listener and performer.

To the listener, the American tone, as produced by Mr. Schoenbach of The Philadelphia Orchestra, Mr. Sharrow of the N.B.C. Orchestra, Mr. Sirard of the Detroit Orchestra, and many others, seems to soar out from the orchestra like a living, pulsating thing, without a trace of reediness or roughness. From the softest *pp* to the loudest *fff* the quality remains the same throughout the entire register of the bassoon. It has all the warmth and vibrancy of a singing "cello," plus the added color of this woodwind. To the player, as a listener, hear—this is the *listener's* conception.

To these fine performers, however, there is an utterly different conception. They have learned that the important thing is not how they sound to themselves, but rather, how they sound to others. With this in mind they play to please you. To do this they must allow a "reedy" edge in their playing, which is both felt and heard by the performers at all times. It is this edge which adds life and carrying power to what would otherwise be a dead, unexciting sound. There must be, in addition to this edge, a core of resonance which expands as it leaves the instrument to envelop the "edge" and travel along as much in the sensation, than as a radio broadcast travels along a carrier wave. (See Illustration No. 4).

ILLUS. 4



A good bassoon tone is one which has the proper proportions of both "edge" and "resonance," to satisfy the human conception of tone. The edge is the "reedy" sound.

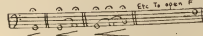
The student, hearing a fine bassoonist over the radio or in a concert hall, says, "Gee, I wish I sounded like that," then rushes home and tries to do so. He works with the reed and embouchure until the "reedy" "edge" disappear and the tone becomes "big, round, and full." If he could stand off ten or fifteen feet and listen to himself, he would be sadly disappointed, for he would sound no more like his concert listener's conception than he did before his effort; perhaps even less. We, as teachers, must be his listeners and help him to orientate his personal conception.

The method I use for this orientation is to have him produce a marked reedy tone at first, then work back from that by cushioning the reed with the lower lip. The point to stop at is where the edge is no longer evident to the listener when standing ten or fifteen feet away. He will probably exclaim, "It still sounds very buzzy to me." Explain to him that it is not really a buzz and that you can hear it ring across the room. I would rather hear a little too much "edge" in a beginner's tone, than none at all, although he must ultimately learn the correct balance between "edge" and "resonance" or "body."

To develop this conception, work wholly between Low G and Open F. This range is the heart and soul of the bassoon. Within this range can produce a true bassoon tone and accurate intonation. If the student it is useless to proceed to the higher register, as all tones above are formed from the harmonic series of these notes. Usually the student's first real contribution to the general music education of the entire village is far different from the specialist's emphasis and serves as a far sounder base for our school orchestra program. Music is a basic area of experience for every

match the two; repeat this until the minor embouchure and breath adjustments needed are found and mastered. Move up the basic register by seconds, each time returning to Low G and passing through the intervening notes until the whole basic register has been mastered as to equal resonance, tone, and relative pitch. (See Illustration No. 5) Do not be

ILLUS. 5



Make every note match in quality

perurbed if at first the student plays on the flat side. He will learn to compensate for the greater relaxation of embouchure by the increase in breath intensity. Balance this basic register is a little more difficult than it sounds, because of the inherent differences in total characteristics, even between adjacent notes. It is up to the performer to overcome the deficiency of his instrument and produce an even basic register. Only after this has been accomplished should the student be allowed to go "over the break."

Going "over the break" means we are ready to utilize the first series of overtones produced by the basic register. The easiest approach is to return again to Low G, playing it with the greatest possible resonance, and then by "leap-frogging" with the first finger of the left hand, a slur to the octave will be produced with a minimum of lip effort. Repeat this until the Octave G has the same basic quality and resonance as the "reedy" edge. This method must be used with the upper, because the fundamental root vibration has been lost, along with its inherent resonance. This loss must be made up by increased breath intensity; otherwise it always sounds as if a marked descender

were being played in an ascending passage. When this breath intensity has been accomplished, return to Low G, slur the octave by "half holding," and then slur to the adjacent A, at the same time closing one-half hole and releasing the *pp* or whisper key. Work up the second register to Octave D in the same progressive manner as the first, each time returning to Low G and slurring the octave. (See Illustration No. 6) No attempt should be made at this early stage to attack any of the upper notes; simply get the "feel" of them by slurring gradually into them from the lower tones. If at any time you should notice the student using undue pressure, causing the tone to die out, do not go higher until the difficulty is erased.

ILLUS. 6



Take it easy, extending his range in easy stages, without resorting to pressure. Much of the trouble most students have with the upper register is caused by using too much lip pressure and not enough breath support. A few weeks spent in developing the basic register and its first set of overtones, will pay dividends at a later date in tone and control. During this period, keep his interest alive by giving him the art of new material, but be certain it does not exceed his temporarily limited range.

In our next and final article we shall deal with attack, articulation, and a general discussion of fingering, particularly in the upper register.

## The School Orchestra

(Continued from Page 291)

who comprise his orchestra. He knows that music education in his orchestra is basically a process of growth, of development, of learning—not a process of teaching. He knows that all good teaching starts with what the pupil already knows. He knows that the art of learning, and his social relationship among his fellows. Pupils will practice and grow in power and musicianship as the music at hand is relevant to them, significant to them, and desired by them. Actually, the structures of school orchestras do not fall into these two distinct groups of those who "teach music" and those who "teach pupils." Rather, every conductor-teacher is somewhat of a teacher, and every pupil is in some way a teacher. It is the teacher's job to teach what he who teaches music and ignores student needs, while at the other end is he who teaches pupils, fitting music into the learner's background, his talent, and his personal needs. These considerations of "student-centered" orchestra versus a "music-centered" orchestra are decisions that face each of us in his local situation. There is no single answer, for each answer must be in terms of a specific school, its community, its people, and their resources.

### A Sounder Base

Another consideration we must face is the general music education point of view, versus a highly specialized approach. The school orchestra could seek to become a basic instrument in the general music education on the various instruments, thus increasing the needs of a comparatively small proportion of students in the school. On the other hand, the school orchestra could become a vital and most important part of the broader developmental program, an important part of the general music education of the entire village. In music, as in other branches of human activity, our ancestors made, with great solemnity and authority—and the best intentions in the world—some quite egregious mistakes. Traditional ideas, therefore, must be carefully evaluated before

we are to make a decision. We are daily consumers of some kind of music, whether we will it or not. Therefore, the conductor-teacher of our school orchestra should include the knowledge, appreciation, and technique that will give growth to the pupil already known. He knows that the art of learning, and his social relationship among his fellows. Pupils will practice and grow in power and musicianship as the music at hand is relevant to them, significant to them, and desired by them. Actually, the structures of school orchestras do not fall into these two distinct groups of those who "teach music" and those who "teach pupils." Rather, every conductor-teacher is somewhat of a teacher, and every pupil is in some way a teacher. It is the teacher's job to teach what he who teaches music and ignores student needs, while at the other end is he who teaches pupils, fitting music into the learner's background, his talent, and his personal needs. These considerations of "student-centered" orchestra versus a "music-centered" orchestra are decisions that face each of us in his local situation. There is no single answer, for each answer must be in terms of a specific school, its community, its people, and their resources.

Thus the function of the school orchestra is enlarged, and it can serve well the individual needs of the varied community. A performer can list at the same time become a basic instrument in the general music education in a new point of view and a new program of action. In the actual planning of the work, be it a concert, a rehearsal, a program, pageant, or informal workshop, the person who is involved should participate. The whole scheme of organization must remain flexible and give ample opportunity to blend suggestions, resources of literature, and the developmental experiences of the orchestra players with the school activity that personally values and enriches the social well-being of the entire school and its community.

# The Essentials of Teaching

by Harold Berkley

WHATEVER his subject, it is well for the Teacher to periodically to take stock of himself and his approach to his work, to examine and analyze anew the functions and the responsibilities of a teacher, and to ponder what is implied by the verb "To Teach."

Such searchings are especially important for the teacher of music; for he has to deal with a subject most closely connected with the inner life and development of his pupils, a subject which, if properly taught, can have a profoundly beneficial influence on the character and spiritual development of those who study it. In order that this influence may be active, the musician-teacher should possess much understanding of cultural expression in fields but indirectly connected with music—Literature, Painting, History, to name a few—and he should be able to coordinate those subjects with the teaching of music. Above all, it is necessary for him to remember always that teaching is education, and that the word "educate" comes ultimately from a Latin word meaning "to lead or draw out."

The Teacher may well be considered the most indispensable member of the music profession. The Genius, the great Artist, is the inspirer, but it is the Teacher, more than any other, who is responsible for the continuity of the great line in his art.

If he is to fulfill the responsibilities he has undertaken, the Teacher cannot look upon his work merely as a means of existence; he should regard it first of all as a reason for existence. He can and should think of himself as a creator; for he has an innate gift for teaching or has acquired one, and an understanding of it. It is his duty to create a flowering garden out of what, in less inspired hands, might have remained a desert.

### A Great Privilege

To create a love for music in eager and receptive young minds—and, through music, a keener and more sensitive appreciation of all beauty, even of those small beauties which surround us at all times and which many people pass by unseeing—it is difficult to imagine any activity that would better justify one's existence on earth. The Greeks knew the value of music in daily life, but their awareness of it has been largely lost in the more materialistic ages which followed. It is the privilege of the Teacher, by his personality and his influence, to bring this awareness back into the lives of his pupils.

That this influence may be potent, he must be more than a mere instructor to his pupils; he must be a friend to them, an older friend, with whom they can share their real selves and to whom they can confide. If they wish, their perplexities and their troubles. To achieve this rapport, the Teacher must always maintain a personal dignity. This does not mean that he should put himself on a pedestal, but he should be on a pedestal; it means, rather, that he should be always in control of and conscious of his words and actions. It may be necessary on occasion for him to speak harsh words, but never to show them. The teacher who loses his temper during lessons causes his pupils to fear him, generally loses their respect, and sometimes wins their cordial dislike. Such a one should never be a teacher.

It was said just now that the Teacher is responsible for the continuity of the great line in his art. That is true, but he should not be content to have a student who is a good technician, but who is not a musician; he should strive, instead, to add to this legacy from his own experience and thought. Further, the Teacher cannot accept as infallible the inherited tradition of the past. In music, as in other branches of human activity, our ancestors made, with great solemnity and authority—and the best intentions in the world—some quite egregious mistakes. Traditional ideas, therefore, must be carefully evaluated before

does not tally with his own, is no reason for condemning it. If it is not foreign to the spirit and style of the music, it should be encouraged. The student with words of praise. If, however, immature judgment has resulted in poor taste, the teacher should endeavor to point out how this fault may be remedied without sacrificing the overall individuality of the interpretation.

### The First Essential

Where violin students are concerned, it goes without saying that the first essential is good intonation. But the Teacher will not be content merely to say, "That F-sharp must be higher," or "That B-flat is not low enough." He will explain to the pupil why—the key of G minor, for example—the F-sharp must be high and the B-flat low. In other words, a technical mistake should rarely be treated purely as such; its bearing on the ultimate musical result should generally be kept clearly in mind. This approach will not hold, of course, in those cases where technical errors are many and the hopes of pleasing musical results are dim. In such cases, the desire for technical mastery must be instilled into the pupil's mind as the one and only road to success.

The long-range view of teaching should be so to train students to become teachers of their own time they become their own teachers. Far too many talented students are completely lost when they have ceased studying and must depend on themselves. The fault is rarely theirs alone. It is the teacher's duty to train the pupil to think for himself. A pupil must not be made to "obey orders," told to do this or that, "because it is right," without any explanation as to why it is right. In order that a pupil may intelligently understand what he is doing, it is essential that from the earliest stages he have the *How* and the *Why* of every new point carefully made clear to him, both in its technical and in its musical aspects.

There are many pupils who conscientiously think they must be passive and receptive, and, like lunks, swallow without question all that is presented to them. Such pupils are very easy to teach, but nothing really good can come from this attitude of mind and it should be dispelled, firmly but goodnaturedly, as soon as possible. The teacher must encourage initiative, ask questions, the more the better, and to use his own brain.

### The Student Personality

To train each pupil to use his own brain—that is perhaps the chief secret of good teaching. It is the antithesis of the "giving orders" method of teaching, a method that will surely discourage initiative, individuality—the two most precious possessions a music student can have. The pupil who is led to bring his own intelligence to bear on each new problem will not only get real fun out of his work, but he will also make much more rapid progress. Furthermore, he will be conscious of a psychological lift that will continually strengthen his belief in himself.

Needless to say, there are plenty of students who can't or won't think for themselves; who are too lazy or too mentally sluggish to make the necessary effort. These have to be told what to do, not forgetting the *How* and the *Why*, while the teacher hopefully waits for some event that will give life to the hitherto inert intelligence.

Few students instinctively know what good practicing really is, and when they do find out, it generally comes as a great tactical surprise. The teacher has opened to them. It is an essential duty of the Teacher to provide that knowledge as early as may be possible. He must be sure the pupil understands that Practice is not a punishment, but a necessary part of the exercise or study. He should explain that a passage must not be played through, even (Continued on Page 326)

HAROLD BERKLEY

*Violinists, perhaps, have not given so much attention to the general essentials of pedagogy as have teachers of piano and organ. However, all teaching is based upon certain principles, and because of this, these are presented in this article, with the thought of appealing to violinists.*  
—EDITOR'S NOTE

they are passed on, to see if they correspond to contemporary ideals. One cannot in these days furnish the house of Music with mid-Victorian furniture.

The cardinal rule of good teaching consists of training the pupil to *Understand* and to *Feel*; so that his playing, no matter how elementary, shall be an expression of his own personality. It is not enough that he be taught a thing, through, will make his efforts seem like playing. Instead, the results of his training and his practice must be playing. To this end, it is essential that every pupil be taught the technique of *How* and the *Why* of each new problem that confronts him, and his imagination should be encouraged to take hold of and play with every new point of interpretation that is presented to him. This may seem rather a large order in the case of a young child; however, most children are receptive, sensitive, and imaginative, and if approached with corresponding sensitiveness and imagination—and with the right technique—will often respond with an amazing understanding. Of course, there are the dull, unimaginative ones, too. With these, the teacher can only expect to get technical accuracy—and hope that a feeling for music will one day awaken in them.

If a pupil has imagination, it will often happen that his interpretations differ widely from those of the teacher. In such a case, great tactfulness is required from the teacher. Because this interpretation

VIOLIN

Edited by Harold Berkley







## A Conference with

Polyna Stoska

Distinguished American Soprano  
A Leading Artist, Metropolitan Opera Association

by Stephen West

Born in Worcester, Massachusetts, of Lithuanian background, Polyna Stoska has inherited marked artistic abilities from both sides of her family. For example, her father, who is a designer of clothes, Untrained and non-professional, Mrs. Stoska creates and makes all her daughter's concert gowns. "Most people don't believe this," Miss Stoska states, "but one of the most important parts of a glamorous costume is the undergarment. It is on the concert stage, Polyna Stoska is "dressed at home." Always markedly musical, she began violin study at the age of seven; but as long as she can remember she has sung, humming tunes around the house and following the record of her father, an artist, who had his own high school orchestra and joined the glee club, and when she was sixteen, her voice asserted itself. At about that time, a school superintendent notified the high school music teacher of a voice coach being held in Boston and asked if any pupil of the Worcester school would good enough to enter. The teacher chose young Polyna, who won the contest. After that, she gave up violin study and concentrated upon vocal work. Her first teacher kept her on vocalises, mostly at a year or so intervals, and then she was forced to sing in public. Next, Miss Stoska came to New York, where she won a

scholarship at the Juilliard School. From there, she went to Germany to continue her studies and to try for admission to some small opera company. After three months, she auditioned at the great Metropolitan Opera, and she was immediately engaged to understudy major rôles and to appear in smaller parts. Called within four hours of a performance of Weber's "Der Freischütz," she sang the title role of "The Hunter," to the amazement of her colleagues. Miss Stoska gave such excellent account of herself that she never again sang a minor part. Her next assignment was Elsa, in "Lohengrin," and Polyxena Stoska sang her way into the hearts of the thousands of New Yorkers. Miss Stoska devoted much time to USO work and the entertainment of our armed forces. She appeared with the New York City Center Opera Company in the production of the Elmer Rice-Kurt Weill Pulitzer Prize winning play, "Street Scene." She was invited to join the Metropolitan Opera in 1947. Her first performance was the major rôle of the first season won the acclaim of critics and public alike, and her dramatic ability earned her the coveted Donaldson Award for acting in the concert opera. She is also a frequent contributor and is often heard on the Telephone Hour.—EDITOR'S NOTE.



POLYNA STOSKA  
In "Ariadne auf Naxos"

**E**VERY young singer who is interested in opera dreams of one day entering the Metropolitan. Ranking as the foremost operatic organization in the world today, the "Met" is the goal of countless beginners and veterans alike. But what one must first do before attempting to enter the Met? The answer I can give is this: to aspire to the "Met," the candidate must give evidence of *thorough musicianship and thorough education*. You may wonder why I have written about two things instead of just one. There are two reasons for this. The first is, that membership in the Metropolitan presupposes a better-than-adequate singing voice. The second is, that you must have had some musical training. Into the company, I cannot stress that sufficiently! The attitude towards voice alone changes with the side of the footlights one happens to be on! You have heard me say that I am not a very good singer, but I am a much better than So-and-So—you ought to be in opera. This encouraged, you seek an audition—and the experienced experts who hear them don't saw much about anything except your *voice*, and they tell you to go off with it. How many roles have you? How often have you sung them in public? How do you stand up in public performance? These are the problems the young singer must solve before she is ready even to think about the Met.

### Many Different Skills

The beginner should realize that vocal training, important as it is, ranks as only one of a number of skills that constantly must be in good order. The others include repertoire, dramatic surety, languages, a knowledge of styles, and—most important—experience.

before audiences. The student who aims at opera should master rôles as soon as the voice is ready for them. Learn all the parts you can, in their various languages. Then get them to sing, to reproduce the feelings which they might have lived. Remember, I know that anyone who reads this will immediately cry out, "But *where?*" It is often said that we in America, despite our great interest in music culture, are not doing enough to help opera to rise above its clings in public. The happy truth is that opportunities today are far greater than they were ten-  
fifty years ago. The Lemonade Opera (New York) and the New York Opera House are two organizations that have come up in very recent years, and they are doing excellent work, both as mediums of entertainment and as proving grounds for young performers. There are several more in New York and in other cities. In New York, the voices are being heard from. In Los Angeles, for instance, there are several reliable opera schools that dimax their training with public performances of full operas. In fact, it is in this country that the fine organization, and there are not the only ones.

The important thing for the young singer is to get out of the teacher's studio, and into a public company that performs on a public stage—before a public! Here, and only here, do true performance conditions show up; here and only here does the young singer demonstrate his ability to cope with those conditions. Public performance always involves great emotional strain. Only in public performance does the singer learn how to conquer that strain. Again, a fluent line, or style of performance can be worked out only in

performance. The rubbing off of those corners is not the result of one appearance! Actually, one needs practice in performance just as one needs to practice an aria. We all know the feeling of taking up a new work and going through it hesitantly, trying simply to get the notes right. Only after months of study and practice do those notes begin to merge into a unified pattern of phrasing, of meaning—and then the work seems entirely different from what it did at the start. Exactly the same is true of a rôle in performance. No matter how well you have mastered it under your teacher, that rôle is nothing but isolated notes and gestures until you have clarified its pattern in many performances. That, precisely, is what the experienced

## SENTIMENTAL INTERLUDE

This composition by the brilliant composer of *The American Rhapsody* has all the fluency of a free improvisation. The work develops right up to the seventh and eighth measures before the end. Therefore, the previous measures should not be overplayed in order that the final climax may not lose its effect. Grade 5.

BELLE FENSTOCK  
8-11-17

## BELLE FENSTOCK

Moderato



Copyright MCMXLVIII by Oliver Ditson Company  
MAY 1949

International Copyright secured  
301



8

*f* *p* *p*

*con espressione*  
*sost.*  
*poco rit.*  
*fa tempo*

*simile*

*mf* *mf* *ff* *mf*

*ff* *cresc.*

*fff* *mf* *p*

*ff* *pp subito* *pp rall. o dim.* *pp*



# DANCE CAPRICE

There is something about this composition which seems to connote spring in Norway—a spring which varies from a zephyr tossing the early blossoms about, to a wild blast of retiring winter tearing down through the fjords. Grieg wrote a great number of enchanting lyrical pieces for the piano. *Dance Caprice* is one of four album leaves. Grade 4.

EDVARD GRIEG, Op. 28, No. 3

**Vivace**

*p* *poco stretto* *a tempo*

*p poco rit* *pp* *a tempo* *stretto*

*cres* *cen* *do* *f*

*dimin. e rit* *p a tempo* *poco stretto*

*a tempo* *f* *p poco rit* *pp* *Fine*

*p* *pp* *p* *fp*

*con duo Pedale*

*f vigoroso* *fp* *f* *fp* *pp dolciss.*

*f vigoroso* *fp* *f* *fp* *pp dolciss.*

*poco rit* *a tempo*

*D.C. senza ripetizione*

*f* *p* *ca* *lan* *do* *fp*



# THEME FROM PIANO CONCERTO IN D MINOR

This lovely slow movement from the "Piano Concerto in D Minor" was written about 1785, when Mozart was twenty-nine years of age. It appeared after "Die Entführung aus dem Serail" when the composer, in Vienna, was at the height of his creative career. Grade 4.

W. A. MOZART  
Arr. by Henry Levine

Romanze (♩ = 88)

The first system of the musical score for the Theme from Piano Concerto in D Minor, Romanze. It begins with a piano introduction. The right hand plays a melody with various ornaments and slurs, while the left hand provides a steady accompaniment. The score includes dynamic markings such as *p*, *mf*, and *mp*, as well as tempo markings like *Andante* and *Allegro*. The notation is in D minor, with a key signature of two flats.

The second system of the musical score for the Theme from Piano Concerto in D Minor, Romanze. It continues the melody and accompaniment from the first system. The right hand plays a melody with various ornaments and slurs, while the left hand provides a steady accompaniment. The score includes dynamic markings such as *mf*, *pp*, *mp*, and *f*, as well as tempo markings like *Andante* and *Allegro*. The notation is in D minor, with a key signature of two flats.



## MORNING ON THE LAKE

Grade 3.

Tempo di Valse (♩=126)

BENJAMIN FREDERICK RUNGEE

Tempo di Valse (No. 126)

*mf* *mf* *p* *mf* *Pod. simile*

*mf* *mf* *p* *mf* *cresc.*

*f* *rit.* *Fino.* *mf* *p* *mf*

*p* *mf* *p* *rit.* *mf* *p*

*mf* *p* *cresc.* *mf* *rit.* *f* *D.C. senza ripetizione*

Copyright 1948 by Theodore Presser Co.

308

British Copyright secured  
K111DE

## PURPLE ASTERS

WILLIAM BAINES

Grade 3.

Moderato ( $\text{♩} = 80$ )

grade 3. Moderato ( $\text{♩}=80$ )

*il basso sempre staccato*

*mf*

*Fine*

*p*

*p*

*D.C.*

British Copyright secured

Copyright 1947 by Theodore Presser Co.  
MAY 1949

British Copyright-secured  
309

309



# DANCE OF THE SPRITES

Another of Mr Hopkins' engaging, "likeable" tunes. If played with daintiness and charm, it makes an excellent teaching piece, Grade 3½.

JOSEPH M. HOPKINS

Allegro moderato (♩=130)

*sempre staccato* *mp*

*mf* *mf* *f*

*1st* *Last* *Fine* *mf*

*rit.* *a tempo* *rit.* *mf a tempo*

*ff* *f* *rit.* *D.C.*

# SHORES OF WAIKIKI

The aboriginal music of the Hawaiian natives bore no relation to what is now accepted as Hawaiian music. The present music is derived from the style of the gospel hymns taught to the natives by missionaries. Grade 3.

VERNON LANE

Languorously (♩=96)

*mp*

*1st* *Last* *Fine* *mf*

*Ped. simile*

*p cresc.* *f rall. e dim.* *D.C.*



# VISION

Vivian Yeiser Laramore

OLIVE DUNGAN

Brilliantly-rather fast

Here is a song the wil-lows sing, Lean-ing a-gainst the skies;

Life is in-deed a beau-ti-ful thing, Seen through a wil-low's eyes.

Slower

Here is a song the rob-ins sing Deep in the pleas-ant lea- Life is in-deed a

gor-geous thing, Seen from the bough of a tree.

*f a tempo*  
Here is a song the po-ets sing, Jour-ney-ing toward their goal; Life is in-deed a

*f a tempo*  
*molto rit*  
per-fect thing, Seen with the eyes of the soul.

*ff accel. al fine*  
*molto rit*  
*agitato cresc. e rit*

# FLIGHT

MURIEL LEWIS

Presto

*p c. h.*  
*p l. h.*  
*simile*

*accol.*  
*accol.*



Handwritten musical score for "L'Espresso" by Debussy. The score is written on five systems of staves, each containing a piano (p) part and a violin (v) part. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance instructions include *rit.* (ritardando), *mf a tempo*, *accol.* (accogliendo), *pizz.* (pizzicato), and *arco* (arco). The score is marked with a copyright notice: "Copyright 1905 by G. Schirmer, New York."

SUNDAY MORNING IN THE MOUNTAINS  
Hammond Registration

Hammond Registration

Prepare: { Sw. Aeoline, Céleste, Bourdon 16'; & Trem.  
Gt. Fl. 8' (later Chimes if possible), coupled to Sw.  
Ch. Soft Fl. 8; coup. to Sw.  
Ped. Soft 16; coup. to Sw.  
Tranquillo! (♩=96)

Sw.	(10)	20	0627	210
Gt.	(10)	00	4760	530
Gt.	(11)	00	6783	100

RUDOLPH GANZ

Arr. by Chester Nordman

(Ped. Sott. 18; comp.)  
Tranquillo (=96)

MANUALS

PEDAL

Gt. (Quasi Horn) [B]  
Gt. [B]  
Ped. 42  
Ch. (or Gt. PP)  
Gt.  
Ch.  
Gt. [B] Ch. [C]  
Sw. [C] pp  
f  
p (Echo)  
f  
p (Echo)  
f  
Gt. [B] Ch. [C]  
f  
p  
Gt. [B] Ch. [C]  
f  
pp  
Gt. [B] Ch. [C]  
Sw. [C] mf  
pp Sw. [C]  
mf Sw. [C]  
Gt. [B]  
Gt. (Chimes ad lib.)  
Bourdon off Celeste only  
Sw. [C] pp  
ppp  
p  
pp  
Celeste off morendo Aceline only  
Ped. 31  
British Copyright secured

Copyright 1948 by Theodore Presser Co.  
MAY 1949

British Copyright secured



# MILITARY POLONAISE

FREDERIC CHOPIN  
Arr. by Ruth Bampton

SECONDO

Allegro con brio (♩ = 88)

The musical score for the second part of the Military Polonaise is written for piano and bass. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Allegro con brio' with a quarter note equal to 88 beats per minute. The key signature is one sharp (F#). The score includes numerous fingerings and articulations, such as slurs and accents. The piece concludes with a 'D.C.' (Da Capo) instruction.

# MILITARY POLONAISE

FREDERIC CHOPIN  
Arr. by Ruth Bampton

PRIMO

Allegro con brio (♩ = 88)

The musical score for the first part of the Military Polonaise is written for piano and bass. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Allegro con brio' with a quarter note equal to 88 beats per minute. The key signature is one sharp (F#). The score includes numerous fingerings and articulations, such as slurs and accents. The piece concludes with a 'D.C.' (Da Capo) instruction.



# PARADE OF THE TIN SOLDIERS

Grade 1.

Tempo di Marcia (♩=108)

SIDNEY FORREST

Copyright 1948 by Theodore Presser Co.

British Copyright secured

# SLEEPY EYES

BOBBY TRAVIS

Grade 14.

Andantino (♩=120)

Copyright MCMXLVIII by Oliver Ditson Company

International Copyright secured  
KTUDR

Copyright 1947 by Theodore Presser Co.

Grade 2.

Valse moderato (♩=56)

# DAINTY BUTTERCUP

J.J. THOMAS

Copyright 1947 by Theodore Presser Co.

British Copyright secured



# IN CHINATOWN

Grade 21.

Con anima (♩=120)

WILLIAM SCHER

Copyright 1942 by Theodore Presser Co.

320

British Copyright secured  
A.T.U.D.E

## The Pianist's Page

(Continued from Page 288)

"Your influence over me in the form of a very compact and easy to understand method of teaching, plus loads of inspiration, has brought more rapid progress in the last four months than in the previous seven years, and has made practicing so enjoyable that it's at the top of the list of the things I love to do (including all social events)."

"I betcha one thing that if you didn't exist, most of us grade and high school piano students would still be 'unthinkers' and 'pianists,' still dreading that horrible old hour of practice every afternoon like the plague! (even though they do love music)."

### The High Cost of Living

Even dear old Bach was just as plagued by it as you and I! Here follows an excerpt from one of the few surviving letters written in his own hand. In 1780 Bach found that his position as Cantor of St. Thomas' Church in Leipzig was not a bed of roses. He could no longer tolerate the unpleasantness and bickering of the powers that ruled the church. So he decided to look for a job elsewhere, and wrote his friend Erdmann, who lived in Danzig as Russian agent. (The original letter is in the Russian archives in Moscow):

"I have discovered that this situation is not as good as it was represented to be, that living is expensive, and that my masters here are strange folk who care

very little for music. I am subjected to constant annoyance, jealousy, and persecution. It is therefore in my mind, with God's assistance, to seek my future elsewhere. If you know or hear of a good position in your city I beg you to give me your valuable recommendation. I promise on my part to give satisfaction, show diligence, and justify your esteemed support."

"My present post is worth about 700 crowns a year, my income being derived mainly from extra service, such as festivals, weddings, and funerals. If the death-rate is higher than usual, my revenue increases in proportion; but Leipzig is a healthy place, and for the past year I have received about 100 crowns less than usual for funerals. The cost of living, too, is so excessive that I was better off in Thuringia on 400 crowns a year."

"May I add that I can arrange to give vocal or instrumental concerts solely from the members of my own family. All my children are born musicians; my wife has a very clear soprano, and my eldest daughter can give a good account of herself too."

Poor Johann Sebastian! Despite his unparalleled qualifications, he couldn't find another job.

Next year, 1950, will find artists, orchestras, choruses, teachers everywhere observing the two hundredth anniversary of Bach's death. Make your own plans for it now.

## Preparation for Opera

(Continued from Page 300)

other is never to be jealous!

The young singer needs to realize the immense importance of studying a part dramatically as well as vocally. That, too, cannot be too much stressed. Many young singers tend to work on a rôle as if it were a matter of vocal nuancing, and then, afterwards, to add a few gestures and motions. Nothing could be more dangerous! Actual vocal and dramatic study should begin and progress together—neither comes first and neither is more important. Indeed, if there were a shade of greater importance, I think it would go on the dramatic side. I say this because I firmly believe that rôles should be worked out from character. The person you have to portray should be clearly fixed in your mind before you attempt to create her, either through voice or gesture. In Berlin, we spent much time comparing characters according to their basic types. *Elizabeth* (in "Tannhäuser"), for instance, is a very different person from *Sieglinde*. *Sieglinde* is the Amazonian figure, of larger-than-mortal thoughts and a habit. *Elizabeth* is the mediæval gentlewoman, restrained, controlled, Gothic in her gestures. Both parts have to be sung, and both stem from the creative wealth of the same composer—but how different they are as characters! This must be made clear by their every least action—the way they hold their heads, the way they move their hands and feet, the way they glance about the stage. Being able to explain the difference in each character is as much a part of operatic preparation as

being able to sing the arias!

As to actual singing, the young singer should learn not to do too much warming-up on the day of a performance—any performance. The professional soon learns to use (and tire!) the voice as little as possible on a singing day. My habit is to try my voice around noon and then to go to bed and rest mind, body, and voice. Then, at the opera house, an hour before I go on, I generally spend no more than ten minutes on scales and sustained notes. That's all! The value of those ten minutes is to get the voice warm, and to exercise the muscles of the singing apparatus—I call it getting the diaphragm *alive*. That is all one needs. If the voice is correctly used in the first place, ten minutes of warming up should be enough to assure a smooth singing performance.

Vocal needs and problems are too individual to attempt any long-distance discussion of methods or exercises. I may say that for myself, I have the greatest faith in scales, scales, and more scales. But what I wish to emphasize here is that the best vocal work, by itself, will never launch an operatic career. That requires additional skills calculated not merely to please the ear (with vocal tones) but to transport the whole being of the spectator. Thus, the best service the young singer can do himself is to get out of the studio and rub off the corners in actual work before an audience. Only in that way can there be a genuine and completely intelligent preparation for opera.

## Instrumentalists of today

CHOOSE BALDWIN



Francescatti, Fournier,

Platigorsky, Spivakovsky, Szigeti,

Thibaud, Zimbalist . . .

these, and many other world

renowned violinists and cellists

prefer the Baldwin for the same qualities which make Baldwin

the choice of so many of today's great pianists, composers, conductors, singers, and music organizations.

Let the considered opinion of these experts be your guide in selecting a piano for your own use.

See your Baldwin dealer today.

**Baldwin**

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO

BALDWIN • ACROBATIC • HAMILTON & HOWARD PIANOS • BALDWIN ELECTRONIC ORGANS

MAY, 1949



## 323







# Announcing the "COURSE FOR PIANISTS" by JUNE WEYBRIGHT

## BOOK ONE—The Beginner's Book

June Weybright carefully prepares the student mentally and musically for his first introduction to the keyboard. Both as the primary theme of coordination, the first book consists of four parts: Reading Up and Down From The Middle of The Staff, Reading Up and Down From The Space Notes of The Treble Clef, Reading Up and Down From The Space Notes of The Bass Clef and Introduction to Musical Phrasing.

## BOOK TWO—The Follow-Up Book

Through familiar and original Weybright compositions, the student progresses gradually and consistently, being introduced to chords and intervals, staccato and legato playing, phrasing, finger planning, key signatures, tone shading, the *oppositio*, accents, and the student's first piano duet.

## BOOK THREE—The Key Signature Book

Serves the distinct purpose of offering penetrating material to accustom the hands and mind to the black key positions of the keyboard. After the introduction of several rhythm studies, and major and minor music, the subject of key signatures is treated. A specific technique study precedes each piece for further acquaintance with the black key combinations.

## BOOK FOUR—The Scale and Chord Book

Because a scale system is not, primarily, a matter of technique but one of harmonic importance, this book has been designed to aid the student to a working knowledge of the total combinations known as KEYS.

## WORKBOOKS TO ACCOMPANY BOOKS ONE, TWO, THREE, FOUR

See This New June Weybright Course At Your Music Dealer — NOW!

AMERICAN ACADEMY OF MUSIC, Inc. • 1619 Broadway, New York 19, N.Y.  
SOLE SELLING AGENTS • MILLS MUSIC, INC.

# New PIANO BOOKS for Beginners

A Daily Daily Book  
GENEVA LEE  
LAKE'S DAILY DOZEN  
SUGAR AND SPICE  
CAR-TUNE-LAND  
BIG NOTE  
WOLVES  
FUN FOR FIRST GRADERS  
BIG NOTE  
WOLVES  
FUN FOR FIRST GRADERS

**SUGAR AND SPICE** — Word, Easy tunes and rhythms using whole, half, quarter notes and introducing eighth, triplets and dotted quarters. 40

**CAR-TUNE-LAND** — Robuette. For beginners with illustrations by Gene Byrnes, the creator of "Peggy Lee's". Your boys will like this book. 100

**A DAILY DAILY BOOK** — Lake. Favorite school songs simplified to play and sing. 75

**LAKE'S DAILY DOZEN** — Miss Lake gives teachers a time-saving book. Helps build strong and nimble fingers and good technique. 75

**FUN FOR FIRST GRADERS** — King. An album of good-time piano pieces. 75

**BIG NOTE WALTZES** — Moore. Eight favorites simplified for piano. 35

Send for "examination" copies

**BOSTON MUSIC COMPANY**  
116 BOYLSTON STREET  
All Music of All Publishers  
BOSTON 16, MASS.

## The Essentials of Teaching

(Continued from Page 297)

once, except with the very definite aim of knowing that passage better—knowing it better technically; that is, knowing better what he should do and what he should not do; and knowing better its musical content, its shape, and feeling. He should further explain that a passage cannot be mastered by technical means unless it has been practiced slowly; so slowly that each finger can be placed on the string with deliberate intention.

While the passage or solo is being studied in this manner, some hints of its musical meaning will have been absorbed by the student. As soon as the technique is mastered he should be encouraged to develop these hints into a convincing interpretation, repeating the passage time and again for the one purpose—understanding better its inner content; molding and remodeling the phrasing, the dynamics, and the tone coloring, as a sculptor molds his clay; so that finally he knows an interpretation that is a product of thought, imagination, and intuition.

### The Correct Approach

This approach can be used with quite young students, provided the ideas suggested are given in their simplest possible form. It is the surest way of increasing a pupil's interest in his work. As he advances, the demands made upon his imagination will of necessity range wider and become more complex. But by that time he will know how to deal with them.

While instructing a pupil in the technique of practicing one must be sure that he does not confuse *caution* with *care*. He should have no fear of making a mistake. Neither in music, nor in any other human activity, has anything good ever had its roots in fear. He should be encouraged to admit the mistake, to find

out its cause, to work out the passage carefully, and to know that improvement is bound to result.

It is all-important that the Teacher have METHOD in his work, but not A method. Method should imply a well-thought-out arrangement of steps, and the imparting of technical knowledge, of fine appreciation of good music, and of the correct performing which will give life to the music.

### Utopian Ideas

A distinction should be clearly understood between Method, in the sense in which the word has just been used, and Teaching "methods," which many teachers allow to ossify into a rigid system. Method is the general plan of ideas which will be applied to nearly all students; Teaching "methods" have to be changed and adapted to meet the needs of each individual student, changed with each step of his advance, and changed as his mentality develops. In other words, Method is general strategy, Teaching "methods" are tactics.

There is only one Method of teaching that is really worth teaching, and it consists of training the student to understand the *How* and the *Why* of everything that is done. The surest way of all good and all bad effects, not only technical, but what is, in the last analysis, the most important—the manner of the effect.

Some of the ideas advanced in the foregoing paragraphs may seem Utopian. They represent an ideal, yes, but it is an ideal that is attainable. The more firmly a teacher holds to them and endeavors to carry them out, the more rapidly his pupils will advance, the more satisfaction he will obtain from his work, and the more certainly he will feel himself to be a creative artist.

## Concerning the Concertmaster

(Continued from Page 284)

suppose the conductor says that a given phrase is to sound "more pointed." It is the concertmaster's task to translate the overall effect of "more pointed" into the exact ways-and-means that will show the men what to do. Perhaps he will indicate what is meant by his own playing. Perhaps he will tell what bowings to use—down bow, *staccato*, and so on. *How* he goes about making the matter clear is his responsibility—but do it he must.

### Score Reading a "Must"

The ambitious student, then, should concentrate as early as possible on gaining as much orchestral and ensemble experience as he can. It need not be a big orchestra; a student group, or even a privately organized group of amateurs will do. The value lies in playing in precision with others, and carrying out the interpretative wishes of a musical director. A second essential is the ability to read music as fluently as possible. This leads directly into the next "must"—the ability to read scores (as distinguished from one's own part in a score). There

is no special trick to score reading. It is simply a skill which must be acquired, and practice and experience help much as anything can. Just as a trained researcher can skim down a page of print and take from it the exact data he wants, so an experienced musician can skim down a page of music scored for a dozen choirs, and find his way into the sense of the music. And this, again, leads into a knowledge of repertoire. Certainly the more one plays, the more repertoire one picks up; it is a great help, however, to train oneself in musical *style* before seeking a professional position.

I have said nothing about fluency on one's instrument because that must be taken quite for granted in anyone approaching the profession in any capacity. The concertmaster must do more than merely play well. He must be a performer of solo calibre and a leader of conductor calibre who loves to play among the men. For those who have such qualities and such love, there is a big field ahead.

## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

### On Buying a Bow

M. H. M., Texas. The various makers of bows that you name produce sticks of different grades that are sold at different prices. All the firms have a reputation for good workmanship. If you wish to buy a bow you should write to one of the leading dealers—for instance, The Rudolph, Weybrights, for instance, 120 West Adams St., New York City, or Wm. Lewis & Son, 90 E. Adams St., Chicago, Illinois—giving references, stating the price you wish to pay, and asking to have two or three sent to you on approval. The bow that feels easiest in your hand is the one you should buy.

### Description of No. A-9

R. W., Oregon. You have given me an exact description of your violin, so I am sorry to have to say that a verbal description gives one no evidence on which to form an opinion. A violin must be personally examined before its origin and worth can be determined. Your description, detailed though it is, could apply to the work of dozens of different makers. If you think your violin has value, why don't you have it appraised by an expert? There are some very experienced men on the West Coast.

### A Branded Violin

Mrs. R. V. T., Indiana. I have not been able to obtain any information regarding a maker who branded his instruments G.A.G. The stars are used by a number of German makers, but not by one with those initials. The numbers you mention as being scratched near the tail-piece were almost certainly not put there by the maker.

## PIANISTS!

Here are five outstanding collections of world famous music... carefully edited and arranged. Both teacher and student will find them to be invaluable reference guides and the source of many hours of musical enjoyment.

### MUSIC FOR MILLIONS

**VOLUME 1**  
76 World Famous Piano Pieces including brilliant new arrangements of themes from the most popular concertos, symphonies and sonatas.

**VOLUME 2**  
World Famous Songs, including songs by Carrie Jacobs Bond, Ethelbert Nevin, Victor Herbert, etc., favorite duets, and folk songs.

**VOLUME 3**  
A brilliant array of 101 Easy Piano Pieces, simplified to eliminate the technical difficulties in playing the world's great music.

**VOLUME 4**  
Contains 54 Famous Piano Classics, transcribed or arranged with the playing ability of the average pianist.

**VOLUME 5**  
Songs America Loves Best in a companion and supplement to VOLUME 2. This wonderful collection has just come off the press.

\$1.25 each

J. J. ROBBINS & SONS, Inc.  
221 WEST 47TH STREET, NEW YORK 19

### An "Up-Down Waltz"

L. E. G. Rhode Island. Thank you for the copy of the "Up-Down Waltz" that you sent me. It is cleverly written and works as though it should be effective.

### Books and Finger Charts

Dr. F. M. O., Oregon. Unfortunately do not have the space to answer your letter in detail, but I can refer you to some books that will give you most of the material you need. "Practical Violin Playing," by Frederick Hahn, "The Art of Violin Playing," Book I, by Carl Flesch, and my own "Modern Technique of Violin Bowing." Finger charts have considerable value in class teaching, though the need for them is so great in private lessons. I think you had better not advise either teachers or students to make even simple pairs to their violins. Simple references are apt to lead to more complicated endeavors, often with disastrous results to the violin. Above all, practice strongly against mutilating with sound-pots.

### The Maker Fends

A. W. W., Manitoba. William Fendt of London was the son of the famous Bernard Fendt, and an excellent maker in his own right. His instruments, if in good condition, could be worth today as much as \$150.00 or \$200.00. The fact that your violin is slightly under-size might detract somewhat from its value.

### Phil Saltman

SCHOOL OF MODERN MUSIC  
Fulfills 3-year Diploma Courses Concentrating in the Popular Field: Piano, Voice, Arranging, Musical Theatre, Workshops in Song Writing, Radio Production, School Orchestra, Theatrical Production, Broadcast, Chorus, Recitals, Individual Guidance. Limited to 100 musical High School Graduates. Summer Session July 6-August 31. Veterans' approval, 16th year begins Sept. 10. Write for details. Open for Catalog.

224 Commonwealth Ave., Boston 15, Mass.  
Graduates: Summer Session July 6-August 31. Veterans' approval, 16th year begins Sept. 10. Write for details. Open for Catalog.

**NEW COMPANY PRESENTS NEW MUSIC**  
New Music, 250 E. 4th St., New York, N.Y.  
D'Angelo Music Company  
P.O. Box 100, New York, N.Y.

**OWN AN ITALIAN VIOLIN!**  
Lowest prices anywhere! New and Old imported Italian Violins, \$75 to \$200. Stradivari, Guarneri, Montagnani, etc. Shop around! No one else! SUBURBAN MUSIC, 648 Virginia Ave., IRVINGTON, N.J.

**• RARE VIOLINS •**  
\$200 to \$1000 (Reduced 40%)  
FRANCIS DRAKE BALLARD  
50 Shippen Road — Tuckerboro, N.Y.

**VIOLINS**  
Easy terms for wonderful instruments.  
GUSTAV V. HENNING  
444 W. 42nd St., New York, N.Y.

**JOHN MARKERT & CO.**  
111 WEST 37TH ST., NEW YORK 18, N.Y.  
VIOLINS ON HIRE  
Expert Repairing, Send for Catalog

**Violin**  
Many details of the famous Italian Violins...  
J. J. ROBBINS & SONS, Inc.  
221 WEST 47TH STREET, NEW YORK 19

**TRANSPOSE**  
PIANISTS—ARRANGERS—  
SINGERS—INSTRUMENTALISTS  
SAVE HOURS OF VALUABLE TIME WITH THE  
WIZARD TRANSPOSER!  
"A Slide Rule For Music"

Quickly and Accurately Transposes Single Notes or Chords to Any Key  
Single Notes or Chords to Any Key  
Single Notes or Chords to Any Key  
Single Notes or Chords to Any Key

Key Writings, 4725 Blenheim St.  
Van Nuys, Calif.

**PIANO BREAKS**  
Our Monthly Break Bulletin enables you to build up your repertoire of songs on the 128 Breaks with clever breaks, novel figures and rhythmic patterns. Send \$2.00 for latest copy or \$2 for a year. Mention if female student.

**THE AXEL CHRISTENSEN METHOD**  
Studio E. P. O. Box 185, Wheaton, Ill.

**Has Your Child**  
the advantage of piano study with a member of the  
**NATIONAL GUILD OF PIANO TEACHERS**  
Inc.  
A goal of achievement for every student suitable to his age and advancement.  
DON'T COME!

**The Better Teachers Are Members**  
Chapters in every large music center for instrumentalists.  
**IRL ALISON, M. A.**  
Tutor and President  
Box 1113 AUSTIN, TEXAS

**THE MANNES MUSIC SCHOOL**  
Professionals • Amateurs • Children  
Class and Individual Instruction  
Artistic Teachers  
Scholarships for Orchestral Instruments

**DAVID & LEOPOLD MANNES, Directors**  
Room 25, 127 East 76th St., New York 25, N.Y.

**William Lewis and Son**  
30 E. Adams St.—Chicago 3, Ill.  
SPECIALISTS IN VIOLINS, BOWS, REPAIRS, ETC.  
ESTABLISHED IN 1874. Write for Catalog  
PUBLISHERS OF "VIOLINS AND VIOLINISTS"  
\$2.50 per year—Specimen Copy 35c.

**LUCIUS DUNCAN**  
Concert Violinist—Teacher  
Principal of School  
WESTCHER CONCERT BUREAU  
White Plains, N. Y.  
54 Park St.  
White Plains 9-7208

**FINNEY VIOLIN KEYBOARD SYSTEM**  
2337 N. Bernard St., Chicago 47, Ill.

**TEACHERS OF VIOLIN**  
who desire greater artistic and financial success should, for the "know-how," write to  
**F. J. Cusenza Music Pub. Co.**  
424 McCormick Building  
Detroit 2, Michigan

**The "Gordon Model" Chin Rest**  
(made by W. E. Hill and Sons)  
The Gordon Rest is ideally adapted to the professional violinist's requirements. So often one sees a violinist holding his instrument at an acute angle, as if he were playing against the violin instead of on it.

The Gordon Rest automatically insures that the violin will be held at a flat angle, which position is generally used by our finest performers. Aside from all musical and technical advantages, it is a healthful accessory to good playing. It lessens neck irritation so frequently caused by poorly designed rests. Many of our finest teachers recommend this rest—important violinists! We think that you, too, will find it the rest you have long sought, but never found.

Available in boxwood and ebony. Price \$15.00

**Kenneth Warren Rare Violins**  
CHICAGO  
28 E. JACKSON BLVD.

## ATTENTION:

**Piano Teachers**  
A Complete New Series of Piano Books

Have you seen the new, fascinating "Nature's Musical Method" for beginning and advanced students, Books 1 and 2? Especially loved by children, it is new and different. You must see it to appreciate its fine qualities and high standard of teaching material.

**NATURE'S MUSICAL METHOD**  
Learn to Play Naturally

**PJ-CUSENZA**  
Learn to Play Naturally

**THE AXEL CHRISTENSEN METHOD**  
Studio E. P. O. Box 185, Wheaton, Ill.

**Has Your Child**  
the advantage of piano study with a member of the  
**NATIONAL GUILD OF PIANO TEACHERS**  
Inc.  
A goal of achievement for every student suitable to his age and advancement.  
DON'T COME!

**The Better Teachers Are Members**  
Chapters in every large music center for instrumentalists.  
**IRL ALISON, M. A.**  
Tutor and President  
Box 1113 AUSTIN, TEXAS

**THE MANNES MUSIC SCHOOL**  
Professionals • Amateurs • Children  
Class and Individual Instruction  
Artistic Teachers  
Scholarships for Orchestral Instruments

**DAVID & LEOPOLD MANNES, Directors**  
Room 25, 127 East 76th St., New York 25, N.Y.

**William Lewis and Son**  
30 E. Adams St.—Chicago 3, Ill.  
SPECIALISTS IN VIOLINS, BOWS, REPAIRS, ETC.  
ESTABLISHED IN 1874. Write for Catalog  
PUBLISHERS OF "VIOLINS AND VIOLINISTS"  
\$2.50 per year—Specimen Copy 35c.

**LUCIUS DUNCAN**  
Concert Violinist—Teacher  
Principal of School  
WESTCHER CONCERT BUREAU  
White Plains, N. Y.  
54 Park St.  
White Plains 9-7208

**FINNEY VIOLIN KEYBOARD SYSTEM**  
2337 N. Bernard St., Chicago 47, Ill.

**TEACHERS OF VIOLIN**  
who desire greater artistic and financial success should, for the "know-how," write to  
**F. J. Cusenza Music Pub. Co.**  
424 McCormick Building  
Detroit 2, Michigan

**The "Gordon Model" Chin Rest**  
(made by W. E. Hill and Sons)  
The Gordon Rest is ideally adapted to the professional violinist's requirements. So often one sees a violinist holding his instrument at an acute angle, as if he were playing against the violin instead of on it.

The Gordon Rest automatically insures that the violin will be held at a flat angle, which position is generally used by our finest performers. Aside from all musical and technical advantages, it is a healthful accessory to good playing. It lessens neck irritation so frequently caused by poorly designed rests. Many of our finest teachers recommend this rest—important violinists! We think that you, too, will find it the rest you have long sought, but never found.

Available in boxwood and ebony. Price \$15.00

**Kenneth Warren Rare Violins**  
CHICAGO  
28 E. JACKSON BLVD.



## The Finger Stroke In Piano Playing

(Continued from Page 283)

so hard to undo, are avoided.

Having learned to start a key, the next thing to do is to get tone by swinging finger and key gently and freely from the top of the key to the bottom. If there is no hesitation in the down swing, you will get a soft tone. If there is hesitation, there will be no tone, because the hammer has not received enough impetus to reach the string. To let the key rise, simply relax the finger. The key will lift the finger to the key surface. Gentle down and up finger swings should be practiced a few times slowly and softly,

until the feel of a smooth swing is established. Avoid hurried and aimless repetitions.

If you want more tone, simply swing the finger and the key a little faster, but still smoothly and unhurried. When you reach key bottom, do not dig in. You will not get any more tone by doing this. Just use enough weight to hold the key down. It is surprising how little effort is necessary to attain increasing amounts of tone, when you apply the effort judiciously. Less than two ounces of effort are needed to start a key. With smoothly applied acceleration, the key gives away easily. You can feel the sympathy between finger and key, so that the key rises as smoothly as it falls of its own. If you drive too hard into the key it fights back, and the tone is harsh. The key should always be coaxed into motion. The resulting tone will

then be beautiful. For orderly procedure in working the fingers we may use the following chart.

1-2,	1-3,	1-4,	1-5
2-3,	2-4,	2-5	
3-1,	3-2,	3-4,	3-5
4-1,	4-2,	4-3,	4-5
5-1,	5-2,	5-3,	5-4

The first of the two numbers in any combination represents the finger on which you rest; the second number is the finger that you play. For example, in the combination 3-4, you rest on the second finger, and play the fourth finger a number of times as described above.

The combinations may be transposed into other keys. After we have the "feel" of these close finger strokes, we try the higher strokes. At first, raise the playing finger about a half inch above the key surface. From this slightly elevated position, let

the finger swing down gently, just to start the key, but not yet striking for tone. Practice a few key starts until the finger settles into an easy swing. Do not jab at the key. Check up on the other fingers to see that they remain quiet and curved. Now try for a soft tone, by swinging easily through the air, and onto the key in one smooth motion to the key bottom. For more tone, increase the speed of the swing smoothly. If the finger stroke is easy and smooth, the key will swing likewise and the other fingers will not wiggle out or in.

Now you may gradually raise the fingers to a higher position over the key, but always let the fingers fall easily through the air and key. Do not jab at the key surface even if you want a strong tone. Approach the key with ease and increase the speed of your finger swing as you go through the key, stopping

only when you reach the key bed.

Much controversy has raged over the height of the finger stroke. The inquiring student has been bewildered by the claims of the rival theories. He has seen great pianists play with highly raised fingers, and he has read articles in which they strongly produce the virtues of their methods. He has also seen other great pianists play with close fingers, and has read their equally strong defense of their method; or he may have studied with a teacher who believes only in a high stroke. Then there are those who teach a high stroke for slow practice, and a low stroke for fast playing.

These different types of stroke have their good and bad points. Let us examine them. The structure of the fingers should be considered first. Players with short, stubby, fleshy fingers, and with little freedom of motion in the joints simply cannot play with high fingers without straining their muscles. Such players should and do play with close fingers. You have seen them scamper over the keys with free finger action, though the range of the stroke is low. Players with normal fingers and free joints may use the higher stroke. Each player should find the finger height most comfortable for him. There is no danger in raising the fingers, so long as there is no strain in the fingers, hand, and arm.

Some players do not feel that they can have control of finger articulation unless there is an appreciable range to the finger swing.

Those who favor close finger action claim that there is no lost motion in moving the key, and that there is greater accuracy in finding the keys, and a surer command over tone control. They criticize the high finger stroke because it may cause strain in the lifting muscles. Furthermore, they contend that those who use the high stroke are inclined to drive the finger too hard towards and through the key, thereby causing further strain to the muscle, and resulting in a harsh tone. The hard-driven finger is also accompanied by a sudden lift of the previously played finger, giving us that jerk-and-ferret finger action which looks bad, and sounds bad.

Those defending the high finger action claim that the finger can be held up comfortably, that it can swing through the key, and be lifted smoothly, and without strain. They claim that high finger action develops the playing and lifting muscles, and thus ensures greater clarity and positiveness in finger action. To such players the low finger action seems confusing, and conducive to muddy playing.

Let us not be dogmatic about these matters. We can take the good points, and avoid the bad in both types of stroke. In my own teaching experience, I have found that best results are obtained by starting with a close stroke, and then gradually raising the stroke, watching for freedom, smoothness, and good tone. Pupils who develop a control of their fingers in a low stroke will unconsciously begin lifting their fingers higher, and higher. In the last analysis, our object is to produce tone by moving the key with the finger. With individual, various types of hands, different temperaments, and coordination will be the deciding factors. In the music performed, different speeds, and various types of tonal effects will determine the type of stroke to be used.

In all types of finger strokes we must keep three things in mind. (1) The finger should be held up easily, no matter at what level. (2) The finger should swing freely through the key, no matter what amount of tone is desired. (3) The stroke should stop as soon as the tone is heard.

## CLASSIFIED ADS

**YOUR UNWANTED MUSIC** exchanged for pieces, se each, quality matched. Hurpee Specialty Shoppe, DeLton, Mich.

**HARMONY, Composition, Orchestration, Musical Theory, Private or Correspondence Instruction.** Manuscripts reviewed and corrected. Music arranged. Frank S. Butler, 25-45 187 St., Corona, N. Y.

**LEARN PIANO TUNING—Simplified,** authentic instruction \$4.00—Literature free. Prof. Ross, 144 Beecher St., Elmhurst, N. Y.

**LEARN PIANO TUNING AT HOME.** Course by Dr. Wm. David White. Pay as you learn. Write Karl Bartenbach, 1001A Wells St., Lafayette, Ind.

**PIANO PRACTICING ANNOYING OTHERS?** May's Muting Device. Easily Attached or Detached by Anyone without hammer mechanism. State upright, grand and console. \$1.49 for mutes. Full instructions. Money back guarantee. Richard Marx, Piano Technician, Dept. 602, 1129 Latona Street, Phila. 47, Pa.

**ORGANS FOR SALE.** Guaranteed pipe organs, reed organs and pianos. Canaris Organ Company, Hollidaysburg, Pa.

**HIGH SCHOOL TEACHER Sells RARE PHONOGRAPHS—RECORDS.** Lists: 25. Birchman, 100 Dunham, Jersey City, New Jersey.

**COMPOSERS, SONGWRITERS, MUSICIANS, Arrangers, Teachers, Directors:** Use Musicopy Service profitably every day! Free literature. Musicopy Service, Box 181, Cincinnati 1, Ohio.

**OFFERING: 150 (Tonopost Fitted) "Old New" Master Violin.** \$35.00 to \$42.00. Revolving. PATMOR FIDDLERY, Zion, Ill.

**MUSICAL PERSONALIZED STATIONERY.** Beautifully printed with YOUR name. Includes 100 letters—100 letter-ends—75 Envelopes. Each \$2.00. Postpaid. TERMINAL, 4815 1/2 Kimball, Chicago, Ill.

**ODDE REEDS.** Hand Made. Tuned and Ready. \$1.50 each; \$15.00 dozen. C. Robison, 214 W. 1st St., Marion, Ind.

**BAK POPULAR SHEET MUSIC** to 1500. Ballads, Ragtime, Everything List 10¢. Check or cash. Popular Music, P.O. Box 2111, Denver 6, Colo.

**MELODEONS FOR SALE.** Beautiful reconditioned instruments. Shure, Hobby Shop, 415 South Diamond, Grand Rapids, Mich.

**FOR SALE:** Records by Caruso, McCormack, Galli-Curci, and others. All in C condition. Upson Howard, Blackville, S. C.

**MUSIC LOVERS, KNOW MORE ABOUT MUSIC!** Unique correspondence course comprehending harmony, counterpoint, analysis, etc. Write for information. Goldner, 85 Barrow, New York City.

**ORGANATION.** Two Manual, Two Speaker, Good Condition. Very Good Price. P.O. Box 1-1848.

**PUS X SCHOOL OF LITURGICAL MUSIC** Manhattanville College of the Sacred Heart, 1324 Street and Carmel Avenue, New York 27, N. Y. COURSES OPEN TO BOTH MEN AND WOMEN. Veterans accepted under the G. I. Bill. Officers: Chant—Gregorian—Antiphonal—Choir Conducting—Liturgical Singing—Polyphony—Rebel Music—Theory—Harmony—Counterpoint and ornamental subjects. Organ—Piano—Voice. Telephone: Wadsworth 6-1500



## collections of universal piano classics

## EVOLUTION OF PIANO MUSIC

by CURT SACHS  
An authoritative compilation of piano music from its earliest inception to the 17th century. \$1.00

## ART OF THE SUITE

compiled and edited by YELLA PESSL  
8 suites for piano or harpsichord by masters of the 17th and 18th centuries. \$2.00

## DANCES BY GREAT MASTERS

compiled and edited by FELIX GUENTHER  
Two centuries of music in dance form—from Purcell to Chopin. \$1.00

## DEBUSSY • PROKOFIEFF

RAVEL • SHOSTAKOVICH  
DOKHANYI • STRAVINSKY  
(Each of these albums \$1.00)

E. B. Marks Music Corporation  
RCA Building New York, N.Y.

# Your Key to Success — Greater Knowledge

## EARN A Teacher's Diploma IN MUSIC

### or

## EARN A Bachelor's Degree IN MUSIC

### In Your Spare Time at Home

## CONSERVATORY-TRAINED MUSICIANS COMMAND BETTER INCOMES

YOU CAN OBTAIN THIS TRAINING AT HOME THROUGH THE

## University Extension Conservatory

SINCE 1903, THE WORLD'S FINEST HOME STUDY CONSERVATORY OF MUSIC

### CONSIDER THESE ADVANTAGES

Degree of Bachelor of Music  
—Diplomas through extension  
courses by noted teachers.

Our Extension Method—Prepares you  
for better positions through study  
at your convenience.

Previous Work Evaluated—Advanced  
credits easily earned by using your  
spare time.

Let Us Show You How—Catalog and  
illustrated lessons sent without obli-  
gation to you.

**This is Your Opportunity—Mail Coupon Today!**

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-666  
28 East Jackson Blvd., Chicago 4, Illinois

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- |   |   |
|---|---|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Voice                |
| <input type="checkbox"/> Piano, Student's Course        | <input type="checkbox"/> Choral Conducting    |
| <input type="checkbox"/> Public School Mus.—Beginner's  | <input type="checkbox"/> Clarinet             |
| <input type="checkbox"/> Advanced Composition           | <input type="checkbox"/> Dance Band Arranging |
| <input type="checkbox"/> Viola                          | <input type="checkbox"/> Guitar               |
| <input type="checkbox"/> Eux Training & Sight Singing   | <input type="checkbox"/> Mandolin             |
| <input type="checkbox"/> History and Analysis of Music  | <input type="checkbox"/> Saxophone            |
| <input type="checkbox"/> Harmony                        | <input type="checkbox"/> Double Counterpoint  |
| <input type="checkbox"/> Cornet—Trumpet                 | <input type="checkbox"/> Banjo                |
| <input type="checkbox"/> Professional Cornet—Trumpet    |   |

Name..... Age.....  
Street No.....  
City..... State.....

Are you teaching now?.....If so, how many pupils have you?.....Do you hold a Teacher's Certificate?.....Have you studied Harmony?.....Would you like to earn the Degree of Bachelor of Music?

The highest type of Musical Training by Extension Methods, as developed and perfected by the University Extension Conservatory, is not an experiment, not a make-shift, but has proven its value and soundness in the careers of thousands of musicians and teachers who owe their success entirely to the personalized and painstaking coaching of this great Conservatory. Partial listing of courses below:

**CHORAL CONDUCTING.**—Brand new course includes all the modern techniques—even radio broadcasting.

**NORMAL PIANO.**—Especially designed for teachers or future teachers. Treats and solves every problem of the progressive teacher.

**ARRANGING.** All the tricks of modern arranging drawn from the experiences of the biggest "name" arrangers in the country.

**EAR TRAININGS.**—Designed to give you the ability to read at sight & transpose and to transcribe. Irvaluable training for vocal or instrumental work.

**HARMONY.**—Written by two of the finest theorists in the country. Simple, yet thorough in every way. From basic fundamentals right through to Counterpoint and Orchestration.

**HISTORY.**—A modern course including all types of music from ancient origins to 20th Century. Interesting and analytical—not a dull collection of facts.

**PUBLIC SCHOOL MUSIC.**—Fits you for actual work in the school room. Our model lessons develop originality and give you an excellent guide for teaching others.

## UNIVERSITY EXTENSION CONSERVATORY

28 EAST JACKSON BLVD. (DEPT. A-666) CHICAGO 4, ILL.

## STRAP SECURE

Holds shoulder straps freely in place. A stay for fur or silk coat. Collar "anchor". \$2.79 pr.

## THE SECURE

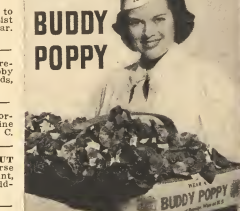
Necktie chain, larger than STRAP SECURE. Made of some fine gold filled chain, pin and solers. \$2.00 each.

Combined offer, both \$4.50

Mailed anywhere in U.S.A. Postpaid. Fed. tax incl.

Make checks payable to STRAP SECURE, 601 St. Louis, Mo.

## WEAR A BUDDY POPPY



## VETERANS OF FOREIGN WARS OF THE U.S.

**SUMMER SESSION**  
June 30-Aug. 11  
Name.....  
Address.....  
(Expedite shipment by prepaying.)

## Philosophical Library

### PUBLICATIONS

**THEORY OF HARMONY (Hormonology)**  
By Arnold Schoenberg. Now available in English, this epochal volume on modern theory of musical harmony. \$7.50

**STRAVINSKY: A Critical Study**  
By Eric Walter White. "The life of the composer, told entirely within the framework of his musical career." Creative and informative. \$7.50

**SHOSTAKOVICH: The Man and His Work**  
By Ivan Martynov. "Provides a very good idea of what Shostakovitch means to his countrymen. It contains genuinely enlightening material."—Library Journal \$7.50

**STORY OF DANCE MUSIC**  
By Paul Hottel. Prepared by Martha Graham. "A major contribution to the bibliography of dance literature. His exhaustive and systematic treatment of full-scale work on the subject."—MLA Notes \$4.75

**MYASKOVSKY, His Life and Work**  
By Alexander Lomovoy. "The author draws on personal knowledge of his subject and includes a good deal of material available otherwise only in Russian."—Library Journal \$2.75

**FROM BETHOVEN TO SHOSTAKOVICH**  
By Max Giesl. "He makes clear, through example, the process of creative thought and shows it is a way which is both instructive and enlightening."—The Index \$4.75

**MATHEMATICAL BASIS OF THE ARTS**  
By Joseph Schullinger. "The method of rhetorical design presented by Schullinger links together on a mathematical basis the arts of music, science and space." \$15.00

**THE BOOK OF MUSICAL DOCUMENTS**  
By Paul Hottel. A survey of music history by presentation of original documents. Profusely illustrated. \$15.00

**THE HUMAN SIDE OF MUSIC**  
By Charles W. Hughes. Shows how music affects the emotional tones of its time or reveals against them. \$7.75

At Your Bookstore, or Use Order Coupon

**PHILOSOPHICAL LIBRARY.** Publisher  
15 E. 40th St., Dept. 309, N. Y. 16, N. Y.

Please send me.....copy(ies) of (write in margin), @ \$.....per copy. Enclosed is \$.....

NAME.....  
ADDRESS.....  
(Expedite shipment by prepaying.)



# The World of Music

"Music News From Everywhere"

### PRIVATE TEACHERS (New York City)

### PRIVATE TEACHERS (New York City)

**ROY CAMPBELL**  
Teacher of Successful Singers of  
Radio — Theatre — Pictures — Concert — Opera  
"STYLE-IZING" for Radio and the Theatre  
—Studio—  
7-8 Carnegie Hall Telephone CI 9-2444 New York City


**MME. GIOVANNA VIOLA (HULL)**

Teacher of Singing—"Bel Canto"  
Experienced European trained Artist

**JACK EPSTEIN**  
**BARITONE**  
 Concerts — Opera — Teaching  
 Music Studios Palm Beach, Fla.  
 Inquiries to  
 1401 Steinway Bldg., New York City



LOIS HUNT, lyric soprano, of Philadelphia, and Denis Harbour, bass-baritone from Canada, are this season's



has been singing professionally for only three years. She has sung with the Central City, Colorado, Opera, the Amer-

**SAM RAPHLIN**  
now active in N

the award of two  
by the Conferer

**MRS. EDGAR**  
past president of  
tion of Music C  
noted American

G, formerly of Chicago, New York City, has won

hundred dollars offered  
ace of Jewish Women's

STILLMAN KELLEY,  
of the National Federa-  
Clubs, and widow of the  
- Edger Still-

## OUTSTANDING


among institu



NG

stitutions

DR JONES UNIVER



100



# Junior Etude

Edited by  
**ELIZABETH A. GEST**

**For Mother's Day**  
by Floyd Kernan

When Mother sings, her hands flash rings  
She weaves a song, so gay, so long,  
We love her better than before,  
And cry, "Oh, mother! Sing some more."

And then we hear her voice ring clear;  
And as she plays, she smiles, she sways.  
An Angel in soft, bird-like wings,  
Is Mother, when she sits and sings.

**Quiz No. 44**  
(Keep score. One hundred is perfect.)

1. If a certain major key has six sharps in its signature, what are the letter names of the tones in the dominant seventh chord in this key? (10 points)
2. If your teacher mentioned the manuals at your lesson, what instrument would you be studying? (10 points)
3. Which indicates the softer tone, *p* (piano) or *mp* (mezzo piano)? (5 points)
4. If you were attending a symphony concert and the symphony included a large mixed chorus, to what symphony would you probably be listening? (10 points)
5. Was the opera, "Il Trovatore" ("The Troubadour") composed by Donizetti, Verdi, Puccini, Pergolesi, or Tchaikovsky? (5 points)
6. Is Tagliavini (pronounced Talya-vee-ni) a pianist, violinist, conductor, singer, or composer? (10 points)
7. How many sixteenth notes equal a half note? (5 points)
8. Which of the following composers lived longest: Mozart, Bach, Brahms, Haydn, Chopin? (5 points)
9. Name the usual woodwind instruments included in a symphony orchestra. (20 points)
10. What theme appears with this quiz? (10 points)

## May Birthdays And Anniversaries

May 1 is the anniversary of the death of Antonio Dvorák, 1895, Bohemian composer of the symphony, "From the New World."

May 2 and 3 were the dates of the first non-stop airplane flight across the United States, 1923.

May 7 is the birthday of Johannes Brahms, 1833.

May 8 is the birthday of Louis M. Gottschalk, 1829, one of America's early composers.

May 9, the great organist, Busch, died in Germany, 1907. Bach made a journey of two hundred miles on foot to hear this organist.

May 12 is the birthday of Jules Massenet, 1842, French opera composer.

May 13, also 1842, is the birthday of Sir Arthur Sullivan, English composer of light operas, "The Mikado," "H.M.S. Pinafore," and so on.

May 15 is the birthday of Monteverdi, 1567; nearly four hundred years ago, but considered a modernist of his time.

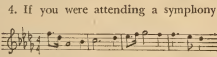
May 15 is also the birthday of Stephen Heller, 1813, who composed studies that many of you play.

May 20, 21, Charles Augustus Lindbergh made the first solo flight across the Atlantic Ocean, 1927.

May 22 is the birthday of Richard Wagner, 1813.

May 24 Morse sent the first telegram, 1844.

May 31, Haydn died, 1809.



Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

Answers on next page.

## Style Show

Piano Recitalogue

by Leonora Sill Ashton

Scene: Interior with piano.  
PIANO: Purcell, Arthur, Elbel, Jean, Ralph, Jack, Meg, Laura, who play solos or duets. (Other pupils may be added.) Hugh, master of ceremonies.

HUGH (steps to front of stage): When we speak of a fugue or a sonata, everyone who has studied music knows from their names in what form these compositions were written. But there are other forms of compositions which receive their titles from the style in which they are written. Today, we are going to have a musical style-show, so that you may hear some of these other types of compositions. These types we are going to play for you today relate to various dance forms. Elbel will play first and tell you about some dances.

ELBEL: Some of the loveliest styles in music are heard in dances. Among the earliest of these is the *Allemande*, a cheerful dance that comes from German origin. Another is the *Sarabande*, a slow and stately dance from Spain; the *Gigue*, a lively dance of uncertain origin; the *Gavotte* and the *Bourrée*, probably of French origin, are similar in character, the *Gavotte* beginning on the third beat in four-four time, while the *Bourrée* usually begins on the first beat. To show you the style of the *Gavotte* I will play one by —

(seats herself at piano and plays).

HUGH: Now Jack will tell you about an Italian dance.

JACK: The Italian composers created many beautiful musical styles, both in instrumental music and in song. One of the Italian dance styles is called the *Tarentella*, a lively, fast dance in six-eight time. The old legend about it is that its rapid performance will cure people who were bitten by the tarantula, a very large spider. I will play a *Tarentella* by —

HUGH: Laura has something to tell about the dances of Spain.

LAURA: The Spanish people have many colorful dances, such as the *Fandango*, *Boleto*, and *Seguidilla*, which is mentioned in the book "Don Quixote" pronounced *Key-ho-te* written about —

(Continued on next page)

## Symphony of the Pines (Prize Winner in Class A, Special Poetry Contest.)

Thou Pine, with melancholy song  
Thy verse in minor key  
Thy music like great waves of grief  
Sighs forth its tale to me.

To some, your music's soothing, calm.  
Yet I do not agree:  
A turmoil of emotion, Thou,  
An endless elegy.

O Pine, intended to be sad,  
But not by nature meant  
Alone, silent, to stand and sing  
Thy song of mighty men.

There's nothing in this world, I think,  
So much like the symphony—  
The wind performing 't' night, upon  
The branches of that pine.

—Bert Swaver (Age 16), Wisconsin.

Prize winning poems, Class B, Stella Lois Ward, and Class C, Billy Keane, will be printed in a later issue.

## The Instruction Book Beethoven Never Wrote

A few days before Beethoven's death he wrote to his friend Moscheles about one of the projects he had in mind and hoped to complete. One of these was an "Instruction Book for Piano, which he said was "to be something quite different from that of any other composer."

One could spend many, many hours wondering what Beethoven's instruction book would have been like! How many, many piano students would have enjoyed it!

## Junior Etude Contest

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

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

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

Put your name, age and class in which

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

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

Easy music must not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by June fifth. Results in a later issue. Subject for essay this month, "Singing in a Chorus."

## Style Show

(Continued)

the year 1600. The Spanish dances are often accompanied by the castanets and tambourine, and many of them are said to be of Moorish origin. I will play a *Spanish Dance* by —

HUGH: Jean will now ask us to pretend we are Gipsies, as we learn something about their dance styles.

JEAN: Gipsies were known in Europe in the fourteenth century, but their origin is uncertain. In Hungary they were a very musical people, and many of the Hungarian dances are either Gipsy or Magyar origin, and their rhythm is a marked characteristic of this music. Both List and Brahms used Hungarian melodies in their Rhapsodies. I will play a *Hungarian Dance* by —

HUGH: Now, I will close our program with an old dance style, out of which many other styles probably grew. I will play the dance styles you have just heard resulted from the fact that people in all countries like to dance and have developed music suitable to their style of dancing. I will play a *Country Dance* by —

CURTAIN

## Letter Boxes

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

DEAR JUNIOR ETUDE:  
I am one of your subscribers in Holland. I experienced the Japanese occupation in the Netherlands East Indies and I was never able to study music until I arrived in Holland after the war.

I play the piano and have had lessons for one and one-half years but I am able to play sonatas by Beethoven and Mozart. Although I am too old to enter your Junior Etude monthly contest I would like to receive letters about music, and so on, from some of the older Juniors or other readers, because my friends here do not like music. I am eagerly awaiting some answers.

From your friend,  
Frank Lionl, (Age 20), Holland.

DEAR JUNIOR ETUDE:  
I have been taking piano lessons several years and hope to be a concert pianist. When I finish high school I would like to go to Paris to study. My uncle used to live in Paris and has told me many things about it.

Where I live I am the only person who likes classical music, so I would like to hear from others who like it as I do.

From your friend,  
Mary Lou Wall (Age 15), West Virginia.

DEAR JUNIOR ETUDE:  
I have taken piano lessons since I was eight years old and I would like to hear from other Etude readers.

Lucille Savely (Age 10), Nebraska.

## Calling Catalina Quiroz

From the Philippines comes a request to the JUNIOR ETUDE for the address of Catalina Quiroz, who was included in our Honorable Mention list in the November 1948 issue.

This request came from someone who is trying to trace people of the same name who have not been heard from since the war, and we were therefore asking Catalina to send her address to the JUNIOR ETUDE as soon as possible, so this request can be filled and perhaps help to trace these people.

Unfortunately the JUNIOR ETUDE keeps on file only the addresses of the monthly prize winners and the Letter Box writers, not the addresses of the Honorable Mention winners, and that is why we are asking for help.

Will you help, Catalina? Thank you.



## MAKE ME MUSIC CLUB Sharon, Massachusetts

Virginia Metcalf, Ralph McLaughlin, Margaret Knott, Pamela Foster, Ralph Ballard, Marilyn Chaffee, Lee Oliver, Martha Brown, Ian Miller, Priscilla Chaplin.

## Answers to Quiz

1. Csharp, Esharp, Gsharp, B. 2. Pipe organ (or electric organ). 3. P (piano). 4. Beethoven's Ninth Symphony, called the Choral Symphony. 5. Verdi. 6. Concert and opera singer. 7. Fifteen. 8. Haydn (seventy-seven years old). 9. Piccolo, flutes, oboes, English horn, clarinet, bass-clarinet, bassoons, contrabassoon. 10. Chopin Prelude, in D flat, Op. 29, No. 15.

## Honorable Mention for Special Poetry Contest

The JUNIOR ETUDE is sorry that only three prize-winning poems could be printed, because very excellent verses were also sent in by some of the following contestants: Roxana Price; Grace Bore, Pat Fifield, Joyce Robard, Donald Kauman, Freddie Turner, Patricia Townsend, Mary Greger, Danice Heizer, Judy Lawrence, David Bander, Janet Ellen McKinstry, Gay Christine Hamilton, Fay Holmes, Mary Alice Young, Barbara Meland, Carolyn Nevins, Pat Lou Lee, Robert Kasper, Louis Gussman, Keith Henry, Robert Kasper, Guylen Rankin, Larry Rankin, Michael Keane, Mary Ellen Krater, Janice Martin, Anita Laid, George Elton.

Summer Master Class for Pianists (June 6 to 18, 1949) Limestone College  
Conducted by MAURICE DUMESNIL Gaffney, South Carolina

(Distinguished Pianist and Pedagogue)  
—Classes will meet daily for the entire two weeks.  
—Private lessons arranged upon request.  
—Special coaching in modern repertoire, technique, program building, teaching materials, etc.  
—Classes will be opened to all artists, college students, teachers, and younger pupils.  
—Reasonable rates for board and room on college premises.  
—Total tuition for two weeks of master classes—\$50.00.

For further information, write to:  
Dr. H. P. Wheeler or J. Wilgus Eberly  
Dean Director of Music  
LIMESTONE COLLEGE  
Gaffney, South Carolina

## LEOPOLD FOEDERL

Member of the Artist Faculty of the Violin Department

Concert violinist and teacher of many of Europe's foremost violinists. Formerly first violinist of Vienna Philharmonic Orchestra; guest conductor of Budapest Symphony, Vienna Symphony, and Vienna Philharmonic.

Instruction from eminent Artist Teachers is available to talented students at Sherwood, from the beginning of their studies. Certificate, Diploma, Degree courses in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Public School Music, Conducting, Theory, Composition, Dormitory accommodations at moderate cost. Courses for veterans under G. I. Bill of Rights. Summer Session opens June 20. For free catalog, write Arthur Willman, Musical Director, 1014 South Michigan Avenue, Chicago 5, Illinois.

## SHERWOOD MUSIC SCHOOL

Member of National Association of Schools of Music

## Roosevelt College SCHOOL OF MUSIC

Offering a full schedule of studies in Applied and Theoretical Music

SUMMER SESSION—JUNE 22 to AUGUST 19

Shorter Master Classes in Music Education, Piano and Coaching will be conducted by:

MAURICE DUMESNIL FREDERICK SCHAUWECKER  
DR. KARL CHERKENS DR. RUSSEL SQUIRE

Write for complete schedule

430 S. Michigan Avenue • Chicago 5, Illinois

## SUMMER COURSE July 6 — Aug. 17

SIX WEEKS INTENSIVE STUDY FOR TEACHERS — ARTISTS — STUDENTS

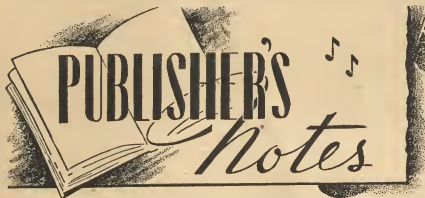
SOUTHERN CALIFORNIA SCHOOL OF MUSIC AND ARTS

HAL D. CRAIN, Director

Eminent faculty includes RICHARD BONELLI, BRANDON BECHTOLD, MADAME CHANTAL, MARK GUNZBURG, ERNEST HOFFMEIER, S. R. STEIN, CARL TOWNS, ROBERT A. YAFFE, ERIC ZEISL.

Private Lessons — Daily Classes — Vacation Features  
Write for Bulletin  
Address Registrar, 322 S. Western Ave., Los Angeles 5, Calif.





A Monthly Bulletin of Interest to All Music Lovers

May, 1949

# ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance of Publication Cash Prices apply only to single copy orders placed prior to publication. Delivery (postpaid) will be made when the books are ready.

All Through the Year—Twelve Characteristic Pieces for Piano.....	20
Assembly Band Book—A First Book for Elementary Bands.....	20
Conductor's Score.....	40
The Chapel Choir Book—For Three-Part Mixed Voices (S.A.B.), with Organ Accompaniment.....	35
The Ditson Album of Organ Solos.....	50
Echoes from Old Vienna—For Piano Solo.....	50
Green Recreative Studies for Piano.....	35
An Introduction to Score Reading.....	35
Ivor Peterson's Piano Accompanying.....	40
Little Pieces from the Clinic.....	35
For Piano Solos.....	35
Little Players Growing Up—A Piano Book.....	35
Noah and the Ark—A Story with Music for Piano.....	35

**THE CHAPEL CHOIR BOOK**  
For Three-Part Mixed Voices  
(Soprano, Alto, and Basses)  
with Organ Accompaniment  
Compiled and Arranged  
by Rob Roy Peery

Here is a wonderful new collection of sacred music for S. A. B. voices. The baritone part is so arranged, in each selection, as to combine with the other parts both as tenors and basses. Seasonal anthems, original compositions, and choral transcriptions of favorite hymns are included.

The sale of this book will be limited to the United States and its possessions. Be sure to reserve your single copy now at the special Advance of Publication Cash Price, 40 cents, postpaid.

**IVOR PETERSON'S PIANO ACCORDION BOOK**

This group of arrangements by the well-known Swedish accordionist and Victor recording artist should have high appeal for any and all performers on this instrument. A liberal group of Mr. Peterson's own compositions is included, and the table of contents is rounded out with such numbers as Brahms' *Hungarian Dance, No. 5*; *Invitation to a Dance* by Weber; *Theme from Tchaikovsky's "Sixth Symphony: Sounds from the Vienna Woods* by Strauss; and the Russian folk song *Two Cousins*. At 65 cents, postpaid, no accordionist should fail to reserve a copy.

**NOAH AND THE ARK**  
A Story with Music for Piano  
by Ada Richter

This familiar story affords Mr. Richter an excellent opportunity to present one of her best and most attractive tunes in the early grades. The story given in simple language, makes each of the pieces doubly enjoyable for the young student. Texts are given in music, also, and there are line drawings for the pupil to color.

Noah and the Ark, performed as a unit, will constitute an interesting recital program novelty.

Orders are being accepted now for single copies of this book at the special Advance of Publication Cash Price, 35 cents, postpaid.

**FIFTEEN RECREATIVE ETUDES FOR THE PIANO**  
by William Scher

The supplementary piano studies contained herein are distinguished by their practicality and educational value. Each of the twelve studies, each of which is devoted to a special phase of technique, range in difficulty from grade two to grade five. Among the subjects treated are alternating right and left hand scale passages; rhythmic studies; legato and cantabile playing; staccato; broken chords; and hand development studies in ascending and descending scale passages; and interlarding triads. The Advance of Publication Cash Price for a single copy is 35 cents, postpaid.

**TWELVE COMPOSITIONS BY AMERICAN COMPOSERS**  
For Organ with Bells

This new publication for organ with bells is the result of a grant contest for composers, sponsored by C. J. Schumacher, inventor and manufacturer of the Schumacher Carillon Bells. The contest with awards totaling one thousand dollars was judged by Dr. Harl McDonald, composer, and Manager of the Philadelphia Orchestra, Dr. John Finley Williams, President of the Westminster Choir College, Seth Bingham, Associate Professor of Music at Columbia University, and Dr. James Francis Cooke, Editor of ETUDE.

Dr. Elmore's *Speranza* was awarded the first prize, David S. York won the second prize with his *Divinum Mysterium*, and Rudolph E. Maillard was given the third prize for his *Poem*. Other prizewinners whose compositions are included in this book are Louis B. Balogh, M. Austin Dunn, William Soren Elliott, Walter Lindsay, Ellen Jane Leonard, Rob Roy Peery, Frederick C. Schreiber, William C. Steere, and Hobart Whitman.

Dr. Alexander Maillard, of the Organ Department at Curtis Institute and the Organ Department at the Westminster Choir College, and also Editor of the Organ Department of ETUDE, has written instructive Study Notes to be used in connection with this new volume. The Foreword is by Dr. James Francis Cooke.

The publication of these original compositions marks a new epoch in the use of bells with the modern organ. The use of the Organ Department of ETUDE has written instructive Study Notes to be used in connection with this new volume. The Foreword is by Dr. James Francis Cooke.

**ALL THROUGH THE YEAR**  
by Ella Ketterer

This set of twelve characteristic pieces for the piano presents a monthly descriptive contribution to practice time. The music is in grades two and two-and-one-half. Texts are given in music, also, and there are line drawings for the pupil to color.

A single copy will be reserved for you upon receipt of the special Advance of Publication Cash Price, 35 cents, postpaid.

**YOU CAN PLAY THE PIANO!**  
Part Three  
A Book for the Older Beginner  
by Ada Richter

This study material is designed to follow the first two books already published in the series, and moves the student ahead with fair speed. Interest is sustained through technical and recreational material, with carefully planned repertoire of thoroughly enjoyable pieces of both original and familiar numbers is compiled to offer thorough training for skillful performance. A single copy to a customer may be reserved at the special Advance of Publication Cash Price of 35 cents, postpaid.

**STANFORD KING'S PARTY PIANO BOOK**

Old-time ballads; patriotic songs; Gay Nineties favorites; southern and mountain tunes; college, humorous and novelty numbers, many with lyrics, have been collected in this book, planned for the advanced piano player and the adult who "just likes to play." For recreational and social gatherings, this is the perfect "ice-breaker" and can be put to especially enjoyable use in the parlor at home around the piano. At the special Advance of Publication Cash Price of 60 cents, postpaid, a copy should find its way into the home of every musician.

**ASSEMBLY BAND BOOK**  
A First Book for Elementary Bands  
Compiled and Arranged  
by Philip Gordon

The Theodore Presser Company is pleased to announce this long-needed book of program material for beginning bands, prepared by Philip Gordon, well-known Instrumental Supervisor in the Public Schools of Newark, New Jersey. The book is a collection of the best pieces in this book are meant to be easy. They furnish assembly program material for an elementary band to use in one of the following ways: 1. As a collection of instruction for their instruments should be ready to share in the preparation for these appearances.

2. As a collection of instruction, the author feels that a beginning band is not likely to have the full instrumentation of a concert band, so has provided parts for all of the instruments. The book includes: 1. B-flat Clarinet; 2. B-flat Clarinet; 3. B-flat Clarinet; 4. B-flat Clarinet; 5. B-flat Clarinet; 6. B-flat Clarinet; 7. B-flat Clarinet; 8. B-flat Clarinet; 9. B-flat Clarinet; 10. B-flat Clarinet; 11. B-flat Clarinet; 12. B-flat Clarinet; 13. B-flat Clarinet; 14. B-flat Clarinet; 15. B-flat Clarinet; 16. B-flat Clarinet; 17. B-flat Clarinet; 18. B-flat Clarinet; 19. B-flat Clarinet; 20. B-flat Clarinet; 21. B-flat Clarinet; 22. B-flat Clarinet; 23. B-flat Clarinet; 24. B-flat Clarinet; 25. B-flat Clarinet; 26. B-flat Clarinet; 27. B-flat Clarinet; 28. B-flat Clarinet; 29. B-flat Clarinet; 30. B-flat Clarinet; 31. B-flat Clarinet; 32. B-flat Clarinet; 33. B-flat Clarinet; 34. B-flat Clarinet; 35. B-flat Clarinet; 36. B-flat Clarinet; 37. B-flat Clarinet; 38. B-flat Clarinet; 39. B-flat Clarinet; 40. B-flat Clarinet; 41. B-flat Clarinet; 42. B-flat Clarinet; 43. B-flat Clarinet; 44. B-flat Clarinet; 45. B-flat Clarinet; 46. B-flat Clarinet; 47. B-flat Clarinet; 48. B-flat Clarinet; 49. B-flat Clarinet; 50. B-flat Clarinet; 51. B-flat Clarinet; 52. B-flat Clarinet; 53. B-flat Clarinet; 54. B-flat Clarinet; 55. B-flat Clarinet; 56. B-flat Clarinet; 57. B-flat Clarinet; 58. B-flat Clarinet; 59. B-flat Clarinet; 60. B-flat Clarinet; 61. B-flat Clarinet; 62. B-flat Clarinet; 63. B-flat Clarinet; 64. B-flat Clarinet; 65. B-flat Clarinet; 66. B-flat Clarinet; 67. B-flat Clarinet; 68. B-flat Clarinet; 69. B-flat Clarinet; 70. B-flat Clarinet; 71. B-flat Clarinet; 72. B-flat Clarinet; 73. B-flat Clarinet; 74. B-flat Clarinet; 75. B-flat Clarinet; 76. B-flat Clarinet; 77. B-flat Clarinet; 78. B-flat Clarinet; 79. B-flat Clarinet; 80. B-flat Clarinet; 81. B-flat Clarinet; 82. B-flat Clarinet; 83. B-flat Clarinet; 84. B-flat Clarinet; 85. B-flat Clarinet; 86. B-flat Clarinet; 87. B-flat Clarinet; 88. B-flat Clarinet; 89. B-flat Clarinet; 90. B-flat Clarinet; 91. B-flat Clarinet; 92. B-flat Clarinet; 93. B-flat Clarinet; 94. B-flat Clarinet; 95. B-flat Clarinet; 96. B-flat Clarinet; 97. B-flat Clarinet; 98. B-flat Clarinet; 99. B-flat Clarinet; 100. B-flat Clarinet; 101. B-flat Clarinet; 102. B-flat Clarinet; 103. B-flat Clarinet; 104. B-flat Clarinet; 105. B-flat Clarinet; 106. B-flat Clarinet; 107. B-flat Clarinet; 108. B-flat Clarinet; 109. B-flat Clarinet; 110. B-flat Clarinet; 111. B-flat Clarinet; 112. B-flat Clarinet; 113. B-flat Clarinet; 114. B-flat Clarinet; 115. B-flat Clarinet; 116. B-flat Clarinet; 117. B-flat Clarinet; 118. B-flat Clarinet; 119. B-flat Clarinet; 120. B-flat Clarinet; 121. B-flat Clarinet; 122. B-flat Clarinet; 123. B-flat Clarinet; 124. B-flat Clarinet; 125. B-flat Clarinet; 126. B-flat Clarinet; 127. B-flat Clarinet; 128. B-flat Clarinet; 129. B-flat Clarinet; 130. B-flat Clarinet; 131. B-flat Clarinet; 132. B-flat Clarinet; 133. B-flat Clarinet; 134. B-flat Clarinet; 135. B-flat Clarinet; 136. B-flat Clarinet; 137. B-flat Clarinet; 138. B-flat Clarinet; 139. B-flat Clarinet; 140. B-flat Clarinet; 141. B-flat Clarinet; 142. B-flat Clarinet; 143. B-flat Clarinet; 144. B-flat Clarinet; 145. B-flat Clarinet; 146. B-flat Clarinet; 147. B-flat Clarinet; 148. B-flat Clarinet; 149. B-flat Clarinet; 150. B-flat Clarinet; 151. B-flat Clarinet; 152. B-flat Clarinet; 153. B-flat Clarinet; 154. B-flat Clarinet; 155. B-flat Clarinet; 156. B-flat Clarinet; 157. B-flat Clarinet; 158. B-flat Clarinet; 159. B-flat Clarinet; 160. B-flat Clarinet; 161. B-flat Clarinet; 162. B-flat Clarinet; 163. B-flat Clarinet; 164. B-flat Clarinet; 165. B-flat Clarinet; 166. B-flat Clarinet; 167. B-flat Clarinet; 168. B-flat Clarinet; 169. B-flat Clarinet; 170. B-flat Clarinet; 171. B-flat Clarinet; 172. B-flat Clarinet; 173. B-flat Clarinet; 174. B-flat Clarinet; 175. B-flat Clarinet; 176. B-flat Clarinet; 177. B-flat Clarinet; 178. B-flat Clarinet; 179. B-flat Clarinet; 180. B-flat Clarinet; 181. B-flat Clarinet; 182. B-flat Clarinet; 183. B-flat Clarinet; 184. B-flat Clarinet; 185. B-flat Clarinet; 186. B-flat Clarinet; 187. B-flat Clarinet; 188. B-flat Clarinet; 189. B-flat Clarinet; 190. B-flat Clarinet; 191. B-flat Clarinet; 192. B-flat Clarinet; 193. B-flat Clarinet; 194. B-flat Clarinet; 195. B-flat Clarinet; 196. B-flat Clarinet; 197. B-flat Clarinet; 198. B-flat Clarinet; 199. B-flat Clarinet; 200. B-flat Clarinet; 201. B-flat Clarinet; 202. B-flat Clarinet; 203. B-flat Clarinet; 204. B-flat Clarinet; 205. B-flat Clarinet; 206. B-flat Clarinet; 207. B-flat Clarinet; 208. B-flat Clarinet; 209. B-flat Clarinet; 210. B-flat Clarinet; 211. B-flat Clarinet; 212. B-flat Clarinet; 213. B-flat Clarinet; 214. B-flat Clarinet; 215. B-flat Clarinet; 216. B-flat Clarinet; 217. B-flat Clarinet; 218. B-flat Clarinet; 219. B-flat Clarinet; 220. B-flat Clarinet; 221. B-flat Clarinet; 222. B-flat Clarinet; 223. B-flat Clarinet; 224. B-flat Clarinet; 225. B-flat Clarinet; 226. B-flat Clarinet; 227. B-flat Clarinet; 228. B-flat Clarinet; 229. B-flat Clarinet; 230. B-flat Clarinet; 231. B-flat Clarinet; 232. B-flat Clarinet; 233. B-flat Clarinet; 234. B-flat Clarinet; 235. B-flat Clarinet; 236. B-flat Clarinet; 237. B-flat Clarinet; 238. B-flat Clarinet; 239. B-flat Clarinet; 240. B-flat Clarinet; 241. B-flat Clarinet; 242. B-flat Clarinet; 243. B-flat Clarinet; 244. B-flat Clarinet; 245. B-flat Clarinet; 246. B-flat Clarinet; 247. B-flat Clarinet; 248. B-flat Clarinet; 249. B-flat Clarinet; 250. B-flat Clarinet; 251. B-flat Clarinet; 252. B-flat Clarinet; 253. B-flat Clarinet; 254. B-flat Clarinet; 255. B-flat Clarinet; 256. B-flat Clarinet; 257. B-flat Clarinet; 258. B-flat Clarinet; 259. B-flat Clarinet; 260. B-flat Clarinet; 261. B-flat Clarinet; 262. B-flat Clarinet; 263. B-flat Clarinet; 264. B-flat Clarinet; 265. B-flat Clarinet; 266. B-flat Clarinet; 267. B-flat Clarinet; 268. B-flat Clarinet; 269. B-flat Clarinet; 270. B-flat Clarinet; 271. B-flat Clarinet; 272. B-flat Clarinet; 273. B-flat Clarinet; 274. B-flat Clarinet; 275. B-flat Clarinet; 276. B-flat Clarinet; 277. B-flat Clarinet; 278. B-flat Clarinet; 279. B-flat Clarinet; 280. B-flat Clarinet; 281. B-flat Clarinet; 282. B-flat Clarinet; 283. B-flat Clarinet; 284. B-flat Clarinet; 285. B-flat Clarinet; 286. B-flat Clarinet; 287. B-flat Clarinet; 288. B-flat Clarinet; 289. B-flat Clarinet; 290. B-flat Clarinet; 291. B-flat Clarinet; 292. B-flat Clarinet; 293. B-flat Clarinet; 294. B-flat Clarinet; 295. B-flat Clarinet; 296. B-flat Clarinet; 297. B-flat Clarinet; 298. B-flat Clarinet; 299. B-flat Clarinet; 300. B-flat Clarinet; 301. B-flat Clarinet; 302. B-flat Clarinet; 303. B-flat Clarinet; 304. B-flat Clarinet; 305. B-flat Clarinet; 306. B-flat Clarinet; 307. B-flat Clarinet; 308. B-flat Clarinet; 309. B-flat Clarinet; 310. B-flat Clarinet; 311. B-flat Clarinet; 312. B-flat Clarinet; 313. B-flat Clarinet; 314. B-flat Clarinet; 315. B-flat Clarinet; 316. B-flat Clarinet; 317. B-flat Clarinet; 318. B-flat Clarinet; 319. B-flat Clarinet; 320. B-flat Clarinet; 321. B-flat Clarinet; 322. B-flat Clarinet; 323. B-flat Clarinet; 324. B-flat Clarinet; 325. B-flat Clarinet; 326. B-flat Clarinet; 327. B-flat Clarinet; 328. B-flat Clarinet; 329. B-flat Clarinet; 330. B-flat Clarinet; 331. B-flat Clarinet; 332. B-flat Clarinet; 333. B-flat Clarinet; 334. B-flat Clarinet; 335. B-flat Clarinet; 336. B-flat Clarinet; 337. B-flat Clarinet; 338. B-flat Clarinet; 339. B-flat Clarinet; 340. B-flat Clarinet; 341. B-flat Clarinet; 342. B-flat Clarinet; 343. B-flat Clarinet; 344. B-flat Clarinet; 345. B-flat Clarinet; 346. B-flat Clarinet; 347. B-flat Clarinet; 348. B-flat Clarinet; 349. B-flat Clarinet; 350. B-flat Clarinet; 351. B-flat Clarinet; 352. B-flat Clarinet; 353. B-flat Clarinet; 354. B-flat Clarinet; 355. B-flat Clarinet; 356. B-flat Clarinet; 357. B-flat Clarinet; 358. B-flat Clarinet; 359. B-flat Clarinet; 360. B-flat Clarinet; 361. B-flat Clarinet; 362. B-flat Clarinet; 363. B-flat Clarinet; 364. B-flat Clarinet; 365. B-flat Clarinet; 366. B-flat Clarinet; 367. B-flat Clarinet; 368. B-flat Clarinet; 369. B-flat Clarinet; 370. B-flat Clarinet; 371. B-flat Clarinet; 372. B-flat Clarinet; 373. B-flat Clarinet; 374. B-flat Clarinet; 375. B-flat Clarinet; 376. B-flat Clarinet; 377. B-flat Clarinet; 378. B-flat Clarinet; 379. B-flat Clarinet; 380. B-flat Clarinet; 381. B-flat Clarinet; 382. B-flat Clarinet; 383. B-flat Clarinet; 384. B-flat Clarinet; 385. B-flat Clarinet; 386. B-flat Clarinet; 387. B-flat Clarinet; 388. B-flat Clarinet; 389. B-flat Clarinet; 390. B-flat Clarinet; 391. B-flat Clarinet; 392. B-flat Clarinet; 393. B-flat Clarinet; 394. B-flat Clarinet; 395. B-flat Clarinet; 396. B-flat Clarinet; 397. B-flat Clarinet; 398. B-flat Clarinet; 399. B-flat Clarinet; 400. B-flat Clarinet; 401. B-flat Clarinet; 402. B-flat Clarinet; 403. B-flat Clarinet; 404. B-flat Clarinet; 405. B-flat Clarinet; 406. B-flat Clarinet; 407. B-flat Clarinet; 408. B-flat Clarinet; 409. B-flat Clarinet; 410. B-flat Clarinet; 411. B-flat Clarinet; 412. B-flat Clarinet; 413. B-flat Clarinet; 414. B-flat Clarinet; 415. B-flat Clarinet; 416. B-flat Clarinet; 417. B-flat Clarinet; 418. B-flat Clarinet; 419. B-flat Clarinet; 420. B-flat Clarinet; 421. B-flat Clarinet; 422. B-flat Clarinet; 423. B-flat Clarinet; 424. B-flat Clarinet; 425. B-flat Clarinet; 426. B-flat Clarinet; 427. B-flat Clarinet; 428. B-flat Clarinet; 429. B-flat Clarinet; 430. B-flat Clarinet; 431. B-flat Clarinet; 432. B-flat Clarinet; 433. B-flat Clarinet; 434. B-flat Clarinet; 435. B-flat Clarinet; 436. B-flat Clarinet; 437. B-flat Clarinet; 438. B-flat Clarinet; 439. B-flat Clarinet; 440. B-flat Clarinet; 441. B-flat Clarinet; 442. B-flat Clarinet; 443. B-flat Clarinet; 444. B-flat Clarinet; 445. B-flat Clarinet; 446. B-flat Clarinet; 447. B-flat Clarinet; 448. B-flat Clarinet; 449. B-flat Clarinet; 450. B-flat Clarinet; 451. B-flat Clarinet; 452. B-flat Clarinet; 453. B-flat Clarinet; 454. B-flat Clarinet; 455. B-flat Clarinet; 456. B-flat Clarinet; 457. B-flat Clarinet; 458. B-flat Clarinet; 459. B-flat Clarinet; 460. B-flat Clarinet; 461. B-flat Clarinet; 462. B-flat Clarinet; 463. B-flat Clarinet; 464. B-flat Clarinet; 465. B-flat Clarinet; 466. B-flat Clarinet; 467. B-flat Clarinet; 468. B-flat Clarinet; 469. B-flat Clarinet; 470. B-flat Clarinet; 471. B-flat Clarinet; 472. B-flat Clarinet; 473. B-flat Clarinet; 474. B-flat Clarinet; 475. B-flat Clarinet; 476. B-flat Clarinet; 477. B-flat Clarinet; 478. B-flat Clarinet; 479. B-flat Clarinet; 480. B-flat Clarinet; 481. B-flat Clarinet; 482. B-flat Clarinet; 483. B-flat Clarinet; 484. B-flat Clarinet; 485. B-flat Clarinet; 486. B-flat Clarinet; 487. B-flat Clarinet; 488. B-flat Clarinet; 489. B-flat Clarinet; 490. B-flat Clarinet; 491. B-flat Clarinet; 492. B-flat Clarinet; 493. B-flat Clarinet; 494. B-flat Clarinet; 495. B-flat Clarinet; 496. B-flat Clarinet; 497. B-flat Clarinet; 498. B-flat Clarinet; 499. B-flat Clarinet; 500. B-flat Clarinet; 501. B-flat Clarinet; 502. B-flat Clarinet; 503. B-flat Clarinet; 504. B-flat Clarinet; 505. B-flat Clarinet; 506. B-flat Clarinet; 507. B-flat Clarinet; 508. B-flat Clarinet; 509. B-flat Clarinet; 510. B-flat Clarinet; 511. B-flat Clarinet; 512. B-flat Clarinet; 513. B-flat Clarinet; 514. B-flat Clarinet; 515. B-flat Clarinet; 516. B-flat Clarinet; 517. B-flat Clarinet; 518. B-flat Clarinet; 519. B-flat Clarinet; 520. B-flat Clarinet; 521. B-flat Clarinet; 522. B-flat Clarinet; 523. B-flat Clarinet; 524. B-flat Clarinet; 525. B-flat Clarinet; 526. B-flat Clarinet; 527. B-flat Clarinet; 528. B-flat Clarinet; 529. B-flat Clarinet; 530. B-flat Clarinet; 531. B-flat Clarinet; 532. B-flat Clarinet; 533. B-flat Clarinet; 534. B-flat Clarinet; 535. B-flat Clarinet; 536. B-flat Clarinet; 537. B-flat Clarinet; 538. B-flat Clarinet; 539. B-flat Clarinet; 540. B-flat Clarinet; 541. B-flat Clarinet; 542. B-flat Clarinet; 543. B-flat Clarinet; 544. B-flat Clarinet; 545. B-flat Clarinet; 546. B-flat Clarinet; 547. B-flat Clarinet; 548. B-flat Clarinet; 549. B-flat Clarinet; 550. B-flat Clarinet; 551. B-flat Clarinet; 552. B-flat Clarinet; 553. B-flat Clarinet; 554. B-flat Clarinet; 555. B-flat Clarinet; 556. B-flat Clarinet; 557. B-flat Clarinet; 558. B-flat Clarinet; 559. B-flat Clarinet; 560. B-flat Clarinet; 561. B-flat Clarinet; 562. B-flat Clarinet; 563. B-flat Clarinet; 564. B-flat Clarinet; 565. B-flat Clarinet; 566. B-flat Clarinet; 567. B-flat Clarinet; 568. B-flat Clarinet; 569. B-flat Clarinet; 570. B-flat Clarinet; 571. B-flat Clarinet; 572. B-flat Clarinet; 573. B-flat Clarinet; 574. B-flat Clarinet; 575. B-flat Clarinet; 576. B-flat Clarinet; 577. B-flat Clarinet; 578. B-flat Clarinet; 579. B-flat Clarinet; 580. B-flat Clarinet; 581. B-flat Clarinet; 582. B-flat Clarinet; 583. B-flat Clarinet; 584. B-flat Clarinet; 585. B-flat Clarinet; 586. B-flat Clarinet; 587. B-flat Clarinet; 588. B-flat Clarinet; 589. B-flat Clarinet; 590. B-flat Clarinet; 591. B-flat Clarinet; 592. B-flat Clarinet; 593. B-flat Clarinet; 594. B-flat Clarinet; 595. B-flat Clarinet; 596. B-flat Clarinet; 597. B-flat Clarinet; 598. B-flat Clarinet; 599. B-flat Clarinet; 600. B-flat Clarinet; 601. B-flat Clarinet; 602. B-flat Clarinet; 603. B-flat Clarinet; 604. B-flat Clarinet; 605. B-flat Clarinet; 606. B-flat Clarinet; 607. B-flat Clarinet; 608. B-flat Clarinet; 609. B-flat Clarinet; 610. B-flat Clarinet; 611. B-flat Clarinet; 612. B-flat Clarinet; 613. B-flat Clarinet; 614. B-flat Clarinet; 615. B-flat Clarinet; 616. B-flat Clarinet; 617. B-flat Clarinet; 618. B-flat Clarinet; 619. B-flat Clarinet; 620. B-flat Clarinet; 621. B-flat Clarinet; 622. B-flat Clarinet; 623. B-flat Clarinet; 624. B-flat Clarinet; 625. B-flat Clarinet; 626. B-flat Clarinet; 627. B-flat Clarinet; 628. B-flat Clarinet; 629. B-flat Clarinet; 630. B-flat Clarinet; 631. B-flat Clarinet; 632. B-flat Clarinet; 633. B-flat Clarinet; 634. B-flat Clarinet; 635. B-flat Clarinet; 636. B-flat Clarinet; 637. B-flat Clarinet; 638. B-flat Clarinet; 639. B-flat Clarinet; 640. B-flat Clarinet; 641. B-flat Clarinet; 642. B-flat Clarinet; 643. B-flat Clarinet; 644. B-flat Clarinet; 645. B-flat Clarinet; 646. B-flat Clarinet; 647. B-flat Clarinet; 648. B-flat Clarinet; 649. B-flat Clarinet; 650. B-flat Clarinet; 651. B-flat Clarinet; 652. B-flat Clarinet; 653. B-flat Clarinet; 654. B-flat Clarinet; 655. B-flat Clarinet; 656. B-flat Clarinet; 657. B-flat Clarinet; 658. B-flat Clarinet; 659. B-flat Clarinet; 660. B-flat Clarinet; 661. B-flat Clarinet; 662. B-flat Clarinet; 663. B-flat Clarinet; 664. B-flat Clarinet; 665. B-flat Clarinet; 666. B-flat Clarinet; 667. B-flat Clarinet; 668. B-flat Clarinet; 669. B-flat Clarinet; 670. B-flat Clarinet; 671. B-flat Clarinet; 672. B-flat Clarinet; 673. B-flat Clarinet; 674. B-flat Clarinet; 675. B-flat Clarinet; 676. B-flat Clarinet; 677. B-flat Clarinet; 678. B-flat Clarinet; 679. B-flat Clarinet; 680. B-flat Clarinet; 681. B-flat Clarinet; 682. B-flat Clarinet; 683. B-flat Clarinet; 684. B-flat Clarinet; 685. B-flat Clarinet; 686. B-flat Clarinet; 687. B-flat Clarinet; 688. B-flat Clarinet; 689. B-flat Clarinet; 690. B-flat Clarinet; 691. B-flat Clarinet; 692. B-flat Clarinet; 693. B-flat Clarinet; 694. B-flat Clarinet; 695. B-flat Clarinet; 696. B-flat Clarinet; 697. B-flat Clarinet; 698. B-flat Clarinet; 699. B-flat Clarinet; 700. B-flat Clarinet; 701. B-flat Clarinet; 702. B-flat Clarinet; 703. B-flat Clarinet; 704. B-flat Clarinet; 705. B-flat Clarinet; 706. B-flat Clarinet; 707. B-flat Clarinet; 708. B-flat Clarinet; 709. B-flat Clarinet; 710. B-flat Clarinet; 711. B-flat Clarinet; 712. B-flat Clarinet; 713. B-flat Clarinet; 714. B-flat Clarinet; 715. B-flat Clarinet; 716. B-flat Clarinet; 717. B-flat Clarinet; 718. B-flat Clarinet; 719. B-flat Clarinet; 720. B-flat Clarinet; 721. B-flat Clarinet; 722. B-flat Clarinet; 723. B-flat Clarinet; 724. B-flat Clarinet; 725. B-flat Clarinet; 726. B-flat Clarinet; 727. B-flat Clarinet; 728. B-flat Clarinet; 729. B-flat Clarinet; 730. B-flat Clarinet; 731. B-flat Clarinet; 732. B-flat Clarinet; 733. B-flat Clarinet; 734. B-flat Clarinet; 735. B-flat Clarinet; 736. B-flat Clarinet; 737. B-flat Clarinet; 738. B-flat Clarinet; 739. B-flat Clarinet; 740. B-flat Clarinet; 741. B-flat Clarinet; 742. B-flat Clarinet; 743. B-flat Clarinet; 744. B-flat Clarinet; 745. B-flat Clarinet; 746. B-flat Clarinet; 747. B-flat Clarinet; 748. B-flat Clarinet; 749. B-flat Clarinet; 750. B-flat Clarinet; 751. B-flat Clarinet; 752. B-flat Clarinet; 753. B-flat Clarinet; 754. B-flat Clarinet; 755. B-flat Clarinet; 756. B-flat Clarinet; 757. B-flat Clarinet; 758. B-flat Clarinet; 759. B-flat Clarinet; 760. B-flat Clarinet; 761. B-flat Clarinet; 762. B-flat Clarinet; 763. B-flat Clarinet; 764. B-flat Clarinet; 765. B-flat Clarinet; 766. B-flat Clarinet; 767. B-flat Clarinet; 768. B-flat Clarinet; 769. B-flat Clarinet; 770. B-flat Clarinet; 771. B-flat Clarinet; 772. B-flat Clarinet; 773. B-flat Clarinet; 774. B-flat Clarinet; 775. B-flat Clarinet; 776. B-flat Clarinet; 777. B-flat Clarinet; 778. B-flat Clarinet; 779. B-flat Clarinet; 780. B-flat Clarinet; 781. B-flat Clarinet; 782. B-flat Clarinet; 783. B-flat Clarinet; 784. B-flat Clarinet; 785. B-flat Clarinet; 786. B-flat Clarinet; 787. B-flat Clarinet; 788. B-flat Clarinet; 789. B-flat Clarinet; 790. B-flat Clarinet; 791. B-flat Clarinet; 792. B-flat Clarinet; 793. B-flat Clarinet; 794. B-flat Clarinet; 795. B-flat Clarinet; 796. B-flat Clarinet; 797. B-flat Clarinet; 798. B-flat Clarinet; 799. B-flat Clarinet; 800. B-flat Clarinet; 801. B-flat Clarinet; 802. B-flat Clarinet; 803. B-flat Clarinet; 804. B-flat Clarinet; 805. B-flat Clarinet; 806. B-flat Clarinet; 807. B-flat Clarinet; 808. B-flat Clarinet; 809. B-flat Clarinet; 810. B-flat Clarinet; 811. B-flat Clarinet; 812. B-flat Clarinet; 813. B-flat Clarinet; 814. B-flat Clarinet; 815. B-flat Clarinet; 816. B-flat Clarinet; 817. B-flat Clarinet; 818. B-flat Clarinet; 819. B-flat Clarinet; 820. B-flat Clarinet; 821. B-flat Clarinet; 822. B-flat Clarinet; 823. B-flat Clarinet; 824. B-flat Clarinet; 825. B-flat Clarinet; 826. B-flat Clarinet; 827. B-flat Clarinet; 828. B-flat Clarinet; 829. B-flat Clarinet; 830. B-flat Clarinet; 831. B-flat Clarinet; 832. B-flat Clarinet; 833. B-flat Clarinet; 834. B-flat Clarinet; 835. B-flat Clarinet; 836. B-flat Clarinet; 837. B-flat Clarinet; 838. B-flat Clarinet; 839. B-flat Clarinet; 840. B-flat Clarinet; 841. B-flat Clarinet; 842. B-flat Clarinet; 843. B-flat Clarinet; 844. B-flat Clarinet; 845. B-flat Clarinet; 846. B-flat Clarinet; 847. B-flat Clarinet; 848. B-flat Clarinet; 849. B-flat Clarinet; 850. B-flat Clarinet; 851. B-flat Clarinet; 852. B-flat Clarinet; 853. B-flat Clarinet; 854. B-flat Clarinet; 855. B-flat Clarinet; 856. B-flat Clarinet; 857. B-flat Clarinet; 858. B-flat Clarinet; 859. B-flat Clarinet; 860. B-flat Clarinet; 861. B-flat Clarinet; 862. B-flat Clarinet; 863. B-flat Clarinet; 864. B-flat Clarinet; 865. B-flat Clarinet; 866. B-flat Clarinet; 867. B-flat Clarinet; 868. B-flat Clarinet; 869. B-flat Clarinet; 870. B-flat Clarinet; 871. B-flat Clarinet; 872. B-flat Clarinet; 873. B-flat Clarinet; 874. B-flat Clarinet; 875. B-flat Clarinet; 876. B-flat Clarinet; 877. B-flat Clarinet; 878. B-flat Clarinet; 879. B-flat Clarinet; 880. B-flat Clarinet; 881. B-flat Clarinet; 882. B-flat Clarinet; 883. B-flat Clarinet; 884. B-flat Clarinet; 885. B-flat Clarinet; 886. B-flat Clarinet; 887. B-flat Clarinet; 888. B-flat Clarinet; 889. B-flat Clarinet; 890. B-flat Clarinet; 891. B-flat Clarinet; 892. B-flat Clarinet; 893. B-flat Clarinet; 894. B-flat Clarinet; 895. B-flat Clarinet; 896. B-flat Clarinet; 897. B-flat Clarinet; 898. B-flat Clarinet; 899. B-flat Clarinet; 900. B-flat Clarinet; 901. B-flat Clarinet; 902. B-flat Clarinet; 903. B-flat Clarinet; 904. B-flat Clarinet; 905. B-flat Clarinet; 906. B-flat Clarinet; 907. B-flat Clarinet; 908. B-flat Clarinet; 909. B-flat Clarinet; 910. B-flat Clarinet; 911. B-flat Clarinet; 912. B-flat Clarinet; 913. B-flat Clarinet; 914. B-flat Clarinet; 915. B-flat Clarinet; 916. B-flat Clarinet; 917. B-flat Clarinet; 918. B-flat Clarinet; 919. B-flat Clarinet; 920. B-flat Clarinet; 921. B-flat Clarinet; 922. B-flat Clarinet; 923. B-flat Clarinet; 924. B-flat Clarinet; 925. B-flat Clarinet; 926. B-flat Clarinet; 927. B-flat Clarinet; 928. B-flat Clarinet; 929. B-flat Clarinet; 930. B-flat Clarinet; 931. B-flat Clarinet; 932. B-flat Clarinet; 933. B-flat Clarinet; 934. B-flat Clarinet; 935. B-flat Clarinet; 936. B-flat Clarinet; 937. B-flat Clarinet; 938. B-flat Clarinet; 939. B-flat Clarinet; 940. B-flat Clarinet; 941. B-flat Clarinet; 942. B-flat Clarinet; 943. B-flat Clarinet; 944. B-flat Clarinet; 945. B-flat Clarinet; 946. B-flat Clar



ETUDE



For a musical

# TRAVELOGUE

- A journey through the Art Song Series . . .
- Bookings through the Oliver Ditson Co. . .



## ART SONGS

for School and Studio

Two Volumes (1st and 2nd Year), Edited by Mabelle Glenn and Alfred Spaue

These songs route the vocalist through old England, Ireland, Russia, Norway and Sweden, with glimpses of France and Germany . . .

Same of the modern day numbers of Part One are:

Passing By — Purcell  
Cradle Song — Brahms  
Still As The Night — Bohm  
Who Is Sylvia — Schubert

Part Two's classics embrace such melodies as:

Blue Are Her Eyes — Watts  
Sapphic Ode — Brahms  
Solveig's Song — Greig  
The Two Grenadiers — Schumann

Extended tours of France, Germany and Italy are also available through Ditson collections.



## GERMAN ART SONGS

The romantic richness of German Lieder from the pens of such masters as Schubert, Schumann, Brahms and Wolf are exemplified in 16 songs, edited by Bernard U. Taylor, among them:

Verborgenheit — Wolf  
Der Wanderer — Schubert  
Vergebliches ständchen — Brahms  
Widmung — Schumann

Included in these volumes is information on diction, notes on each song and suggestions as to interpretation.

All are available for Medium High Voice and Medium Low Voice in the original text with English translation, . . . . . each \$1.00.

## FRENCH ART SONGS

Influences of the manners, customs and character of France are reflected in this group of songs, edited by Mabelle Glenn and Bernard U. Taylor, same of which are:

Les cloches — Debussy  
Extase — Duparc  
Tu me diras — Chaminade



## CLASSIC ITALIAN SONGS

And from Italy . . . land of song, the Mediterranean Sea, blue skies and warm sun . . . comes a volume of classic songs, edited by Mabelle Glenn and Bernard U. Taylor, containing such favorites as:

Lasciatemi morire — Manteverde  
Nina — Pergolesi  
Vittoria, mio core! — Carissimi



**OLIVER DITSON CO.**

THEODORE PRESSER CO., Distributors

1712 Chestnut Street,

Philadelphia 1, Pa.