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James Francis Cooke

ETUDE

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THE HANDS OF MARCEL DUPRÉ

February 1949

The World of Music

THE DALLAS SYMPHONY ORCHESTRA, conducted by Antal Dorati, presented on January 8-9 the world première of Béla Bartók's opera, "Prince Bluebeard's Castle." Two Hungarian-born singers were engaged by Mr. Dorati to sing the solo parts: Olga Forrai, soprano; and Désire Ligeti, basso.

A BRONZE BUST of Victor Herbert was recently unveiled in Fairmount Park, Philadelphia, near the entrance to Robin Hood Dell, by the Kelly Street Chorus, widely known singing organization of that city. James Ervine is director of the chorus, which numbers among its members men who are active in the business and professional life of Philadelphia.

SERGE KOUSSEVITZKY and the Boston Symphony presented in January an "American Festival" as a feature of his final season as conductor of this famous organization. In two pairs of concerts in successive weeks, American music of the past twenty-five years was reviewed, and a number of significant works were presented. Included among the composers whose compositions were played were Henry Cowell, William Schuman, Howard Hanson, Lukas Foss, Walter Piston, Leo Sowerby, Samuel Barber, Roy Harris, Edward Burlingame Hill, and Aaron Copland.

TIBOR SERLY has returned from Budapest, where he served as a judge in the Bartók International Music Competition. The composition contest produced one hundred and five works, none of which was considered to be worthy of a first prize. In the piano contest, first award went to Peter Wallfish of Israel, the winner of the violin contest was Serio Piovesan of Italy; and the award for the best string ensemble went to the Tatria String Quartet of Hungary.

VICTOR DE SABATA, eminent Italian conductor, had a sensational success as a guest conductor of the Pittsburgh Symphony earlier in the season. All box office records for the entire twenty-one years' history of the orchestra were broken, and already there is talk of efforts being made to secure Maestro de Sabata as the permanent conductor of the western Pennsylvania musical organization.

THE FRIENDS OF HARVEY GAUL, at their annual meeting in December, announced that "because the calibre of musical compositions submitted to the committee this year fell below the standard agreed upon by the Judges, no First Prize will be awarded in the Harvey Gaul National Composition Contest." Honorable mention went to Joyce Barthelson of Scarsdale, New York, for his "The Forty-niners" for solo voices, chorus, and orchestra; and to Grenville English for his "Kings," a work for mixed voices with solo for baritone, and piano. There were sixty-three entries from sixteen states.

JOEL BERGLUND, baritone of the Metropolitan Opera Association, has been appointed head of the Stockholm Opera, succeeding Harold Andre, the former manager.

THE JUILLIARD SCHOOL OF MUSIC conducted a festival of contemporary French music from November 30 to December 3 in the concert hall of the school. There were four consecutive evening concerts in which compositions of some of the leading French composers were presented. Included among these were Darius Milhaud, Albert Roussel, Jacques Ibert, Francis Poulenc, Olivier Messiaen, and Jean-Louis Martinet.

EDWARD JOHNSON, general manager of the Metropolitan Opera Association, was honored by receiving the Swedish Order of Vasa, Class of Commander, in tribute to "his eminence in the world of opera, and as a token of appreciation of the hospitality and assistance shown to guest singers" at the Metropolitan. The award was given by order of King Gustav V of Sweden.

GÁBRIELLA LENGYEL, Hungarian violinist, a resident of Paris, is the winner of the Carl Flesch Medal for 1948. The competition for this most important international award was conducted at the Guildhall School of Music and Drama in London, in November. Miss Lengyel has won a number of contests and has toured extensively in Austria, Italy, France, Holland, the Baltic States, and Jugoslavia.

THE GRILLER STRING QUARTET, renowned English chamber music group, has been appointed the quartet in residence at the University of California at Berkeley, for the spring season. According to the announcement, "The quartet will be particularly concerned with fostering a community of chamber music playing on the Berkeley campus and in this region." The quartet is composed of Sidney Griller, first violin; Jack O'Brien, second violin; Philip Burton, viola; and Colin Hampton, 'cellist.

FRITZ KREISLER, the noted violinist-composer, has presented to the Library of Congress the original manuscript of Brahms' Concerto for Violin and Piano, together with the original manuscript of the "Poem for Violin and Orchestra," by Ernest Chausson. The Brahms' manuscript is reported to have been bought by Mr. Kreisler for the sum of ten thousand dollars, and according to Harold Spivacke, chief of the Music Division of the Library of Congress, it could easily be worth more than that amount at present.

THE YEAR 1949 marks the one hundredth anniversary (on October 17) of the death of Frédéric Chopin, noted Polish composer, and to mark the event many memorial tributes are being planned. The celebration will officially get under way on February 22, the composer's birthday. The Kosciuszko Foundation is sponsoring the nation-wide committee which will organize and promote commemorative tributes and concerts. Howard Hanson is the national chairman. Peabody Conservatory of Music in Baltimore has announced a series of concerts, in coöperation with the Baltimore Symphony Orchestra, to include the complete piano works of the Polish master. A number of world-famous artists will take part in this Chopin Festival.

The Griller String Quartet

NED ROREM, a young composer from New York, was the winner of the fourth annual George Gershwin Memorial Contest, sponsored by the New York Victory Lodge of B'nai B'rith. Mr. Rorem's award of one thousand dollars was won with his Overture in C. He has studied with Aaron Copland and Virgil Thomson and last June received his Master's degree from the Juilliard School of Music. He plans to continue his studies in Europe.

THE TWENTY-FIFTH anniversary of The Curtis Institute of Music, established in January 1924 by Mary Curtis Zimbalist, daughter of the late Cyrus H. K. Curtis and Louise Knapp Curtis, was significantly celebrated by two programs given on January 5th and January 6th at the historic Academy of Music in Philadelphia. The first evening was devoted to the really magnificent Curtis Symphony Orchestra (one hundred and ten performers), conducted by Alexander Hilsberg; with Efrem Zimbalist, virtuoso violinist and Director of The Curtis Institute, and Gregor Piatigorsky, Head of the Cello Department, as soloists playing the Concerto in A Minor for Violin and Violoncello by Brahms. Also on the program was Symphony No. 2 by Samuel Barber, a distinguished graduate of The Curtis Institute.

The second evening was devoted to operas, the first of which was Franco Leoni's "L'Oracolo," the second a scene from "Eugen Onegin" by Tchaikovsky, presenting two exceptional Negro students (Theresa Green and Louise Parker). The third was Gian-Carlo Menotti's pronounced operatic hit, "Amelia Goes to the Ball." Mr. Menotti, a graduate of Curtis, was present to receive volumes of deserved applause. All of the operatic presentations were noteworthy in every respect.

The Curtis Institute of Music has listed upon its faculty many of the world's most famous artists of the past half-century. No institution in history has provided more munificently for its talented students, many of whom are now world-famous.

THE FIFTIETH ANNIVERSARY of the countrywide men's musical fraternity, Phi Mu Alpha Sinfonia, now possessing twenty-two thousand members actively interested in music and music education, was celebrated at the National Convention held at the Stevens Hotel in Chicago. The Convention was the most brilliant in the fraternity's history. Dean Albert Lukken of Tulsa University presided. Charles E. Lutton, for thirty years Secretary of the organization, was presented with a beautiful silver plaque. A large number of new members were initiated in the impressive ritual of the organization, at which ceremony Dr. Earl V. Moore, Dean of the Music Department of the University of Michigan, and Dr. James Francis Cooke were made Honorary Life Members of the Fraternity.

ROBERT CASADESUS has resigned his position as director of the American Conservatory at Fontainebleau, France, in order to be free to devote more time to his concert engagements and to composition. Nadia Boulanger, the distinguished French pianist and teacher, has been appointed to succeed him.

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Musicians and Sensitivity

SENSITIVITY is one of the all-essential assets of the musician. There is a delicate balance, a feeling for moods, for exquisite expression, for the materialization of the dreams of great master souls—long sped to eternity—which must be part of the musician's life. The combination of this sensitivity with high skill, physical virility, pleasing personality, and a well-balanced mind is indispensable to all who would follow the tone art.

The successful musician must face strain all of the time. The labors of a great composer, a masterly conductor, a distinguished artist, a famous singer, are often overwhelming. The general public has very slight grasp of the daily grind of those in the music field, all the way from the busy little teacher to the topmost stars in the music world. The strain is always there. Musicians come to expect it. There is no punishment to a musician like idleness.

There is always some danger that the musician, with his necessarily sensitive nervous system, may lose his balance and become a victim to his enthusiasm and ambitions. We have known this to be the case in far too many instances. Late hours, irregular meals, exhausting journeys, contacts with crowds of interested people, curiosity seekers, chronic lionizers with grips like steel vises, dignified professors, chortling dowagers, tittering youngsters, autograph collectors, and curious fellow citizens can be very enervating. Once we attended a reception at which a celebrated pianist was the lion in the receiving line. After shaking hands with an apparently endless cue of people, he turned to us and said, "I'll never get into anything like this again unless they let me wear boxing gloves." Upon another occasion a noted contralto, famed for her physical strength, fainted after shaking hands with a mob of over two thousand admirers. Add to all this the study and practice required during a concert tour, and we need not wonder at the frayed nerves of some artists.

Nor is the strain any less upon teachers. One famous teacher in Rome once said to us, "I could play that Tchaikovsky Concerto ten times with less effort than it takes to teach it to a pupil. I not only have to go through the experience of learning again, but I have to go through the still harder strain of communicating scores of corrections, changes, suggestions, to the pupil." The teacher understands just what effect he wishes to secure. Some pupils, however, are unable to grasp his meaning without interminable explanation. Then the mistakes—each mistake stabs the teacher's nervous system, and these continuous stabs sink deep into the teacher's sensitivity, so that at the end of the day he may be more exhausted than if he had played three or four recitals. Sometimes we are inclined to think that the sensitive person has no place in teaching.

MARBLE COLLEGIATE CHURCH
Fifth Avenue and 29th Street, New York City, was founded in 1628 and is the oldest church in America having a continuous ministry from the date of its establishment. In the background is the towering Empire State Building.

Among teachers, however, we have observed that sensitivity operates like a vicious circle. With frayed nerves the teacher is in no state to cope with the petty annoyances of life. Little occurrences that to the ordinary "hard-boiled business man" would seem inconsequential are magnified until they become major annoyances. This soon becomes a habit and accounts for some of the breakdowns of music teachers who supposedly should be at their best.

The cause of such sensitivity is psychological rather than vocational. Some music teachers permit this sensitivity to grow in a kind of cellular fashion until their lives are ruined by it. Like fear and hate, it produces functional disorders of the internal organs, which may lead to serious diseases. The cure is found in rationalizing, in using one's power of control to evade the mental states that produce fear and imaginary troubles. It is imperative for the music teacher to cultivate a happier, richer outlook upon life. Religion has helped thousands of people, everywhere, to get rid of sensitivity and has led them to success.

Photo by Fabian Bachrach

APOSTLE OF CONFIDENT LIVING
Dr. Norman Vincent Peale, Pastor of the Marble Collegiate Church, who in his pulpit and "on the air" speaks to millions weekly.

Dr. Norman Vincent Peale, Pastor of the Marble Collegiate Church in New York City, in one of his famous Saturday night addresses over the NBC stations, discussed the subject of sensitivity with such understanding and sympathy that ETUDE asked his permission to reprint passages which may be of help to our readers.

"Practice thinking generous thoughts about people. Adopt the habit of giving everybody the benefit of the doubt. If somebody does something to you that irritates you or hurts you, stop and say to yourself, 'Maybe he didn't mean it. Perhaps I misunderstood it. Besides, if he did do it, this doesn't represent his real best self.'

"To cast out such unhealthy mental or emotional irritants as sensitiveness requires the substitution of new and healthy thoughts. This fact was interestingly illustrated to me recently when I spoke at a banquet in a certain state before a large audience of businessmen.

"The Governor of that state was present and we were seated together at the head table. In my speech I pointed out the power of creative and positive thinking. He said he had never been troubled

(Continued on Page 66)

The Pianist's Page

by Guy Maier, Mus. Doc.

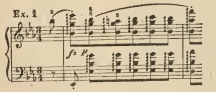
Noted Pianist and Music Educator

Chopin: Prelude in E-Flat Major, Opus 28, No. 19

CHOPIN'S Prelude in E-flat Major has always seemed to me music worthy to accompany David's exulting psalm of jubilation: "Lift up your heads, O ye gates, and be lifted up, ye everlasting doors." (Psalms 24:7).

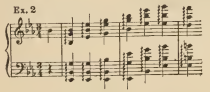
Surely it is one of the "liftingest" pieces of music ever written. Schumann's *Aufschwung* is another . . . Chopin's own Etude in E-flat Major Opus 10, No. 11 so closely resembles this prelude in exalted mood that I advise students to start their study of the E-flat prelude with a texture-digest like the arpeggiated chords of the study. Here is the first measure of the study;

Ex. 1



and here is the digest of the Prelude's first two measures:

Ex. 2



The Practice Plan

Read the prelude piecemeal several times slowly in this "digest" manner until you are acquainted with its content; then plan to study it as follows:

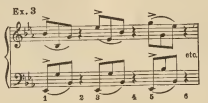
1. Memorize eight measures a day. This will give you an easy eight-day preliminary work-out, since Measures 33-40 are repetitions, and the last seven measures are easy. Begin each day by reading carefully the digest of the eight measures you will memorize. After that do not "fool around" pleasantly with the notes. Memorize your daily stint at once, for this is a very difficult piece. Only by concentrating wholly on the keyboard location of the notes will you attain accuracy and speed. Establish the habit of playing the eight measures very slowly, by memory and without looking at the keyboard. Don't let inaccuracies creep in; touch every key before you play it. Hold wrists high, arms quiet; play very solidly; wait until you are *sure* before you play those top melody tones with fourth and fifth fingers, or those dangerous left hand skips. Often memorize and practice each hand separately.

Practicing for Speed

There are many ways to practice the prelude for speed. The following four are necessary; others, I think, are irrelevant and time wasting. At first do not practice longer than eight measures without resting.

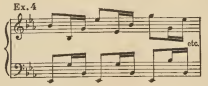
1. Count six; accent first note of triplet. Between impulses relax at counts 2, 4 and 6 and prepare (over) easily as many notes of the next impulse as you can span. Single handed first, then hands together. Increase speed gradually; never use pedal in such technical practice.

Ex. 3



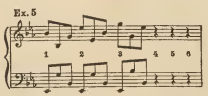
2. Practice the example below in two ways (a) *legato* (b) with the eighth notes *staccato*, the sixteenths *legato* . . . gradually increase speed.

Ex. 4



3. Practice in rapid one-measure impulses (*legato*) with three counts of rest . . . count *aloud;*

Ex. 5



4. Same way, but in two measure impulses. Aim for ♩ = 160 to 176.

Every once in awhile stop rapid practice and play 4, 8 or 16 measures slowly and solidly with a relaxed *portamento* (slightly *non-legato*) touch—and *without looking at the keyboard* . . . Immediately afterward play the same measures lightly and *legato* at moderate or semi-rapid speed; for this you may look at the keyboard.

A Good Hand-Stretcher

If not practiced overly long or too strenuously the prelude makes one of the best hand-stretching studies I know. Small hands find it especially beneficial to work at something "high, wide and handsome" like this. . . . But beware of extending your span too long or too much.

As your playing becomes more fluent you will sense the lifting quality of the prelude more and more. Not for a moment does the music touch the earth. Phrase upon phrase unfolds upward in exquisite convolutions and kaleidoscopic transformations. . . . Perhaps sometime you may be able to consummate your study of the prelude with such a soaring performance that at its conclusion the "King of Glory" will indeed "come in." Those two magnificent final chords are truly gate-openers! . . . And afterward you might suitably lift up your voice in another line by David: "I will extol Thee, O Lord, for thou hast lifted me up." (Psalms 30:1).

Prelude in D Minor, Opus 28, No. 24

The D Minor Prelude, of heroic proportions, is written in Chopin's grandest manner. Although it is unquestionably one of the composer's finest works, Niecks doesn't even deign to mention it. Huneker on the other hand goes all out, becomes positively hysterical over it and flings around the Hunekerian phrases with wilder than customary abandon. "Sonorously tragic," "fevers and visions," "repellant, almost infernal," "a veritable appassionata," "a fatalistic ring," "discharges of accumulated passion," "vast reverberations of monstrous waves on an implacable coast of a remote world."* . . . From these we somehow get the idea that the D minor Prelude is a piece of tragic turbulence! . . . However, it is pleasant for once to be spared the necessity for dipping into our own seriously depleted well of fancy phrases. . . . So we advance behind Huneker's barrage.

As with all great works of art the genesis and unfoldment of the D minor Prelude are completely baffling—they defy cold blooded analysis. Yet, we start out boldly. How could that monotonously angular theme which Chopin chose evolve into this superb composition? For eleven measures we are subjected to clarion-like proclamations on the D minor triad while the bass hammers out the same chord. After a few measures of simple modulation and mounting tempest we are again served with the same dish—this time ten measures on the A minor triad. But meanwhile we sense strange excitement and a creeping suspense. On heaving billows of sound we are swept up and down the keyboard . . . or, is it the sea? In a blinding shaft of sunlight over giant cliffs and desolate oceans we are cast up on the shores of C major . . . (always with the same, simple triadal motives) . . . . From this majestic desolation we are flung on the rocks of C minor and D-flat major, then thrust up again to D minor. . . . From here we are pounded and hurled and pierced until the end . . . utter blackness and the bare bones of those three long, low D's.

That's all. . . . Explain this miraculous transformation of the common clay of a D minor chord into a cataclysm, if you can. Even Huneker couldn't! . . . The best we can do is to try to recreate the miracle.

Practice Helps

At first the left hand must be practiced long and unremittingly alone. Work at the right hand separately to give the left much needed rests. Small, cramped hands should not attempt this prelude; and I advise pianists with hands of just so-so span not to try to hold the quarter notes which Chopin has written in the left hand pattern. (He, himself, often omits writing these as quarters)—At first divide into two impulses with rotational feel toward thumb, thus:

Ex. 1

The moment the first impulse is played cover the notes of the second impulse, the lower note, with your fifth finger, the upper with your (*Continued on Page* 66)

* From "Chopin, The Man and His Music" by James Huneker . . . Charles Scribners Sons, publishers.

The Training of a Pianist

A Conference with Alexander Brailowsky

Internationally Renowned Pianist

BY ROSE HEYLBUT

Alexander Brailowsky needs no introduction to American concert audiences. For more than a decade, his brilliant and searching musicianship has attracted capacity houses with such enthusiasm that his recitals are generally sold out within a day of their announcement. Born in Kiev, Russia, Mr. Brailowsky gave evidence of his marked endowments while still a child. He studied at the Kiev Conservatory where he did the only purely technical work of his whole career. At the age of sixteen, he went to Vienna, to study with the renowned Theodor Leschetizky. He was the last and one of the youngest pupils that the great master accepted. Only a few years later, young Brailowsky embarked upon his own career which, from the first, was marked by brilliant success. His superb technical equipment, his penetrating and original interpretations, and his rare ability to stir his hearers, have won the unqualified praise of audiences and critics alike. One of the great pianists of the day, Mr. Brailowsky devotes the following conference to outlining the requirements of pianistic training.

—EDITOR'S NOTE.

THE pianist needs to remember that he is first and foremost a *musician*. Now, being a musician is not quite so simple as it may sound! It involves, naturally, a series of studies out of books, but more than that, it involves a constant awareness of the reason for which one pursues such studies. That purpose is the re-creation of music. The pianist who spends half his life training his fingers to feats of strength, speed, and skill does not necessarily make himself a musician! During the average concert season, one is made all too aware, alas, of the number of young aspirants who give the impression of having a splendid technical equipment — a well-developed means of voicing musical utterance—but with nothing to utter in a musically revealing way. Let us examine the causes which bring about such a regrettable condition.

It is possible, of course, that I am mistaken, but it seems to me that the basic fault lies somewhere in the training of these young pianists. I have often noticed that a very young performer plans a début recital made up solely of the great, massive, difficult works that an experienced artist of mature development would hesitate to crowd into one program! A monumental work of Bach may be followed by Liszt's B-minor Sonata, or Brahms' F-minor Sonata, with the whole topped off by Balakireff's *Islamey*. Now, there is nothing "wrong" with these works—on the contrary, each in its way represents a pinnacle of musical development and understanding. The trouble lies in attempting to reach that pinnacle before one has the strength for the climb! Thus, as the first great error that is allowed to creep into the training of the young and gifted pianist, I see this almost hysterical desire to play works for which he is not ready, either physically or musically. I have never been able to understand why the young pianist is so resolutely unwilling to devote himself to the kind of music for which his very youth, his lack of maturity both in thought and in technique, naturally fit him! In approaching Beethoven, for example, why must the début-recitalist perform the *Hammerklavier Sonata?* That work demands a mature perception of what the mature Beethoven wished to say; further, it demands a surety of musicality and technical control which it is quite impossible for *any* insecure young beginner to possess. For a start, why does he not play Beethoven's Opus 31 sonatas? They are less difficult to grasp, less difficult to perform—and everyone will derive more pleasure from hearing them, including the performer himself.

ALEXANDER BRAILOWSKY

There is a great difference between exploring difficult compositions for study, and performing them in public. And let me interrupt myself to explain that by "difficult" I am not even thinking of purely technical problems! The true difficulties of a great work of music lie in its musical thought. That is why it is quite possible for exceptionally well-developed fingers to *play through* a work without releasing the complete musical meaning of that work. Naturally, the advanced piano student, or the young artist, should *study* the *Hammerklavier Sonata* and other difficult works! But bringing them to public performance is another story. The very excitement of playing before an audience has its effect upon performance. It can happen that the work takes on sudden new and revealing values when one comes to it fired by that indefinable spark that springs to life between a performer and his audiences. Since music is so highly individual a matter, I hesitate to give advice to other musicians. I am quite ready to speak of my own experiences, however; and for me, a work never becomes perfectly *formed* in my mind until I have performed it two or three times in public. No matter how thoroughly I have studied it in private practice, no matter how deeply I have thought about it, it *always* takes on something new the first time I play it in public. For this reason, I did not begin to play Brahms on my programs until three or four years ago. Of course I had *studied* Brahms for years—but in the deepest part of my musical truth, I knew that his works were not yet sufficiently part of me to be carried before my public. I have never given a public performance of *any* work which I did not fully comprehend. And even then, as I say, the first public performance of that work never fails to reveal to me shadings, meanings, possibilities which, for all my earnest private study, had not been clear to me before. Perhaps the quickest way of saying all this is—never force musical thought.

Concerning "Methods"

Another difficulty in the training of the young pianist, in my opinion, is the matter of "method." Actually, there is no such thing! The successful teacher does not evolve a system, and then force that system on each of the hundreds of pupils who come to him through the years. The test of his success is his ability to diagnose the musical needs of each one of those students, and to give to each one the exact kind of teaching he needs. Leschetizky used often to say that his famous "method" consisted in one thing only—in having *no* method at all! Students crowded to him, of course, and all of them were different. Some had remarkably pianistic hands, according to their inborn structure; some had difficult hands. Some had instinctive musical perception; some had to be shown how to think musically. Leschetizky had the remarkable gift of being able to penetrate at once into the individual needs of each, and to teach him accordingly. His chief goal, with his pupils, was to get them to dig down into essential musical values—to think musically. He used to say that eight hours a day of practice will do you no good—that the most careful guidance of an expert teacher will do you no good *if* you cannot learn to find your own musical utterance, your own inspiration. And he constantly stimulated us to think about our music, to probe it, to bring it to life *from within ourselves*.

I well remember one particular lesson I had with him. The great master had his moments of impatience, and this day some of the other students had roused him to a temper. When it came my turn to play, I was scared before I struck a note. Something of my awed shyness showed itself in my playing; suddenly he stopped me. "Take your hands off the keys," cried Leschetizky; "tell me what you are thinking about this work. Say something about it. Talk!" He wanted to discover my musical thought about the work; to see whether I was playing merely correct notes, or the expression of something of my own. It was an excellent device, and I have never forgotten it!

Leschetizky had definite musical ideas of his own; at the same time, he was wonderfully broad-minded in allowing others to have their ideas. "I can tell you what to do," he would say, "but what is that? What will you do when you leave me and have to think for yourself?" "Think for yourself" was his chief maxim. And when our individual thinking differed from his, he allowed us to explain it and, if it violated no musical demands, he allowed us to keep it. Very often he and I would differ on some point of interpretation.

When I had shown him what I meant, he permitted me to continue in my own way.

The full value of Leschetizky's remarkably liberal teaching came to light only in later years. What he had always said proved to be true—I learned to think things out *by* myself and *for* myself. That, I believe, is the greatest service a teacher can render his students. And this holds true technically as well as musically. As the artist matures, he develops his completely individual manner of playing, of thinking—even of holding his hands! And if he does not do this, he is not completely an artist. Somewhere here, there is a curious paradox: when an artist reaches his heights, people pay him the compliment of wishing to imitate him—yet the very thing that has permitted him to reach those heights is the fact that he is himself and cannot be imitated!

Leschetizky advocated a basic hand position which, in general, is a very good one: a naturally placed wrist, with arched knuckles, and well-rounded fingers. While I was with him, I used this position. But when I left him, I gradually developed my own way of holding my hands . . . with a somewhat higher wrist. Neither way is "right" and neither is "wrong"—it depends on the individual hand structure. Again, I play octaves (as a general thing—individual passages may sometimes demand a different technique) with a rather high wrist. My famous colleague, Mr. Horowitz, usually plays octaves with a low wrist. The same student may watch both of us, and wonder which is "right." Both are "right" according to our individual needs!

That is why it is so difficult to talk of technique. The mature pianist plays as he needs to play. I have never practiced technique—routine scales and exercises—since I was a child of twelve. I simply begin the day's work by playing whatever I happen to have in mind—not necessarily program practicing!—and go on from there. I have never given any conscious study to pedaling. In fact, I have never noticed how I pedal. I simply feel, instinctively, when to use the pedal and when to leave it alone. This may be the worst possible system for another to follow, just as another's system of marking and memorizing pedaling would be impossible for me. I may say, however, that I make much use of the left pedal. Except in *forte* passages, of course, I use it a great deal, in order to bring out contrasts of color. I emphatically do *not* advise anyone else to follow me! Unless, of course, he feels that the left pedal is essential to the development of some musical nuance he has thought out and worked out for himself.

What a happy thing it would be if a pianist could actually tell others what to do! Or would it be so happy? It might bring about less haphazard results, but it would defeat the continuous individual thought which alone is the basis of solid musical development!

Musicians and Sensitivity

(*Continued from Page 63*)

by sensitiveness or impatience until he had been Governor for several months. He said he hadn't realized how one could become so irritated by people.

"It so affected him that he consulted his doctor regarding his growing irritability. The doctor gave him a prescription but not for medicine in a bottle, or a pill, but it was in the form of an idea. He told the Governor to repeat to himself a half dozen times a day the following statement. 'If anyone has the power to irritate or annoy me, it is because I have given him that power.' He was to remind himself that if anybody was able to irritate him or make him sensitive, it was because he allowed himself to be made sensitive or annoyed. As a result of emphasizing this idea he had been able to maintain composure, and sensitiveness lost its control over him.

"He said, 'Urge people to practice definitely filling their minds with great religious ideas and they will get God's peace in their hearts. In that way they will cast out the devil of sensitiveness.' So said this Governor. And he's right. Practice filling your mind with thoughts that resist sensitiveness and they will come automatically to your aid in a crisis."

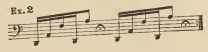
The musician in any field who has overcome sensitivity to imagined injuries makes a long stride toward his higher musical objectives.

The Pianist's Page

(*Continued from Page 64*)

eye . . . then play it and flash back over the first impulse. . . . Later combine the two impulses:

Ex. 2



Each day practice a dozen different left hand patterns. (Never use damper pedal in such work-outs)—At first rest between each repetition of the figure, then between each second repetition, and so on. Do not consciously try to play the first (bottom) note of the group with a hard poke, for it will upset the rotational balance and tire you quickly. The relentless repetition of these fundamental tones assures their solidity.

Other Details

Practice the right hand melody alone with tremendous finger tip strength and directly from the key-top—never from the "air." The tip solidity must be reinforced by the strongest, freest arm. The cadenza-like passages are blocked in the score for exact, slow hands together practice. In performance start these passages (Measures 14, 18, 32, 35, 36) softly; make no *crescendo* until the final six or eight notes—then blow off steam!

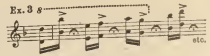
Soften very much beginning in Measure 37; and burst out suddenly in Measure 50.

Note the sixteenth or thirty-second rests in the right hand of Measures 7, 12, 16, 25, 30, 48, 60, 62. Such sudden silences are found everywhere in Chopin's music and are simply indications of *rubato*—a device which the composer employs to hold up the rhythm of the measure. Sometimes this hold-up is very marked and dramatic, like a shock, but more often it is an almost imperceptible hesitation, momentarily interrupting the progress of the melody.

Practice the descending chromatic thirds in Measures 55 and 56 *staccato* as well as *legato*, and with high wrist.

For security and power in the right hand octaves in Measures 50-54 and 59-64, practice often with thumbs alone; and in Measures 61-63 in impulses of twos, thus:

Ex. 3

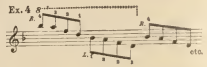


The diminuendos indicated by Chopin in Measures 66 and 70 are magical . . . don't neglect them.

Fortunate the pianist with endurance enough for those final crushing, battering-ram chords in Measure 72!

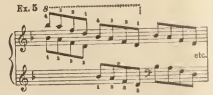
The arpeggio in Measure 74 is sometimes divided between hands thus:

Ex. 4



Some artists play it with both hands for added incisiveness thus:

Ex. 5



Music That Comes in Bottles

Miss Cope McWhinney, who has a Master of Music degree from Barnard and a Music Diploma from the Juilliard Institute, is now teaching at St. Mary's Hall, Burlington, New Jersey. She has devised a way of interesting her pupils through a kind of bottle xylophone, as shown above. The bottles are tuned with water of different colors. That is, the note C would always have one color, the note D would have another color, and so on. Thus the child could immediately distinguish with the eye the note required. Then, in addition, there is a little marker on each bottle showing in musical notation the position of the note on the staff. Miss McWhinney reports: "The notes on each bottle are a starter for reading music. They amuse children intensely. They never forget the tone position." It is surprising how a little variation can gain child interest.

Photo by Louis McLemore

CARLOS CHAVEZ

Director of the National Symphony Orchestra, and world-renowned composer. His most recent work was a ballet for Martha Graham, which she produced under the title of "Dark Meadow." The subject was an ancient Greek legend.

Photo by Louis McLemore

TWO OF MEXICO'S FOREMOST COMPOSERS

Luis Sandi and José Pablo Moncayo discuss the new operas which they have been commissioned to write by the Institute of Fine Arts in Mexico City. Both Sandi and Moncayo are basing their operas on vivid incidents in Mexico's past. Sandi's opera is entitled "Carlota," and Moncayo's opera bears the title, "The Mulatto of Cordoba."

MEXICAN GIRLS DRESSED FOR A FIESTA

Mexico, Land of Musical Charm

by Robert Stevenson

FOR the music student from the United States, as well as for the mature musician, Mexico offers several delightful advantages. In the first place, the Mexican musical season is arranged to coincide with our vacation months. June, July, and August in Mexico City are months during which all the schools are in regular session. The term does not begin in September and last until June. Rather, the school term begins in February and extends through November. Visiting Mexico City during our summer months is therefore equivalent to visiting one of our great musical centers during the height of our winter season.

Mexico City has one of the finest concert halls in the New World. The Palace of Fine Arts (*Palacio de Bellas Artes*) seats three thousand in luxurious comfort. Here the National Symphony Orchestra under the superb leadership of Carlos Chavez, Mexico's foremost musician, begins its series of concerts in the late Spring. All through the summer months the Palace of Fine Arts is a center of musical activity, with one or two orchestral concerts a week, interspersed with recital events. The National Symphony Orchestra is subsidized by the government and therefore is enabled to offer seats at prices which every music student can afford. First floor seats sell for approximately fifty cents in American currency, second floor seats for approximately thirty cents, and third floor seats for fifteen cents.

A Democratic Ideal

The orchestra itself is a major organization comparing most favorably in tonal mass and technical perfection with our best orchestras. Since the orchestra is subsidized, there is no anxiety to please an expensive audience. The low price of the seats approaches a democratic ideal which few orchestral associations in our country have thus far found it possible to attain. Chavez, the conductor, has achieved an enviable international reputation as a writer on musical subjects and as a composer of music. His breadth of musical interests is reflected in the orchestral repertory. At four out of five concerts he finds it possible to present an original work by a Mexican composer. The encouragement which Chavez gives the younger composers of Mexico has on occasion turned visiting United States composers green with envy. Much more important than the mere fact of playing Mexican music, however, is the high quality of the music which is played. During only a few weeks in Mexico City the visitor from the United States has an opportunity to hear enough fresh and vital new music of several different styles to send him away convinced that the cause of new music is indeed a worthwhile one even today, amidst the echoes of war's destructiveness and all the spiritual decay that seems to surround us everywhere.

Chavez Looks to the Future

A refreshing feature of Mexican musical endeavor is the absence of an overweening advertising structure. When Mexican new music is played by the orchestra, it is simply played, and there is very little of the frenetic build-up in advance that we sometimes consider necessary for the success of a new work here. Chavez, always a man of vision, is looking towards the future of music in Mexico in other ways. He frequently gives younger conductors an opportunity to appear with the orchestra. What is more, he gives them freedom in the choice of their programs, and he allows them ample rehearsal time. One conductor this past summer included a Viola Concerto and the new *Sinfonia Serena*, both by Hindemith, the Brandenburg Concerto, Number 5, of Bach, and a new *Toccata for Percussion*, all on the same program. Since at least two of the major works were new, far more rehearsal time was necessary, and Moncada, the conductor in question, got the extra time required. The performances were precise and brilliant.

The visitor to Mexico will find orchestras functioning outside Mexico City in the capitals of the State of Yucatan, the State of Vera Cruz, and in Guadalajara. Fortunately for the future of Mexican music, the leadership of all Mexican orchestras (with the exception just at present of a temporary set-up in Guadalajara) is in the hands of Mexicans themselves. The National School of Music in Mexico City is also entirely staffed by Mexicans and the program of instruction is an intensive one. Blas Galindo, the director, a man in his late thirties, is a music composer of distinction. Just at present he is writing a 'Cello

THE MAGNIFICENT PALACE OF FINE ARTS IN MEXICO CITY
This is also the National Opera House

Sonata on commission from the Koussevitzky Foundation. Last summer he showed his versatility as a composer of incidental music for a highly dramatic stage play produced at the Palace of Fine Arts. Despite Galindo's own technical proficiency and his position as head of the conservatory, he possesses a most extraordinary fund of patience and good humor in his teaching. He is not surrounded by an awesome group of secretaries who fend off the public. Rather, he makes himself accessible to all those who need to see him, and works not on a five-minute interview schedule, but rather gives each caller the time needed to settle the problem in hand.

Concerts for Children

For a visitor from the United States there is no more impressive sight than a view of the Palace of Fine Arts filled to capacity with school children. Operating in the national capital is a program of music appreciation which is correlated with the orchestral concerts from week to week. A new series of music texts has just been issued for use in the public schools. These are edited by an extremely able composer and musical historian, Luis Sandi, who has transcribed for school use not only a wealth of material from the greatest masters, but has also managed to incorporate in the texts which the Department of Public Instruction issues a sizable amount of contemporary music by such masters as Milhaud, Poulenc, and Stravinsky. Throughout Mexico a really heroic effort is being made to develop choral singing, and these texts are especially designed to provide just that wide variety of material with Spanish words which is prerequisite to good choral singing.

Another interesting phase of Mexican musical life is the unearthing of sixteenth and seventeenth century manuscripts from abandoned monasteries and convents, where they have lain forgotten for so many years. The first organ in the New World was installed before the end of the sixteenth century in Mexico City's Cathedral. The greatest treasury of music which remains to be explored, however, is not organ music but rather a wealth of choral music. A few years before the destruction of the Spanish Armada there came from Guatemala a composer, Hernando Franco, whose church music showed a mastery surpassed by only the best European masters of his century. Settling in Mexico City he soon became director of music at the Cathedral, and for several years composed prolifically. A choral group in Mexico City recently performed some of his exhumed compositions, and created a stunning effect with his music. There are other composers of note besides Señor Franco, who have left behind them in the archives of churches and other ecclesiastical foundations a vast repertory of music which is gradually coming to be appreciated for its true worth. It is significant that an opera was performed in Mexico City some years before the death of Handel.

Beautiful Buildings

Mexico City is preëminently a city of beautiful buildings. One of the most exciting is the new building of the National School of Music, located in the Chapultepec Park area. The cost of this splendid building exceeded five million pesos. There is an immense auditorium seating thousands, an outdoor amphitheater with a protecting roof, a chamber music hall, and an abundance of soundproofed studios and practice rooms. Students in this school, which as we have previously noted is served by Blas Galindo as Director, are all on scholarship. Those with especially noteworthy talent receive, in addition to free tuition, sixty pesos a month as an aid for living expenses. There is also a school of music under the auspices of the National University of Mexico, which has a fine faculty of Mexican musicians.

A visitor to Mexico interested in church music of our own time would find the largest organ in Mexico located not in the Mexico City Cathedral, which is undergoing complete reconstruction, but rather in the Basilica of the Virgin of Guadalupe. Here there is installed an immense four-manual instrument with organ chambers dispersed in three locations throughout the shrine. The organist, a veteran of over twenty-five years' playing experience at the Basilica, is himself a composer of some note, with many published compositions. Perhaps the best center for the study of sacred music of the Gregorian type in Mexico is not the national capital itself, but the ancient colonial town of Morelia. Here there presides an organist and choral director, Bernal Jimenez, who has studied in Europe, and concertized throughout the United States.

The lighter side of Mexican music is typified by the perennially popular composer and pianist, Agustin Lara. Lara receives a fabulous income from his radio, record, and stage engagements, and his tunes are hummed and whistled throughout all Latin America. A poor lad at the beginning, with no formal musical training, the sheer force of his lyric genius has captivated the hearts of millions. His melodies are not built on the conventional patterns of our own popular songs. There is much more nostalgia and wistfulness in his style than one expects in popular songs written for consumption north of the Border. Lara some years ago married María Felix, one of the national beauties of Mexico, and a top-flight movie actress. One of his most popular hits remains "María Bonita."

A Land of Perpetual Spring

When a music student in the United States thinks about a summer's study abroad, his thoughts almost inevitably turn eastward to Europe. Traditionally, Europe has engrossed our musical interests. Mexico, however, has much to offer a musician who is searching for new idioms of musical expression and yet wants solid grounding in the great traditions of the past. The national capital, in summer as in winter, is a land of perpetual spring, and the visitor finds himself working in a climate which is cool and invigorating. The orchestra and opera seasons are at their height when musical life in the United States is often becalmed by the summer doldrums. For the mature musician there is the possibility of constructive research in a host of unworked manuscript material. The great history of Mexican music remains to be written. Meanwhile, every day brings hidden treasures to light. There is also abroad in the land an insemination creative force. Mexican Music Editions, a new publishing firm, and Discos Anfion, a new recording company, are issuing some of the most important new music of our time, in print and on records.

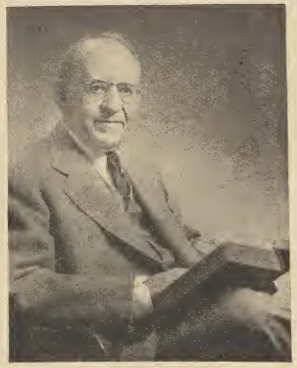
Many readers have happened in one way or another on the story of "The Pearl," which also appeared as a motion picture. A humble Mexican finds a pearl, with which he hopes to gain riches, an education for his family, and health. Through the malignancy of fortune, none of these things eventuate. At last the Mexican peasant throws the pearl back into the sea, from whence it came. In Mexico there are many pearls of great price, some still awaiting discovery. Of course not everyone will know how best to use the good things he may find there, and for some any pearl will bring with it only misfortune, because opportunities can always be misused. But for a conscientious traveler, and for a student searching for really constructive opportunities, Mexico challenges and beckons in a manner difficult to resist.

Sing Your Way Back to Health!

by George Chadwick Stock

Mr. George Chadwick Stock, well known New England voice teacher, is now eighty-four years of age, in the full vigor and health of a man many years younger. His discussion of the value of the correct employment of speaking and singing in relation to health is therefore significant.

—EDITOR'S NOTE.



GEORGE CHADWICK STOCK

TALKING and singing are both manifestly helpful to all-round health. The lungs, throat, and vocal organs are thus exercised and strengthened. Good posture, deep breathing, physical and mental poise are definitely among the by-products of well developed speech and song. The person who limits use of the voice to a "yes and no" monosyllabic style of speech, priding himself on brevity in speaking, makes a mistake. Monosyllables not only are drab and uninteresting, but useless as voice and lung developers.

It is the daily use of distinctly uttered words of all kinds, in both speech and song, that helps to keep the throat, lungs, and vocal organs vitalized, flexible, and responsive, so that they may be maintained in full strength and health.

In diversified, intelligible speech and song, health benefiting consonants are used. I refer particularly to such consonantal sounds as T's, K's, B's, G's, V's, and J's. Whenever these are pronounced or articulated distinctly they react favorably upon the respiratory tract, the lungs, and air cells, causing their repeated distention and resulting in a kind of massage. This invigorating manipulation of the lungs, and air cells also is essential to good health. It is beneficial, in the degree with which words, vowels, and consonants are habitually and distinctly uttered with reasonable vigor. Especially is this true when *singing*. Notice that when T is sounded audibly and vigorously, using such syllables as "ton-tain-ten," a considerable pressure of air is forced back into the lungs and air cells, thus causing their healthful distention. With this simple practice, the diaphragm and all the other muscles used in breathing are beneficially exercised in a natural and spontaneous manner.

If you are a confirmed, non-talking, sphinx-like type of individual, blow that stopper out of your voice-box. Sing more, talk more (of course, talk sense!). Sing whenever chance offers and when you feel like it. Get the bathroom vocalizing habit. Indulge in laughter. Laughter and jolly "Ha! Ha's!" clean out the stale residual air in the lungs and make room for a fresh supply of health-promoting oxygen. This will brace you up mentally, vocally, and physically.

Laughter, vocalizing, singing, and wholesome, lively speech are antidotes for a tired brain, a worried state of mind, and they *don't cost a cent!*

* * * *

"Music unites mankind by an ideal bond."

—*Richard Wagner*

HIS IMPERIAL MAJESTY, HAILE SELASSIE I
The descendant of Solomon wearing fine examples of embroidered velvet and goldsmith's art which are in great favor.

Musical Development in Ethiopia

A Conference with Alexander Kontorowicz

Eminent Violinist
Director of Music to His Majesty,
Haile Selassie, Emperor of Ethiopia

BY STEPHEN WEST

Alexander Kontorowicz has had one of the most interesting assignments to fall to the lot of any musician. Called to Ethiopia at the close of the War, he has planned and guided the musical progress of that heroic land to a point where Ethiopian musical life can begin, at least, to take its place among those of more traditionally musical nations. Born in Vilna, Russia, the home of Heifetz and Godowsky, Mr. Kontorowicz grew up on the same street with Heifetz, who was his fellow-student under Elie Malkin. He continued his studies in St. Petersburg, under Krueger and Auer, and in Berlin under Carl Flesch, after which he embarked on a series of highly successful concert tours throughout Europe, winning encomiums from musicians of the stamp of Alexander Glazounoff and Bronislaw Huberman. Mr. Kontorowicz always has managed to find time to combine his concertizing with teaching. He has served as professor at the Conservatory of Vilna and at the Chopin Institute in Warsaw, and has prepared many of the younger violin virtuosi, including Michel Parus, Maria Bloch, Elisabeth Bank, and Ida Haendel. In 1934 he left Warsaw and began another concert tour which carried him to Egypt. There he was offered the post of Court Violinist, of professor at the Royal Institute of Music, and of Head of the Music Department at the University King Fouad I. He remained in Egypt for eleven years. In 1944 he received a call from Ethiopia, to serve as General Director of Music and as Court Violinist, and to integrate musical conditions in Addis Ababa. Since a national musical life was not yet fully developed there, Mr. Kontorowicz approached his new mission with keenest enthusiasm, and remained there until the summer of 1948, when the need of rest and of a change of climate brought him to the U.S.A. His first New York recital was enthusiastically acclaimed, partly by virtue of his fine musicianship and partly by virtue of his playing transcriptions of native Ethiopian music, which he is the first to arrange. During his American sojourn, Mr. Kontorowicz will divide his time between teaching and concertizing. In the following conference, Alexander Kontorowicz takes ETUDE readers on a musical tour of Ethiopia.

—EDITOR'S NOTE

ALEXANDER KONTOROWICZ

On my arrival in Addis Ababa, in 1944, I found musical conditions in a state where desire was greater than accomplishment. There was no music school or conservatory; while an orchestra existed, it was not in the best state of organization; and there was room for much improvement along the lines of concert-giving and general musical interest. That these conditions have been enormously—almost unbelievably—improved in four short years, is due to the vision and encouragement of one man: the Emperor Haile Selassie. Ethiopia's Emperor is a person of highest culture. In addition to his native Amharic, he speaks English, French, German, Italian, and Arabic. His interest in matters of state and government is absorbing, yet he has time and energy to devote to the cultural welfare of his people, whom he is eager to advance. The Emperor likes music. He subscribes to outstanding journals—including your excellent ETUDE—and, what is more, he reads them. It has been an inspiring experience to work under him. Singlehanded, he has given music a firm start in his land, and when I have had to seek audiences with him for the development of musical projects, I have never once been disappointed in the outcome for a plan of musical good.

A Conservatory Is Established

In speaking of the development of Ethiopian music, we must make a clear distinction between European music which is brought into the land, and the native music which has existed there through thousands of years of tradition. Let us begin with the first.

Upon assuming my duties, in Addis Ababa, as Director of Music, I began at once to reorganize the orchestra. That was all very well as far as it went—but where to find new members? And how to arrange for a system of sound teaching that would prepare the young generation for service both as performers and teachers? Accordingly, with the Emperor's help, I founded a conservatory and established a Society of Friends of Music. The Conservatory started out with perhaps six teachers, none of them native Ethiopians. Our first task was to develop native teachers. The Ethiopians are a most intelligent people, eager to learn and therefore easy to teach. In four years we developed an able group of gifted young Ethiopians in whose hands the future instruction of the young people may safely be left. Our curriculum followed exactly that of any first-class European Conservatory, providing instruction in instruments, singing, theory, harmony, and so on. The first obstacle was not only a lack of instruments, but a lack of practice studios. This obstacle was handsomely overcome by the Emperor, who provided the school with instruments which are loaned to the students, and who gave permission for certain rooms to be used for practice. Our school has developed promising teachers, soloists, and conductors, and at present numbers over four hundred students, all of them intensely enthusiastic.

Ethiopian musical life is climaxed by court concerts. Court functions are conducted with highest ceremonial dignity and elegance. In the official palace there is a vast concert hall capable of seating several thousand persons. At one end is the platform, equipped with a magnificent Blüthner grand piano; and opposite is the great throne where the Emperor and Empress sit. At either side are the places of the royal guests—members of the diplomatic corps, Ethiopian notables, and so forth. It was my privilege to prepare the programs for (*Continued on Page* 127)

ALEXANDER KONTOROWICZ
Coming from the audience chamber of the Royal Palace, Addis Ababa.

Theodore Presser

(1848-1925)

A Centenary Biography

Part Eight

by James Francis Cooke

The earlier sections of this biography of the Founder of THE ETUDE had to do with the great constructive work which he conducted in the establishment of THE ETUDE, the Theodore Presser Co., and The Presser Foundation. The remaining chapters are concerned with the remarkable personality of Mr. Presser himself—his philosophy, his views on music education, his lovable eccentricities, his original methods, his uncanny similarity to Henry Ford in some details, his engaging manner, and many other traits which made him an outstanding figure in American life.—EDITOR'S NOTE.

MR. PRESSER had an interesting philosophy regarding the growth of a movement. He used to say in substance, "A movement is a motivated idea. Someone has an idea and gives it out. The idea goes ahead, snowballing day by day as it gathers more and more people who are enthusiastic about it. The Crusades were the outgrowth of ideas of religious zealots. Liberty, which was the idea of the Swiss, our own Colonial fathers, and the French people, led to the birth of great republics. All religious sects are ideas of divinity. The great political parties are ideas. The Y.M.C.A., the Salvation Army, the Boy Scouts, the Red Cross, Masonry, are ideas. At the outset most of these came individually from the inspired mind of some one man. Millions of followers were necessary to carry out these ideas. They are the bone and sinew of every great movement. That is the reason why I have a sense of gratitude to all who now and hereafter may carry out the ideas that have come to me."

Each department of the Foundation has had the assistance of groups of members who have acted in an advisory capacity. These have included a large number of distinguished specialists in different fields, many living in other cities, who have generously contributed their time and advice. The partial list below represents a number of the outstanding enthusiasts, musicians, and teachers: Mrs. Clara Barnes Abbott, leader in Philadelphia musical life; Colonel William Barba, manager, Midvale Steel Works; the late A. Raymond Bishop, Trust Officer of the Fidelity-Philadelphia Trust Company; Dr. Frances E. Clark, noted music educator; the late Horatio Connell, eminent baritone and vocal teacher at Curtis Institute of Music and the Juilliard and Peabody Schools of Music; Dr. Hollis Dann, eminent music educator; Johann Grolle, Director, The Settlement Music School of Philadelphia; Dr. Howard Hanson, Director, Eastman School of Music; the late Louis J. Heinze, teacher of music; Arthur E. Hice, music teacher; the late Florence J. Heppe, music merchant; Dr. Ernest G. Hesser; noted music educator; Louis James Howell, President of the Philadelphia Music Teachers Association; Dr. Robert L. Kelly, noted educator; H. Alexander Matthews, well-known composer; Stanley Muschamp, vocal teacher; the Hon. L. Stauffer Oliver, Judge of the Orphans' Court, Philadelphia; the late John W. Pommer, teacher of music; Robert P. Pell, educator; Mrs. Grace Welch Piper, vocal teacher, Philadelphia; Dr. Thaddeus Rich, former Assistant Conductor of The Philadelphia Orchestra and Dean, Music Department, Temple University; Burton R. Scales, teacher of music; Dr. Guy Snavely, Executive Director, Association of American Colleges; Dr. Albert Riemenschneider, eminent organist and teacher; Dr. Harlan P. Updegraff, eminent expert on education; Louis G. Wersen, Director of Music Education, Philadelphia Public Schools; Dr. George Wheeler, Assistant Superintendent of Education, Philadelphia; and Mrs. Marie Zimmerman, noted soprano.

Bunnell & Pearce, Inc., Architects

PRESSER HALL, OHIO NORTHERN UNIVERSITY, ADA, OHIO. DEDICATED IN 1929.

THEODORE PRESSER IN 1876

About the time that Mr. Presser established the Music Teachers National Association.

In March 1906 Mr. Presser married Mrs. Elise Houston Ferrell, a widow with one daughter, Mary Russell Ferrell Colton. Mrs. Colton became one of America's famous landscape painters. Mrs. Ferrell, a Southern lady, had been a neighbor of Mr. Presser in Germantown for many years, and was an intimate friend of his first wife. She was related to President Polk and had all the charm, grace, and hospitality of the ladies of her Kentucky birthplace. This, with her highly developed spiritual nature, brought great happiness to Mr. Presser. In his last years his health failed notably; he became "time tired" and needed a person of her sweetness and humor and patience to minister to his requirements. She died in November 1922. Shortly before his death Mr. Presser handed me a sealed envelope, bidding me take the best care of it. When opened after his death, the envelope contained his wedding certificate.

Deeds of Trust

Mr. Presser had no children of his own. During his lifetime he made Deeds of Trust which provided income for his nieces, Mrs. Cora M. Pease, Mrs. Emma Knight, Mrs. Alice B. Casper, Mrs. Araminta Schaeffer, and Mrs. Ida M. Beck. The Deeds of Trust provided for an annual income to each, to be derived from the capital of the special trust. They also provided that upon the death of the recipient, the capital revert to the Foundation. All of these funds have reverted to the Foundation by death. Another niece, Gertrude Presser Davies, was employed by The Presser Foundation for special investigation conducted by the Relief Department.

Two of Mr. Presser's family have adopted music professionally as a career. One is Annabell Knight (Mrs. William Canteen). Mr. Presser sent her to Hollins College, Virginia, where she majored in music. After graduation she was sent to the American School at Fontainebleau in France. She is now successfully engaged in teaching at Williamson, West Virginia. A Deed of Trust providing an income for her reverted to The Foundation upon her twen- (*Continued on Page* 124)

Musical Boston in the Gay Nineties

Growing Up with American Music

by Edward Burlingame Hill

SECOND IN A SERIES OF ARTICLES BY THE NOTED BOSTON COMPOSER AND TEACHER, FORMERLY JAMES E. DITSON PROFESSOR OF MUSIC AT HARVARD UNIVERSITY

ASPIRING young composers in the years preceding the turn of the century faced problems not radically different from those in other periods of musical history. One has only to survey the diverse trends in musical style circa 1830. Then the romantic spirit was in the air; it pervaded the drama, the novel, and poetry as illustrated in the works of Victor Hugo, Balzac, de Musset, Baudelaire, and Lamartine. The question arose: "Could individualistic expression be combined with the elements of classic restraint, as shown already by Beethoven and Schubert, and carried further by Mendelssohn, Schumann, and later Brahms, or must the champion of romanticism without entirely ignoring classical principles, seek a more untrammelled outpouring of personality as did Berlioz, Liszt and Wagner?" This conflict of styles continued almost to the end of the century. Nothing is more indicative of these conflicting viewpoints than the verdicts of the members of opposing camps upon each other's music. For instance, Mendelssohn termed plain chant, the most elevated expression of spirituality in music, "an ignoble psalmody." He described Berlioz, without whose innovations the music of Liszt, Wagner, and even Richard Strauss would have been impossible, "a mere caricature of a composer." After hearing "Tannhäuser," the only praise Mendelssohn could bestow upon Wagner was that "a canonic answer" in the finale of the second act "had given him pleasure." Chopin said of Schumann's "Carnival" that "it was not music." Berlioz once wrote: "When I was in St. Petersburg they played me a Bach fugue. I do not think they intended to annoy me." Berlioz did not like Haydn or Mozart, but no one has analyzed Beethoven's symphonies with a keener appreciation of their contents. It is true that Schumann, Liszt, and Wagner manifested a far broader appreciation of contemporary music, but as a rule the romanticist was so absorbed in self-expression as to be impervious to another viewpoint.

The Controversial Brahms

Nor was it very different in the United States during the Victorian era. A dozen years after his death Wagner's operas were still a subject for controversy. The music of Brahms, now universally acclaimed, was then in Boston a potent cause for an exit from a concert hall. As Philip Hale wrote wittily, if somewhat later, "Brahms makes the first movement, I make the second." Nor can one overlook that John Sullivan Dwight, a conservative critic in his day, declared that Sterndale Bennett could have composed a better symphony than Brahms' second.

The American composer, still somewhat irresolute as to what aim to pursue, was urged by Dvořák, not long after his arrival in New York to become director of the so-called National Conservatory, to base his music upon Negro folk songs. This he illustrated convincingly in chamber music and in a symphony, "From the New World," actually composed at a Czech colony in Spillville, Iowa—not precisely a strictly American environment. Rather earlier than this, MacDowell had offered his solution of the American problem by sketching his "Indian Suite" founded, as its title suggests, upon Indian songs. This suite contained vigorous and individual music, but it did not discard evidences of a Teutonic style. The anthropologists had been collecting Indian music for some time, but it was not until some years later that the pioneer nationalist composers, Henry F. Gilbert, Arthur Farwell, Harvey Worthington Loomis, and others advocated and demonstrated, with varying success, that it was not enough to employ native material; it must be treated in a style evolved from its sources in a manner independent of Europe.

At this time the music of Richard Strauss, except for the adherents of Brahms, compelled the admiration of the alert music student for its continuity of structure and incisive vitality, although conductors leaned more upon "Don Juan" and "Death and Transfiguration" than upon "Till Eulenspiegel" which was stigmatized as "too realistic." Even "Death and Transfiguration" was disposed of at its first performances as "charnel music." French music still meant the works of Saint-Saëns, Bizet, Lalo, and Massenet. César Franck was still a trifle hazardous. Piano students occasionally practiced Debussy's *Arabesques*, but even *Clair de lune* had scarcely reached our shores. Russian music was practically limited to Tchaikovsky, although every now and then solo pianists at symphony concerts offered Rubinstein's D minor concerto. (Paderewski was one of these.) Nikisch ventured Rimsky-Korsakoff's *Antar* in Boston and even Borodin's *On the Steppes of Central Asia*, but of Balkireff, and more particularly Mussorgsky, nothing was heard.

Where should an American student complete his musical education? Chadwick and Horatio Parker found the answer in Munich under the formidable contrapuntist, Josef Rheinberger. Other gifted Americans followed their example. Among these was Frederick S. Converse. France was not even considered at this time except by the organists who studied with Charles Marie Widor or Alexandre Guilmant. Somewhat borne upon a tide of false patriotism the writer of these lines chose Frederic Field Bullard—who happened to be a pupil of Rheinberger. Trained as a chemist, music became more and more a part of his life. During rather lengthy chemical operations, he could work at harmony exercises. Ultimately chemistry was discarded. Bullard had preëminently a lyric talent, but he had acquired a considerable contrapuntal skill. Despite his gifts of a higher order Bullard was determined to achieve success with a popular song. He dissected and analyzed specimens of this type to discover the secret of their "catchy" melody. Ultimately he reached his goal with "A Stein Song," popular for many years and the source of impressive royalties—now, alas, known, if at all, only to the historian. Bullard's chief virtue as a teacher lay in his ability to germinate enthusiasm in his pupil. There was no slurring over defects and no lack of detecting weaknesses or grammatical errors, but the sum of his instruction was positive, towards productivity. Therefore some twenty or thirty songs, a set of variations for string quartet, besides many harmony and counterpoint exercises and canons were the fruit of a winter's study.

Two winters in New York were valuable on account of a fresh environment in which the lofty musicianship and the eloquent presentation of scrupulous esthetic ideals of the late Arthur Whiting were irreplaceable as formative influences upon a young music student. With Whiting the mechanics of piano playing were never minimized, but were relegated to their proper sphere. Especially important was his insistent drill in just phrasing, too often neglected even by great artists, in proper stress on harmonic details, on a maintenance of correct proportions as to (*Continued on Page* 118)

BUILDING OF THE MUSIC DEPARTMENT AT HARVARD UNIVERSITY

From an Avalanche of Recordings

by Peter Hugh Reed

THE long playing record has taken hold for, if properly produced, it proves to be the best of its kind to be issued so far. Those who own a two-way motor will find the new Astatic Model FL-33 the most useful of the inexpensive pickups on the market. It has a removable cartridge, easily manipulated, which permits substitution of the FL-78 cartridge for playing discs of 78 r.p.m. As the weight of the unit is only five grams, with either cartridge, the wear on one's records is protected (especially valuable in the case of the rare p.m. discs.) The problem of changers seems to have been solved by Webster, who is placing on the market a unit employing a two-way motor and a pickup (also made by Astatic) which requires no removal or replacement of cartridges. This new pickup simply turns in its socket to play either long-playing or regular discs.

The veritable avalanche of recordings in recent months hardly permits a complete coverage. Whether the releases will still continue to grow in volume now that the Petrillo ban has been lifted remains a moot question, though one suspects they will hardly be lessened.

Bach: Christmas Oratorio—Sinfonia; and Handel: Amaryllis Suite—Gavotte. Victor disc 12-0582.

Music from the 18th Century: Overture to Nina o la pazza d'amore (Paisiello); Amaryllis Suite—Scherzo (Handel-Beecham); Symphony No. 27 in G, K. 199 (Mozart); Overture to Les Duex Aveugles de Tolède (Méhul). Victor set 1264. Sir Thomas Beecham and the Royal Philharmonic Orchestra.

Mozart: Symphony No. 33 in B-flat, K. 319, and Nozze di Figaro—Overture; Vienna Philharmonic Orchestra, Herbert von Karajan, conductor. Columbia set 778.

Haydn: Symphony No. 94 in G (Surprise); Liverpool Philharmonic Orchestra, Sir Malcolm Sargent, conductor. Columbia set 781.

Mendelssohn: Symphony in A major, Op. 90 (Italian); Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor set 1259.

Beecham's performances are most admirable for their refinement, delicate nuancing, and ardor. The Bach, especially, appeals for its rare poetic restraint. The eighteenth century music offers a delightful program, in which an early Mozart symphony with its spirited elation à la Italy proves most diverting. The overtures of Paisiello and Méhul deserve to be known, and Beecham's Handel arrangements are little gems. The B-flat Symphony by Mozart is also a gay work, known to record buyers in an earlier recording by Edwin Fischer and his chamber Orchestra. This new issue, better recorded though the playing is not as pliant, employs a larger volume of strings to the good. After the recent Koussevitzky Haydn "Surprise," Sargent's, with its coarser qualities, fails to intrigue this listener. Koussevitzky's re-recording of Mendelssohn's joyful "Italian" Symphony reveals the conductor pointing up detail better and adopting a more judicious pace in the second movement than he did in his earlier version. Too, it offers a more refined reproduction.

Britten: Four Sea Interludes from "Peter Grimes;" London Symphony Orchestra, Sir Malcolm Sargent, conductor. Columbia set MX-103.

Debussy: L'après-midi d'une faune (Prelude); The Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia disc 12917-D.

Delibes: Coppélia—Ballet Music; Royal Opera House Orchestra, Constant Lambert, conductor. Columbia set 775.

Rimsky-Korsakow: Sadko—Symphonic Poem; San Francisco Symphony Orchestra, Pierre Monteux, conductor. Victor set 1252.

Rimsky-Korsakow: Scheherazade; Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia set 772.

Sibelius: The Swan of Tuonela, Op. 22; Leopold Stokowski and His Orchestra, with Mitchell Miller (oboe). Victor disc 12-0585.

Tchaikovsky: The Sleeping Beauty—Ballet Music; Royal Opera House Orchestra, Constant Lambert, conductor. Columbia set MX-302.

SIR MALCOLM SARGENT

Strauss: Also Sprach Zarathustra; Chicago Symphony Orchestra, Artur Rodzinski, conductor. Victor set 1258.

Wagner: Die Walkuere—Wotan's Farewell and Magic Fire Music; Philharmonic-Symphony Orchestra of New York, Leopold Stokowski, conductor. Columbia set MX-301.

Weber: Jubilee Overture, Op. 59; Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor. Columbia disc 12891-D.

Sargent's theatrical treatment of the "Peter Grimes'" music does not appeal to us as much as the von Beinum performance issued earlier by Decca. *The Faun* of Debussy is beautifully performed by the Philadelphia players. The "Coppélia" album offers a wide and varied selection from a standard and popular ballet, well played and recorded. Rimsky-Korsakow's "Sadko" is a curiously eclectic work revealing his uncanny gifts for pictorial music. Though of lesser consequence than "Antar" and "Scheherazade," it has some attractive moments which Monteux tellingly exploits. Ormandy's performance of "Sheherazade" lacks ardor, though the playing of The Philadelphia Orchestra and the recording are impressive. Mitchell Miller plays the song of the *Swan* in the Sibelius tone poem more beautifully than any other oboist on records, and Stokowski provides a rich and warm-toned orchestral background. Lambert hardly dissipates memories of Stogkowski's recent "Sleeping Beauty" set, nor is the recording as realistic. However, for those who favor a smaller suite from this ballet, this album will undoubtedly appeal. Strauss' "Also Sprach Zarathustra," a diffuse work, is uneven in quality. The Rodzinski performance is admirable for its clarity of line and beauty of tone, but it lacks the dramatic compulsion of the older Koussevitzky version. *Wotan's Farewell* without a singer fails to impress, and dividing the vocal line between several instruments tends to give the impression of a half-dozen baritones officiating. The best part of this set is Stokowski's glowing performance of the *Magic Fire Music.* The Weber Overture is joyous and spontaneous, written in 1818 to celebrate the fiftieth anniversary of the King of Saxony's reign. Its use of the Saxonian national anthem reminds us of the source of a familiar melody which both England and America adopted.

Beethoven: Concerto in E-flat (1784); Orazio Frugoni (piano) with Pro Musica Chamber Orchestra, Paul Paray, conductor. Vox set 647.

Chopin: Concerto No. 2 in F minor, Op. 21; Witold Malcuzynski (piano) and the Philharmonia Orchestra, Paul Kletzki, conductor. Columbia set 776.

Dohnányi: Variations on a Nursery Theme, Op. 25; Cyril Smith (piano) with the Liverpool Philharmonic Orchestra, Sir Malcolm Sargent, conductor. Columbia set 779.

Liszt: Concerto No. 2 in A major; Malcuzynski (piano) with Philharmonic Orchestra, conducted by Walter Susskind. Columbia set 777.

Tchaikovsky: Concerto in B-flat minor; Oscar Levant (piano) with The Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia set 785, and Long Playing Disc ML-4096.

The Beethoven opus, written in the composer's fourteenth year, somewhat anticlimactic in the first movement, has questing emotional drama in the slow section surprising in one so young, and youthful élan in its finale. The performance and recording of this work, excellently contrived, do much to sustain listener interest. The Polish pianist, Malcuzynski, has technical brilliance and a polished tone. His Chopin suggests conviction and a respect for tradition though it lacks true sentient warmth. Both Cortot and Rubinstein overshadow him in this respect. It is in the Liszt, a far better opus than the more familiar E-flat concerto, where this pianist proves most persuasive, giving with the aid of a thoroughly compatible conductor the best performance on records to date. Dohnányi's famous Variations make up one of his most facile and engaging works. They aim to imitate the styles of various composers before him, beginning with a heavy quasi-Wagnerian Prelude. This cleverly devised score is completely diverting. The performance has its flaws, some of the orchestral playing is ragged and the pianist is less forceful than the composer was in his earlier version, but the more realistic recording recommends the set. By far the best thing Levant has done on records is his Tchaikovsky, though he does not seriously challenge Horowitz and Rubinstein. The long-playing disc should enjoy a wide sale; it is excellent in its reproduction.

Beethoven: Diabelli Variations, Op. 120; Leonard Shure (piano). Vox set 636.

Liszt: Sonata in B minor; Gyorgy Sandor (piano). Columbia set 786, and Long Playing disc ML-4084.

Scarlatti: Six Sonatas; Vladimir Horowitz (piano). Victor set 1262.

The Beethoven is one (*Continued on Page* 126)

RECORDS

Etude Music Lover's Bookshelf

Any book here reviewed may be secured from ETUDE, the music magazine at the price given on receipt of cash or check.

by B. Meredith Cadman

Behind the Musical Footlights

"A SHORT HISTORY OF OPERA." By Donald Jay Grout. Two Volumes. Pages, 711. Price, $10.00. Publisher, Columbia University Press.

Dr. Grout, who is Professor of Music at Cornell University, modestly calls his seven-hundred page book a "short" history of opera, and he is right at that, because a comprehensive history of opera could hardly be written in less than thirty large volumes. The author, however, presents the subject in very clear and interesting style, with few musicological hurdles to abstract the ordinary musically-informed reader. In other words, it is a book to be read, and not dissected in the physical or philosophical laboratory. The subject regarded from the standpoint of the composers and the armies of stars, conductors, technicians, financiers and scene-shifters is essentially a romantic one. Opera is a world all to itself, and it is fun to peep behind the scenes and see what makes it work.

John Towers in his "Dictionary of Opera," which lists twenty-eight thousand operas that have been performed, probably failed to list hundreds of other operas. Towers died in the Presser Home for Retired Music Teachers in Germantown (suburb of Philadelphia). Your reviewer knew him well. His work was often inaccurate and had little more value than a catalog pointing to the vastness of the field.

Dr. Grout's book is excellently balanced from an historical standpoint. One of the great difficulties in preparing a work of this type is that of determining the proportion of space to be given the works discussed. Many historical writers fall down upon this problem. Another feature of Dr. Grout's book is the selection of the numerous and representative notation examples, and the helpful pictorial illustrations showing scenes from the operas.

Aid in Composition

"THE TECHNIQUE OF VARIATION." By Robert U. Nelson. Pages, 196. Price, $3.50. Publisher, University of California Press.

The rôle of variations in the study of composition is not generally recognized. However, if you were a student at almost any of the great European conservatories in the past century, one of the first tasks assigned to you, after your preliminary studies of harmony, counterpoint, fugue, and orchestration, probably would have been to write a variation upon a theme. This probably accounts for the vast numbers of variations to be found in the musical literature of the seventeenth, eighteenth, and nineteenth centuries. So many of these were vapid, insipid, dull, and pedantic, that audiences were bored to extinction. The result is that relatively few variations *per se* appear on recital and concert programs. There are a few magnificent exceptions. Mr. Paderewski was especially fond of the F minor Variations of Haydn. The Variations of Beethoven, Schubert, Schumann (Etudes Symphoniques), Brahms, César Franck, Liszt, and Elgar (The Enigma Variations), are well known.

Variations are much more frequently heard on the European continent than in England or America. This is possibly due to the fact that in the Victorian days, innumerable variations upon popular themes and hymns were turned out. These showed about as much invention and interest as machine-made Nottingham window curtains. Yet literally every "Young Ladies' Seminary" spent much time training the students in these showy, empty pieces, to the definite injury of real musical art.

It is high time, therefore, for the publication of a work putting the art of Variation in its desired position. Dr. Nelson's new book is a masterly presentation of the whole subject of instrumental Variations, from the rise of the art in the sixteenth century, to the present, and covers:

1. Renaissance and baroque variations on secular songs, dances, and arias.
2. Renaissance and baroque variations on plain songs and chorales.
3. The baroque *basso ostinato* variation.
4. The ornamental variation of the eighteenth and nineteenth centuries.
5. The nineteenth-century character variation.
6. The nineteenth-century *basso ostinato* variation.
7. The free variation of the late nineteenth and early twentieth centuries.

Inasmuch as the employment of the art of variation becomes an integral part of almost all types of great masterpieces, and as its study unquestionably stimulates the imagination and promotes the facility of the composer, Dr. Nelson's splendid and scholarly new work becomes one of the major present contributions to musical literature.

A New Approach to Singing

"VOICE CULTURE." By Louis Banks. Pages, 86. Price, $2.50. Publisher, Elkan-Vogel, Inc.

Mr. Louis Banks has devoted years to the study of voice, to which he has added a long experience in teaching in Philadelphia. Mr. Banks presents his ideas very clearly and has many original conceptions of voice production. There are in most books upon singing many variations in the angle of approach. ETUDE has always taken the position that it is desirable for both student and teacher to read and try out different ideas, and ascertain what is most useful and productive. Your reviewer congratulates the author upon the completion of his original work.

'Cellist Supreme

"PABLO CASALS." By Lillian Littlehales. Pages, 232. Price, $3.75. Publisher, W. W. Norton & Co.

Ask any ten 'cellists whom they look upon as the greatest performer upon the instrument, and many will tell you that he is Pablo Casals, or "Pau" Casals, as he is known in his native Catalonia. His playing is so beautiful that it is difficult to describe in words. In 1929 Lillian Littlehales wrote a glowing book about Casals and his art. It has just been reissued in an expanded version.

An English Aspect of the Ballet

"APPROACH TO THE BALLET." By A. H. Franks. Pages, 300. Price, $5.00. Publisher, Pitman Publishing Corporation.

Modestly presented as "chiefly for the comparative newcomer," this handsomely illustrated book is one of the most important works upon the ballet we have yet seen. The author is a popular London lecturer and an Assistant Editor of the "Dancing Times." He writes in an engaging manner and does not introduce abstruse theories. In fact, at the very start he explains the jargon of the technique of the ballet by giving excellent photographs of dancers performing the figures known as *sur les pointes, pointe tendue, en haut, demi-plié,* and definitions of *battements, rondes de jambe, fouettés, pirouettes, jetés, glissades, echappés, entrechats,* and scores of other terms. In fact, one who has read and comprehended this book will, when witnessing the performances, get an entirely new conception of what the dancers are trying to convey.

Very scant attention is paid to the ballet in America, which spends millions of dollars annually upon these spectacles. Some of our best-known ballet masters, including Agnes deMille, are not even in the index. As for ballet in the cinema, he says, "Nobody can deny that in certain lavish musicals Hollywood has presented a somewhat peculiar conception of the ballet as a sort of super spectacle, with shots of well-exposed legs from a multitude of angles interpolated between the dancing. Possibly such a practice is good for the box office. Any kind of ballet dancing certainly adds a little much-needed variety to the hackneyed scheme of the average musical. Even so, the lack of comprehension in casting Loretta Young in the rôle of a ballerina in one film and Zorina in a straight part in

IRINA BARONOVA

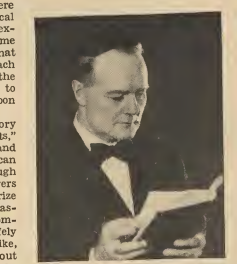
a contemporary production is very hard to forgive, but to condemn every cinematic essay at the ballet is to reveal an absurd prejudice, for occasionally film directors approach the subject with an intense imagination that provides more than a glimpse of the vast possibilities of continued research." We wonder whether the author finds it very hard to forgive the British public for applauding American dancers who have made tremendous successes in London?

The Teacher's Round Table

Conducted by

Maurice Dumesnil, Mus. Doc.

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



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

Musical Memory

Once again this perennial subject came under discussion when at my Clinic in Colorado Springs one of the Dunning teachers brought up the following question: "How soon should young students begin to memorize?"

I had just arrived from Chicago where one evening, at the home of musical friends, Marcel Dupré and I had exchanged a few considerations on some aspects of memorizing. The fact that Dupré plays all the organ works of Bach by heart and that I do likewise with the piano music of Debussy led our hosts to believe that we could throw light upon every phase of the problem.

"It seems to me that musical memory is made up of three distinct elements," Dupré said. "The fingers, the ears, and the eyes. Or in other words, memory can be mechanical, aural, or visual. Through slow practice and repetition the fingers record the notes, the ears familiarize themselves with the sounds, the eyes assimilate the graphic delineation. A combination of these elements can be safely relied upon. But not two persons are alike, and it remains for each one to find out in which proportion they ought to be mixed. Where students are concerned, a teacher can help by using a little psychology, and much observation." How enlightening this is, from one of the world's greatest "memorizers!"

From experience, one point is clear: memorizing should always be accomplished without effort. Strict assignments or time limits are dangerous. Instead, let the music engrave itself automatically into the memory. This applies to the first grade and up. If a child shows facility, there is no reason why he or she should not start at once. The teacher should decide when the favorable time has come.

Members of my Clinic asked if I could recommend text books; an opportune question since James Francis Cooke's "How to Memorize Music" has just been released. Here is a book that completely exhausts the subject. Years of experience are accumulated in this comprehensive, instructive, practical, and readable opus. A wonderful Cooke book, full of beneficial musical recipes!

Overcrowded Conditions

From various parts reports come in concerning the increasing difficulty for students of applied music—piano mostly—to secure enough open hours in practice buildings. They can hardly carry out their assignments creditably. I hear of schools where the time available for each one does not exceed one and a half hours every day. This obviously is insufficient. It is true that some students make reservations inconsiderately, then often fail to show up, after which someone else may use the room, and in some institutions it is ruled that no one can be evicted after the first ten minutes of the hour. But practice under such conditions remains problematical, and if students have to keep watch in the corridors, they waste more of time already precious and scarce. Clearly, the solution lies in an increase of rooms and pianos. Another reason for complaint is the poor quality of the instruments. "How can I practice some delicate effects of tone coloring on an old tin-pan with an action that is completely pounded out?" a student asks. Well, my young friend, you are right; sad as it is, there is no way.

Schedules, too, are overcrowded. Academic subjects encroach constantly upon music, relegating it to the rôle of a poor relative. While it's only human for each professor to consider his course as paramount in importance, still I believe that the future career of piano majors should always be considered first. What use is it for an aspiring concert pianist or teacher to load his brain with overburdening amounts of Gothic Architecture, Spherical Trigonometry (Old Trig'), Child Psychology, Ancient History, Government, and so forth? Wouldn't a smattering of such subjects suffice to bring the desirable touch of culture into alert minds?

In conclusion, I think some rectifications ought to take place whereby piano practice in applied music would gain priority. Many subjects can be learned later on when young people actually confront life, when they become interested in civic affairs, take part in the activities of their churches, and when little ones bring cheer to their household.

Experience is a great teacher, indeed. I myself learned cooking as I watched my Mother in our Norman kitchen, and occasionally substituted for her. When it comes to French fries I fear no competition from anyone, and I am pretty efficient in Home Economics, too. Yes, Madam Professor, and still I never was in your class room. But years ago in Paris I used to ride my bicycle down town, and shop for groceries at Félix Potin's.

Know Your Instrument

During my summer class at the Roosevelt College, Chicago, much time was spent on the subject of tone production, "fragmentary" pedaling, use of overtones, *pianissimo* quality; in fact, all the elements which can improve performance in a short time by developing a color and a musicality previously unknown. It is obvious that too many youthful pianists are chiefly concerned with speed and volume, with the urge to play faster and louder than the other fellow. Thus, the more beautiful and noble side of a technical equipment, dealing with dynamics, touch, and phrasing, is neglected.

At one point I was discussing damper action, string length, "double escape" (double échappement), and the *sostenuto* pedal, when word came to me of something radically new taking place at that same Roosevelt College: a class in "Piano Construction," carrying a credit of one semester hour, and conducted by one of the expert tuner-specialists in the city.

No use to insist on the value of such instruction. If a motorist understands what happens inside his motor—why, when, and where—he will drive more smoothly and safely than some neighbor whose mechanical knowledge is inconsistent. The same applies to pianists. Their mind once enlightened, they will find out for themselves many a phase of pianistic refinements which heretofore had to be explained to them at length.

An orchid to the director of the Music School of Roosevelt College for his commendable innovation! It is bound to bear fruit, and should be imitated elsewhere.

Playing by Ear

I have a six-year-old pupil who seems unable to watch her notes. She can name the notes but when she plays the music over once she won't watch it afterwards; instead, she plays it by ear, and not always correctly. She resents either her mother or myself trying to get her to look at her notes. Her mother is afraid she will not want to play at all if she is stern with her. Is there some material suitable for students who play by ear? I would appreciate your advice.

(Mrs.) L. G. B., Indiana.

Your problem is not a new one and I might refer you to the June 1947 issue of ETUDE.

I think your approach ought to lean on the psychological side, for your pupil is very young and perhaps a little "sugar coating" mixed with an appeal to the imagination might be of great help. You can try, for instance, the following books: "Music Play for Every Day" (The Gateway to Piano Playing, complete edition), and Louise Robyn's "Technic Tales," Volume One. Both have attractive pictures, little stories, and words under the notes. These should hold your student's attention and it is possible that in doing so she would become used to watching her notes.

I do not know of any special material written especially for those who "play by ear" and I doubt whether there exists any. But even in the affirmative I would never recommend its use because the very principle of playing by ear is wrong and leads nowhere. Of course there is no objection when it is done only exceptionally: if a youngster, for example, hears a tune over the radio, likes it, then tries to reproduce it on the piano. On the other hand, discarding the notes permanently and playing an incorrect text is most objectionable. And there is another angle to the question: your own patience and willingness to tolerate a pupil who disregards your and her mother's advice. The solution of the latter, however, rests entirely with yourself.

Teaching Rhythm

I have always been successful in teaching rhythm. Have stressed accents, especially in exercises and sonatinas; such as one and three in 4/4, one and four in 6/8, and so forth. Recently I have been severely criticized by an eminent teacher for so doing. I would like to have your opinion in this matter.

—(Mrs.) E. R., Ohio.

I am really surprised at the "eminent teacher's" criticism, for your understanding of the proper accentuation is entirely correct. In fact, for either performing or conducting, a graphic representation of the meters mentioned above would be expressed as follows:

Now, it may be that the criticism was formulated because of your excessive use of such accents in purely technical exercises. Should the aim be the development of more strength in the fingers, for instance, the best results will come from a uniform, *forte* attack, depressing the keys all the way down.

In sonatinas, on the other hand, and wherever music comes first, you can readily allow yourself to "feel" the rhythm as exposed above, except when counter-accents or special indications to the contrary are given by the composer.

In, or Out of Step?

A short time ago a boy of about eight played for me. I was impressed by his unusual, fine technic. Upon inquiring I learned, through his mother, that he was not given scales. I have always dwelt, and still dwell, on scales as the foundation of good playing. Am I out of step? I shall appreciate your opinion. Thanks very kindly. —(Miss) P. M. P., Kansas

Most emphatically, you are IN step!

Words and Music

by Richard McClanahan

MR. McCLANAHAN AT HIS SUMMER STUDIO, SOUTHWEST HARBOR, MAINE

Because of his enthusiasm for ETUDE in his work, he insisted upon having this picture used with his article.

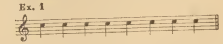
In August 1944 Mr. McClanahan wrote an initial article upon "Musical Ideas." This is his second article on this subject.

—EDITOR'S NOTE.

IN our mother tongue we express ourselves by ideas and their spoken or written signs, words. In music, we do exactly the same—we take the musical equivalents of words and join them together into musical sentences, which we call phrases. But many music students do not understand this; in fact, many teachers go astray on this basic point, often comparing *chords* to words; I suppose because, in their staff notation, chords are spelled with three or more *letters*—a very superficial analogy. The true musical equivalent of a word; that is, a constituent element of a phrase, a musical thought-unit, is something quite different. Since it is what a musician both thinks and expresses himself with; it is extremely important that the music student know what it is; and also that he understand it in terms of *music*, not of language. To adequately explain this we shall have to begin at the beginning, that is, with the beat.

A clock striking eight makes no music. To take the place of the clock, let us play eight Cs on the piano, as nearly alike as possible.

Ex. 1

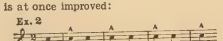


The sounds, being all alike, impress us as being mechanical, hence dead and entirely devoid of meaning. However, such a series does furnish us with a background for music, or with an exact standard of reference for such a background. Actually, in performance a musician must make his own time-background. It is important to make a distinction here. We can and should refer to the metronome occasionally as a standard of reference. But what we must have for true music making is *psychological*, not mechanical time. Hence, in our struggle to teach time-keeping to our pupils—and it is a struggle, as every teacher knows—let us remind ourselves that *it is much harder to make a beat than to follow one*; as, for instance, in practicing with the metronome, or with the teacher's counting. Nevertheless, let us keep at it until we get the real thing—the self-made beat. The difference is the difference between imposed and self-discipline, which perhaps explains why it is more difficult, and why it takes so long to achieve.

In any case, this series of evenly spaced and definitely intended beats is the background of music—something comparable to the artist's canvas—a surface upon which to spread our musical patterns and designs. But the background is not music, any more than a canvas is a picture. Hence, we must go a step further.

Let us now accent every other beat, or tone. The effect is at once improved:

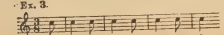
Ex. 2



This is scarcely music, yet it is a little more interesting, for one sound is now louder than the other, so that the effect is not so monotonous. Note also how the weaker sound, or the image of it in the mind, seems to move towards, or be attracted by, the stronger sound. Tobias Matthay called this tendency "progression toward accent." Of course, the note itself does not move, but rather, the mind and attention of the player, or listener. If the next beat is different, our interest is at once engaged, and so holds itself in readiness for the arrival of similarly accented beats. This is the mechanism of interest, the secret of the story-teller—something new and interesting is ahead, hence we pay attention in order to be ready for it when it arrives. It is an attitude of expectancy. Someone has said: "In a well constructed sentence, each word is the fulfillment of all that went before, and the promise of all that is yet to come." We shall see that it is the same with a well constructed musical phrase.

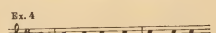
Next, let us make the accented note twice as long. Now we have one note not only louder, but longer. And since there is a greater difference, there is more interest:

Ex. 3.



Note that we now have ⅝ time. If we put it into ⅝ time

Ex. 4

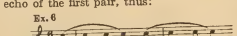


we have still more variety, for in ⅝ time the second group of three is a subsidiary group; hence, we have a lighter accent on the second quarter note in the measure. Two small designs now appear:

Ex. 5

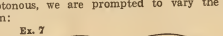
To bring them out, the second pair of sounds is made an echo of the first pair, thus:

Ex. 6



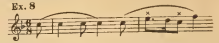
Since they are exactly alike, and hence still somewhat monotonous, we are prompted to vary the second design:

Ex. 7



With this change we arrive at something with enough variety and interest to be called a musical idea; perhaps two ideas. It only remains to add the other two basic elements of music—melody and harmony. First, the melodic element:

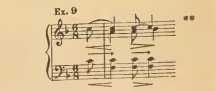
Ex. 8



Everyone will at once recognize the theme of Chopin's second Ballade. Near the end of the illustration, note (x) how the melodic tendencies of the Leading Tone and the Dominant enhance the rhythmic flow towards the final F.

Chopin's harmony agrees perfectly with our rhythmic analysis, even down to the two pairs of notes in the first small design.

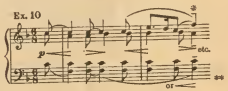
Ex. 9



The first eighth moves to a quarter harmonized with an F chord and the second eighth to a quarter harmonized with a Dominant Seventh chord. The dissonance on the weak part of the measure gives a very mysterious and provocative effect. Incidentally, it takes care of the motion when the melody stands still on C, which is repeated three times. The dissonance gives a feeling of unrest and suggests the need of further motion in order to reach a harmonic solution at the cadence at the end of the next idea. The pedal point on F serves as a background which sets off or intensifies all of these effects.

In the first half phrase, then, we have two ideas, with two tiny subdivisions in the first idea. The next half phrase shows exactly the same rhythmic organization. Thus in this four-measure phrase we have four ideas, and they stand in such a natural and logical relationship to each other as to function exactly like words in a sentence. In performance, treat each of these small ideas like a word. That is, pronounce it clearly and bring out its logical relationship to the others. The result will be musical sense:

Ex. 10

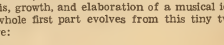


*If played softly, this chord may be a slight instant late to show its importance and also to bring out the wide interval. We make up for this liberty in subsequent beats, or during the course of the next half phrase.

To sum up, we see that a musical "word" is not made up of merely alphabetical elements, but, necessarily, of strictly musical elements. That first, we must have a beat, and a mental one at that; next, accent and measure. Then notes of long and short value, or duration, after which we can put together designs of sufficient variety and interest, or of sufficient "personality," to be recognized as musical entities. It then remains only to connect these into logical chains of musical sense, or thought—more or less complete musical statements, by means of which we speak to our audience in the language of music.

If the student will continue to analyze the remainder of the first part of this Second Ballade, that is, up to the *Presto con fuoco*, as we have done with the first two phrases, he will find it a rewarding lesson on the genesis, growth, and elaboration of a musical idea, for this whole first part evolves from this tiny two-note motive:

Ex. 11



It is something like cell growth. Notice the very first two measures. It is as though Chopin began quite tentatively with just these two (*Continued on Page* 119)

** The curved lines over the treble line notes of Examples 9 and 10, and under the bass line notes in Example 10, are not to be regarded as ties or slurs, but, in the words of the author, "are intended only to show the relationship between the notes."

Certificate of Membership

This is to Certify That

Is a Member of The Huntsville Brass Band Hobby Club, known as *"OVERDRAFT SOUND ASSEMBLY,"* with the motto, "HARMONIZE FOR HEALTH" (D. C. Monroe, Founder and Director)

★

It has been said that there is nothing like a Brass Band to lift the human spirit, quicken the pulse and steel the heart. Typical of the hunger for music (manifested by men in the army of World War II) are stories from bleak outposts where every Service Club is furnished with musical instruments as a leading means of diversion and relaxation.

Natural science recognizes the fact that the human mind governs the human body and our physicians often recommend to their patients that they seek a change of environment, change of climate, anything for a change of thought. "Get your mind off your business," so to speak; realizing that a change of thought improves physical condition—the health condition—because, the human body is objectified thought. In other words: "What-so-ever a man thinketh so is He."

Erroneous thinking is just opposite to thoughts inspired while trying to make sounds harmonize. Harmony is spiritual and inspires only spiritual thoughts and the discords of human sense give way to the harmony of spirituality and the sense of harmony corrects false tones and renders harmonious concord to sound.

"Harmonizing" is simply reviving the rhythm that still exists in "Your Bones," and the restoration of this rhythm is manifested in improved health conditions. With these facts in mind The Brass Band Hobby Club has been established. Here we find the satisfaction of individual personal expression and the greatest diversion of thought to be found in any other human activity, because of the intense concentration of thought necessary when trying to produce harmonious sound through group ensemble.

Club membership is limited to sixteen active members, over draft age, with the ability to perform on the band instruments assigned to them, with a proficiency equal to that of the majority of the members of the club.

Music a Hobby In the Grass Roots

ETUDE has always had a great respect for the "Grass Roots" and the "Village Square." Not until one has motored thousands of miles through our wonderful country can one ever have an appreciation of the real spirit of accomplishment that springs from the very hearts of the people who, although they do not begin to have metropolitan advantages, do derive extraordinary joy from their music making. Somehow, from childhood to advanced years, music that is homemade supplies a need that cannot be filled in any other way. The editorial, "Wife Begins at Forty-Plus," in the March 1948 ETUDE, brought us an astonishing number of enthusiastic letters. We print herewith a letter from Mr. D. C. Monroe, who describes himself as a "promoter." Well, he seems to be promoting a lot of fun and interest in his 'Old Timers" orchestra, which he has organized into a music group, "The Brass Band Hobby Club." Each member of the Hobby Club receives a Certificate of Membership, which Mr. Monroe has written in his own words. All honor to him! We do not want to take away any of the flavor of his letter and therefore we are reprinting it just as it was received.

"March, 1948
"Huntsville, Alabama

"Gentlemen: To ETUDE:

"After reading articles in your March issue of ETUDE entitled 'Wife Begins at Forty' and 'Spare Time Orchestras,' I get the idea that your magazine might be interested in learning what the musical activities are of the 'Old Timers' of this section of our country, and I quote the familiar phrase: 'We never get too old to learn,' knowing from experience that this may be applied to music.

"I am not old; I have simply been here 'for a spell.' My Mother told me that I experienced my first sunrise on the morning of June 11, 1869, and she ought to know. I thought she was unusually smart, for long after she was a grandma she took up the study of piano and got to play well enough to entertain and afford herself much pleasure as long as she lived. The knowledge of this fact has been a great inspiration to me. Now I am forced to give up my cornet playing, and for independent and personal expression I have taken up an instrument that has a great future. I have started to learn the modern, complete, portable piano accordion, and as long as my 'fingers are not ossified' (as you say) I hope to be able to play, at least for my own pleasure. Maybe, if I counted years of age, I would be influenced in believing that I could not, now, accomplish what I attempt, because 'Whatsoever a Man thinketh, so is he.'

"I have noticed that the wives of the members of my club are its biggest boosters. One, in particular, I must mention. Before she married, about fifty years ago, her future husband was a very talented member of my band at that time, but she objected to his musical activities, and to please his new wife, he gave up his music. Apparently she won, but the passing years do not show it so, for this man's way of life has been stunted. He never was successful in business, he experienced chronic poor health, loss of weight, and all interest in the normal activities of living.

"When I decided to organize the Hobby Club I remembered this man's ability and love of music, so I approached him for membership and he surprised me by accepting. It seemed to be what he had been yearning for all his married life and the idea so stimulated him that it impressed his wife, who met me on the street one day and told me what he had said to her; that is, 'Now you (*Continued on Page* 111)

THE BRASS BAND HOBBY CLUB. D. C. MONROE, FOUNDER AND DIRECTOR
Playing the opening Overture at the anniversary of The Elks, May 22, 1945.

The Case of the Disappearing High C's

by Gordon Hendricks

THE gradual diminution in the number and quality of high C's in today's musical performances has a strikingly interesting although regrettably esoteric background of causes. It is the purpose of this writing to help reduce the mystery surrounding the principal cause of so much of the often unsuccessful struggle which singers today are having with high vocal *tessituras*. This is in the matter of pitch.

It is not generally known that all of the music of Bach, Handel, and Mozart, as well as a great part of the music of Beethoven, Rossini, and Weber was written for pitches appreciably lower than those in which they are sung today. The tenor who punishes himself singing the *Evangelist* in the "St. Matthew's Passion" or the soprano who wishes—along with a good share of her public—that she had remained at home instead of exerting herself to sing *Donna Anna*, often do not realize that these parts were considerably easier for the composers' original singers. On the other hand, little of the listening public realizes that there is a most excellent reason for the "strain," "edginess," "spread," and even outright breaking in high notes that critics mention but understand only in varying degrees.

It is beside the point of this article to wonder why singers of former days had less trouble than do those of today, although the answer here patently lies in the wide difference between the length of the training-period of singers of the "Golden Age" and those of the present. Another chief cause of the trouble is the rise in pitch.

Various Reasons

The story of this rise in pitch is a commentary, on one hand, of the arrogance of wind-instrument players, and on the other, of the lack of direction and firmness on the part of conductors. Singers themselves, for that matter, are partly to blame, for few will admit that this or that part is simply too high for them.

Back in 1814 at the Congress of Vienna, the Emperor of Russia gave a new set of instruments to the Austrian regiment of which he was an honorary colonel. These instruments were sharper than any before widely used in Europe, and when an oratorio celebrating the return of the Emperor Francis was rehearsed a little later it was found impossible to use this band because its instruments were too sharp for the instruments in the accompanying orchestra. It had long been the custom, however, to use bands in the performances of grand operas and, as a result, pitch in the theaters gradually began to rise.

Church music, which played a much more important part in England and on the continent than in the United States, averaged lower in pitch than was generally true in the theater. This was partly because there was a strong foundation of low and stable pitch in the organs of the time. Most of these had been built to lower pitches, and no church would rebuild the complicated mechanism of a pipe organ to accommodate the whim of an organist who "felt" like A-sharp instead of A. Also, there has always been less striving for effect in the Church than in the theater. This is perhaps partly because of the personality of the average church musician and partly because of the sublimated quality that music has in the Church.

Wind-instrument players have always felt that a sharper tone was a more brilliant one, and even today we find the great orchestras of America competing with each other for this distinction of a "brilliant" tone quality. Everyone will assume considerable justification for this feeling among instrumentalists, but who will pity the poor singers? And even apart from the composers' original intention in the matter of pitch, is not a certain characteristic mellowness in the original quality lost by raising the pitch?

An interesting situation occurred in Paris at the opera in the early twenties of the past century, when a flutist decided to use another and sharper instrument one sunny morning when he felt especially "brilliant," and the current conductor acquiesced. Thus the pitch of the whole opera was raised.

With the exception of isolated instances, instrument players wanting brilliance prevailed against singers, and in a few years the pitch of the Paris Opéra had risen so much that it took the strong will of an established soprano, Madam Branchu, to halt it even for a short time. Pitch of the opera pianos was lowered for this singer and remained low for several years, even after the pitch of the orchestra had been raised.

But this was an isolated example—so isolated, in fact, that I know of only one other similar case. There was a period of compromise in 1878 at the Covent Garden Opera when Christine Nilsson and Adelina Patti could stand it no longer and insisted that the pitch be brought down to the French standard. But in 1877, at the Wagner Festival in Albert Hall, Richard Wagner himself had no effect. His singers were accustomed to the continental standards set by the French government in 1859 and an agreement in Dresden in 1862, and found the London pitch so high that the already astronomical Wagner *tessituras* were practically impossible.

During the eighteenth and early nineteenth centuries the pitch had been lower in Italy than elsewhere in Europe, and did not rise quite so fast there, but remained low during much of Rossini's, Bellini's, and Donizetti's writing. To say that this is significant, in view of the extremely high *tessituras* of "William Tell" and "Lucia," is putting it mildly.

An Important Exception

For the Verdi operas, on the other hand, pitch was slightly less than a third of a semi-tone *higher* than it is today. In other words, the world première of "La Traviata," for example, was sung at approximately the same pitch as now, but when it was first sung in London and in Vienna it was about a semi-tone higher than at present. The London débutante, Piccolomini, must have been a little upset to find that her sustained high C's in the first act were considerably more difficult (because higher by nearly a semi-tone) than they were only a year before, when she had sung it in New York six months later she must have wished she had been born an alto, for the pitch here was again a semi-tone up. When Christine Nilsson sang *Violetta* in 1864 in Paris, for her public début, she was fortunate to have the French government on her side, for five years before the pitch had been lowered and standardized in France. Fourteen years later, when she got to Covent Garden she demanded and got a lower pitch.

The pitch in America had risen even higher, and singers in the United States were having to sacrifice more than their time to a vocal career. In the nineties the tenor who sang the aria, *Thou Shalt Break Them*, from the "Messiah," might well have been referring to his own vocal cords, for he was singing the high A's

GORDON HENDRICKS
Photo by J. Abresch

on a pitch which was much closer to B-flat than it was to the written A, and the sopranos in the chorus must have caused their listeners even more concern than we usually feel today about the sustained A's in the *Hallelujah Chorus*.

Significant Figures

If all of these facts in relation to pitch concerned works of music that were rarely or even only occasionally performed, they would be unimportant, however interesting. But such is not the case. No fewer than twenty-four per cent of the major works for voice performed in New York City during the past season by the two opera companies and six of the leading choral organizations were originally written and performed at pitches considerably lower than those at which they are now sung. Of the fifty-four works for voice exclusive of opera that these organizations performed, thirty (or fifty-six per cent) should have been performed, to agree with the composer's pitch, about a semi-tone lower.

In the local operatic field, fifteen per cent of the one hundred thirty-two operas produced by the Metropolitan Opera Association, and by an unusual coincidence, fifteen per cent of the forty City Center operas, would have been much closer to the original pitch if they had been sung a half-tone lower. This fifteen per cent—with the possible exception of the Wagner operas, which require a separate, special vocal technique—admittedly contain the highest *tessituras* in the repertoire. As for the fifty-six per cent in the other fields of vocal music, most sopranos would rather sing three "Elijahs" than one "St. Matthew's Passion;" and I know at least six tenors who would rather go to work than sing some of the passages in the Bach "B minor Mass" or Rossini's "Stabat Mater."

It is reasonable to assume, therefore, in the light of this evidence in regard to pitch, that this one factor is a clearly understandable reason why fewer and fewer singers, as the years go by, sing fewer and fewer loud, powerful, secure high C's, and why, when they do, it is now so unusual that it is more often a matter of curiosity or even alarm than an occasion for reveling in beauty of tone.

VOICE

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of America's Oldest Music Teaching Organization, the MTNA, Founded December, 1876, at Delaware, Ohio

THEODORE M. FINNEY

Conducted by

Theodore M. Finney, Mus. Doc.

Head, Music Department, University of Pittsburgh
Editor and Chairman, Archives Committee of the MTNA

ONE of the fullest meetings in the long history of MTNA has now begun to fade into memory. Some of its important events and some of the things that were said need to be recounted before they are forgotten.

The exact attendance figures are not yet available. One got the impression that the great Stevens Hotel in Chicago, was completely filled with people who had come there for the six full days of meetings of the various organizations which came together under the "umbrella" furnished by MTNA. The corridors, elevators, and restaurants were full, and the meeting rooms were almost always crowded. Exhibitors had a steady stream of visitors, and the registration clerks were almost too busy during the early days of the convention. More than this, music teachers from all over the country were greeting each other, remembering the first names of old friends, and making new acquaintances who will soon be old friends. It was a happy, successful week.

The banquet, on Thursday evening, was one of the great moments in MTNA history. Raymond Kendall, as president of MTNA, presided, and the nearly six hundred guests were kept in a holiday mood by the toastmastering of Rudolph Ganz. The musical part of the program was furnished by Seymour Lipkin, pianist and winner of the 1947 Rachmaninoff Award, and Josephine Antoine, formerly of the Metropolitan Opera and now of Indiana University. The address of the evening was an intensely interesting report on conditions in occupied Germany by Eric Clarke, Chief of Cultural Affairs Branch, Education and Cultural Division, Office of Military Government for Germany. Mr. Clarke had arrived in the United States only a day before he addressed us in Chicago. What he had to say was, in consequence, a most intimate and warmly-felt picture of the attempt on the part of both German civilians and the officers of our Military Government to revive the important cultural activities of the stricken country. He indicated, among other things, that the Military Government feels strongly the need for exchanges between Germany and the United States, not only of library material but of personnel.

The high point of the banquet, in the opinion of this writer, was the honoring by MTNA of Dr. James Francis Cooke, Editor of ETUDE. Neither readers of ETUDE nor members of MTNA need any introduction to Dr. Cooke. We all, however, need to be reminded from time to time that the unassuming modesty of the man covers contributions to the musical and wider cultural life of our times, without which our country would be considerably poorer. The present writer, at least, always feels a sense of shame when the Executive Committee of MTNA spreads on its minutes a post-mortem action pointing out the important contributions of a departed member. It should have been done sooner, when the man himself could know the regard in which he is held by his colleagues. So it seemed especially appropriate that the Music Teachers National Association, as a result of the unanimous action of its Executive Committee, made Dr. Cooke an Honorary Life Member of the Association and presented him publicly with an engrossed citation honoring him for his contributions to American cultural life. Long may he continue his great service!

Dr. Cooke's response left the audience with hardly a dry eye. He cleared his throat in a way which demonstrated beyond a doubt that the public address system was still working and then, after brief remarks in which he pointed out the immense vitality of American culture, read, at our request, his poem, "Christmas Lullaby," which has had such a wide circulation through "Collier's" this past holiday time. It was an unforgettable experience for us all!

For several years, MTNA has looked forward to the time when its scope could be more truly national. It has seemed to many members—and this has been a subject of discussion over a long period of years—that this could be accomplished by holding regional meetings. This whole matter is still in the discussion stage, but the Executive Committee took action in Chicago which will make it possible to go beyond discussion in any region where the interest and leadership is strong enough. This action consisted simply of an enabling constitution change and a set of guiding procedures.

It is the hope of the present MTNA leadership that this action will have far-reaching effects in bringing the music teachers—especially the hard-working private teachers who quietly contribute so much to the musical life of our country—into a wider professional relationship. Music teachers everywhere should have an opportunity to study the possibilities of professional organization which may now be forthcoming. The basic aim is a wider usefulness for MTNA along the lines which have always guided it as an organization: higher standards; recognition by accreditation of the excellent work being done in private studios; the development of professional relationships of mutual benefit between music teachers. This action is embodied in the following Executive Committee minutes. It may well be worthy of considerable study as the beginning of a framework which will give MTNA a much wider usefulness in the future:

Report of Special Committee appointed December 29, 1948 to recommend Constitutional changes enabling the formation of Regional MTA groups.

We recommend:

1. A new Article V as follows:
   Article V—Regional Organizations
   Section 1. The Executive Committee is empowered to establish regional organizations.
   Section 2. The relation of regional organization to both state and national organizations may be defined from time to time by the Executive Committee.
2. Present Article V, entitled "Article V—Amendments," be changed to "Article VI—Amendments."
3. An additional sentence in Article III—Management, Section 1, between first and second sentences, to read as follows: (*Continued on Page* 111)

The Music Teachers National Association

desires publicly to honor

DR. JAMES FRANCIS COOKE

Who has made a signal contribution to the enrichment of musical life in America; who in so many ways has aided the young American musician through advice, encouragement and financial support, who has succeeded in raising the standards of music teaching throughout the United States.

Who, as Administrator of the Theodore Presser Foundation, has vitalized so substantially many a musical institution and brought sustaining comfort to many a retired musician.

In recognition thereof the Association takes pride in awarding DR. COOKE HONORARY LIFE MEMBERSHIP in the Association.

/s/ Raymond Kendall
President

This citation, presented to Dr. Cooke at the 1948 Convention of the MTNA, similar to that presented to Dr. Koussevitzky in 1947, was beautifully engrossed in full colors and bound in calf.

Aspects of the Organ in America

A Conference with

Marcel Dupré

Distinguished French Organist

BY DR. ALEXANDER McCURDY

Marcel Dupré was born at Rouen, France, May 3, 1886. His family was very musical and his father was his first teacher. At the Paris Conservatoire he distinguished himself, winning in quick succession first prizes for Fugue (under Widor), for Piano (under Diémer), and for Organ (under Guilmant). At the age of twenty-eight he won the greatly coveted *Grand Prix de Rome*. His début as an organist was made at the age of ten, at Rouen. At fifteen his oratorio, "The Song of David," was performed. In 1920 he played the complete organ works of Bach by memory, in ten recitals at the Paris Conservatoire. In 1937 he succeeded Widor as organist at the Church of St. Sulpice. His compositions include many noteworthy works for piano, organ, voice, and chamber music. M. Dupré is looked upon by many of the foremost organists as probably the outstanding figure in the organ world of this era and ETUDE is proud to have this statement from him.

—EDITOR'S NOTE.

"I LIKE American students. I like to teach them. They are really serious," says Marcel Dupré, after having taught thirty-five students at least an hour each week in the University of Chicago for several weeks. "I find that they are anxious to learn, that they are willing to work hard, and they do accomplish much." In his classes he had some of the best organists in America, as well as some of our outstanding teachers of the organ.

In addition to being one of the world's greatest organists, M. Dupré is certainly a great teacher. If anyone has taken the time to examine carefully his edition of the works of Bach, it is quite evident that his system of fingering and his system of pedaling come from much experience in this field.

Some of the great organists throughout the world are his pupils. One of the most outstanding abroad is Flor Peeters, who had a most successful tour of this country last season. His brilliant students in the United States are almost too numerous to mention, but two are Clarence Watters of Trinity College and Carl Weinrich of Princeton University.

His pupils adore him. He is always so kind, so quiet, and so helpful. Whenever he speaks about one he often says, "Oh, yes. Mr. So and So. How I did enjoy him!"

A Rigid Schedule

One day this fall I spent three or four days with the Duprés in Princeton and in Philadelphia at the start of the organist's tenth transcontinental concert tour. It was made clear again how hard the man works and how much Madame Dupré, who goes everywhere with him, helps him. She is a super secretary, taking care of his clothes, his correspondence, the train schedules, the taxis, the organ practice, and being nice to everyone in general.

It is interesting to note that if he has the time, he still practices his recital programs hours on end, even though he knows them well and the organ may be one with which he is familiar. When he played in the Westminster Choir College in Princeton this year he found the same warm welcome that he always receives there. It seemed to pep him up in no small degree. He says that he would love to take all of those young people with him on tour, as a first class enthusiastic audience. He kept telling me time and again, "How I love to play here! There are so many enthusiastic organists in this audience and how they can applaud!" There surely are a great many organists in the Westminster Choir College—one hundred and fifty in the organ department alone.

I find that the great Dupré is still very methodical. Whenever he plays a new organ, the first thing that he does, as I have mentioned in these pages before, is to sit down and write out the complete specification, taking time to make sure (*Continued on Page* 114)

Photo by W. H. Hoedt Studios, Inc.

MARCEL DUPRÉ AT THE CONSOLE OF THE WORLD'S LARGEST ORGAN IN THE JOHN WANAMAKER STORE, PHILADELPHIA

Practically all of the great American organists and European organists touring America have played upon this instrument.

We Look at the Guest Conductor

by Helen M. Hosmer

Director, Crane Department of Music,
State Teachers College, Potsdam, New York

IN AMATEUR and in professional music circles there is an interesting individual known as the guest conductor. This individual has been gaining eminence during the past twenty-five or thirty years and may be closely akin to the drawing together of all parts of our globe and to the reduction of isolationism in all phases of living. The very spread and growth of this exchange and interchange of conductors speaks for its value and effectiveness.

A number of questions, however, come to mind. Is there any merit in having a guest conductor? What should be done to prepare for a guest conductor? What are some of the advantages and some of the disadvantages in having a guest conductor? How should a guest conductor be chosen? What should the guest conductor do to prepare for an assignment?

Being a guest conductor is one thing. Choosing a guest conductor or preparing a group for a guest conductor is another thing. For the guest conductor, there are two possible types of performing groups. One is a massed or festival group made up of performers from several organized units. The other is a single organized unit. These two situations have many characteristics in common, as well as several differences.

From many years' experience as guest conductor, as well as from close observation of other guest conductors, certain general conclusions are very apparent to the writer.

Advance Preparation Necessary

In preparing a massed group for a guest conductor, many things should be worked out in advance by those in charge of arrangements. For example:

1. Make a wise and judicious choice of music agreeable to all concerned, with a definite decision on the use of a specific edition. The assumption is that good taste has been used in selecting music which will hold interest, challenge and inspire, and make use of the maximum musical ability of the performers. The choice of a high type of music to be performed by large groups will help to counteract the too just accusation that our school music groups are often being fed a bad diet of musical junk.
2. If an accompanist is needed, provide an excellent one who will add to the efficiency and effectiveness of the rehearsal. If an orchestra is to be used as accompaniment to a choral group, be sure that the orchestra receives sufficient advance attention. Too often, choral people prepare the instrumental group by wishful thinking.
3. Have balance of voices or instruments decided upon in advance, after correspondence and/or consultation with the guest conductor. A complaint often made in this connection by guest conductors of orchestras at festivals is that the better woodwind and brass players sign up for the band before they do for the orchestras, and the latter are left with inferior players. Why don't we, in a changed order, choose orchestra winds first, thus giving the orchestra an equal chance at the better performers?
4. Guarantee that the performers know their music thoroughly and are musically exact and accurate as to fundamental details. Too often, the guest conductor is confronted by an unprepared or superficially prepared group. This is unfair and insulting. He should *never* be obliged to teach notes.
5. Train the performers to be sensitive and flexible, so they will be able to follow the subtle demands of interpretation asked for by the conductor. Varied but reasonable interpretations in earlier regular practices will help bring about this sensitiveness and flexibility.
6. Clarify in advance (for all who are to prepare participants) matters of phrasing, pronunciation, breathing, dynamics, intonation, bowings, fingerings, cues, and so forth.
7. Prepare the participants in matters of courtesy, attentiveness, and general desirable etiquette. Have them feel friendly and comfortably acquainted with the conductor before and when they meet him.
8. Arrange the routine physical set-up for the musicians so that nothing need interrupt the rehearsal once it is under way.
9. Care for the physical comfort of the guest conductor. His is not an easy job and the necessary considerations to give him all possible ease and relief should be guaranteed. Leave him certain free time and protect him from too many demands and interruptions.
10. Give the guest conductor some idea of the background and training of each group. Thus, his approach will be more sympathetic and constructive in the last analysis.

Expected Benefits

What benefits may we expect from the visit of a guest conductor?

1. A rejuvenated interest in performance because of a fresh approach by a new director.
2. An added respect for music and its performance because of the fact that this performance is sufficiently worthy to warrant importing an outsider for the job of directing.
3. A unity of neighboring localities, different sections of a state, and even different parts of the country.
4. A desire for more singing and playing in all communities participating. A good guest conductor can accomplish this if he breeds respect for music and music literature and for the good teachers and conductors of the area.
5. A general lift in quality of performance because the guest conductor has not permitted mistakes to pass, and has frowned upon slovenly musical untruths. The guest conductor cannot afford to sugar-coat mistakes, but must face them tactfully and constructively. He must demand such a standard of performance that the level of ideals will shift to a higher plateau for the performers and their conductors.

Dangers Involved

What dangers are involved in using conductors? By stating the dangers we will be accentuating the benefits, because all mistakes guarded against may be turned into benefits. And virtually no bad effects need be anticipated if the guest conductor has been chosen to bring additional contributions to the performers.

1. If a guest conductor makes the group dissatisfied with the routine set-up, something may be wrong in the state of routine. (Something may also be wrong with the guest conductor.) However, if the dissatisfaction is legitimate, this should bring about a musical house cleaning, and improvement will ensue.
2. For massed groups, guest conductors bring an inevitable individuality and personality. It is proper that a massed group be affected by any guest conductor. But, as a result of the group personality built up between the regular conductor and his musicians, the guest conductor for a single organized unit may have greater difficulty in bringing about the desired individual interpretation which he seeks to obtain. A multiple conducting personality may work some hardships. However, a wise choice of guest conductors, as will be pointed out later, should circumvent this danger.

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

Choosing the Guest Conductor

The major part of the success in having a guest conductor lies in choosing wisely What are some points to be considered in making this choice? Following are some suggestions which might serve as an advance check list:

1. He should be an authority in his field and thus have standing and respect. This means background and experience. A successful city supervisor who has reason to be proud of his groups was recently heard to remark that he didn't care to turn his students over to someone who was doing the same kind of work he was, and doing it no better. He wanted a challenge and authority.
2. For school groups, the guest conductor should have the earmarks of an educator and a builder. He must be a musical architect and leave a better edifice than he found.
3. In choosing the guest conductor, try to find one who will complement and supplement the regular conductor or conductors. This will help to balance various conductors' characteristics for the performers.
4. As far as is feasible, choose a conductor with a reasonably conventional beat. This is not entirely essential if the conductor is successful in obtaining results, but sad waste of time has been known to occur even in professional circles if the characteristics of the beat of the regular conductor and the guest conductor are too widely separated.

The Conductor Himself

And now what about the guest conductor himself? What must he be and what must he do before meeting his group?

1. He must come prepared to be personally sincere and natural. He will thus obtain the best results, rather than from any studied or affected techniques. The reaction of the group at the first rehearsal is very important. Any bullying, showing off, or demonstration of mediocrity may set the tone for subsequent rehearsals and even for the concert.
2. He, of course, knows his music thoroughly, has memorized it, and has his ideals for the final performance. The better he knows it, the less he needs to impress his group with his knowledge. He won't need to fall back on the "proving technique" of the oft-quoted guest conductor who wrote several errors into the score and then called a player for playing a C instead of a C-sharp. The player's answer is proof for our plea, "Some smarty wrote in a C-natural, but I know the piece backward, so I played it C-sharp as it should be."
3. He evidences firmness and artistic integrity and has, above all, a sense of humor.
4. He will give credit where credit is due for preparation well done. Some guest conductors claim as personal all excellencies of performances, and place blame publicly and without tact for deficiencies in performance.
5. He will leave behind a respect for performance both in rehearsal and concert, by insisting upon an honest rendition of the printed page.
6. He will make happy comparisons for purposes of encouragement and he will stimulate the group to improvement in public performance.
7. He will plan the rehearsals! He will plan an overall advance procedure and will have this plan flexible enough to be changed for a new plan after the pulse of the rehearsal (*Continued on Page* 116)

Photo by Drucker-Hilbert Co., Inc.

THE SALVATION ARMY TERRITORIAL STAFF BAND OF NEW YORK CITY, N. Y.
Brigadier William Bearchell, Conductor

This is the second and final article on the Salvation Army Band by James Neilson, the first having been presented in the January issue of ETUDE.
—EDITOR'S NOTE.

The Salvation Army Band

by James Neilson

WITH such a large band organization functioning as a regular part of the Army's musical program, other of its features are easily understood. For example, all Salvation Army bands must play only such music as has been composed or arranged by its members and published by the organization. This may seem to be a rather confining regulation, but its wisdom becomes quite apparent when one understands the international aspect of the organization, and the utter impossibility of checking all of the music being played by its bands if other than approved music is used. Bandmasters the world over are not given to using mature judgment in the selection of music to be performed. Factual data reaching my desk in the form of printed programs from nearly every high school in the country backs up this statement. General Booth seems to have been perfectly in order in issuing the regulation that only band music published by the Army shall be played by Army bands. The early history of Army music is replete with examples of music unwisely selected for the purposes implied in its services to mankind. The devastating effect of *The Charge of the Light Brigade* being thundered out by a band as a part of the quiet meditation of a religious service was quickly brought to General Booth's attention. Recognizing the need for music to fit the specific purposes for which Army bands were organized, he created the Music Editorial Department in October of the year 1883. It is the function of this department to arrange, edit, and publish all music, both vocal and instrumental, in general use in the Salvation Army. In the more than sixty years of its existence, the Music Department, which has been permanently located in London, England, has had only three editors-in-chief. Richard Slater, the first of these, was a professional musician attracted to the Army by the force of its gospel message. That he planned wisely and well becomes quite apparent as one studies the early publications of the department. Colonel Slater was himself a composer of no mean repute. His religious songs are models of their kind. A gifted musician, his published songs show that exquisite wedding of words to music that stamps them immediately as being masterpieces. Colonel George Hawkes, the second chief editor, was also a musician of super attainments. His published band numbers, while written chiefly in early nineteenth century idioms, show him to be a composer of considerable imagination. The present editor-in-chief is Colonel Bramwell Coles. Colonel Coles is a composer of established reputation in the field of band music. His published works are especially noteworthy, showing genuine inspiration, melodic inventiveness, a thorough understanding of form, and the careful workmanship so much in evidence in the compositions of first-class British composers.

One only needs to examine the music published by the Music Department to realize that the Army was very wise in the choice of its chief editors. These men consistently have encouraged other Army composers to contribute to the Army musical publications. Any member of the Salvation Army may submit music for publication to the editor-in-chief. This factor in the published music of the Army gives it a not-to-be-denied international flavor. A recent glance through some Army publications shows music composed by a Swedish officer-composer; a Yugoslavian convert; an Australian bandmaster; the bandmaster of the New York Staff Band; a young bandsman, resident of Basle, Switzerland; and a soldier from Basra, Iraq. Incidentally, each composer gives evidence in his work of some trait peculiar to the music of his own land. One of the most astonishing features about published Army music is the number of composers represented in its publications, and the number of countries in which these composers reside. I became increasingly aware of the international language that is music's most cherished possession as I studied this feature of Salvation Army music.

The Music Editorial Department is even more than that. In discussing the material for this article with Colonel Coles, he explained some of the far reaching ramifications of his department. It seems that oftentimes a promising young Army composer with little or no formal training will submit a composition for publication that almost, but not quite reaches the high standard set for published works. As busy as the department is, this work will be discussed by its every member, and then returned to the composer with editorial suggestions concerning the strengthening of its structural defects, and urging the composer to correct further his composition, thereby making it more usable for Army purposes, and also assuring him of another chance to submit the work for publication. This helpful and encouraging advice is one of the most

(*Continued on Page* 122)

BAND and ORCHESTRA
Edited by William D. Revelli

Diderik Buxtehude

"The Great Dane"
(1637-1707)

by Hanna Lund

An Interesting Story of Bach's Famous Mentor

BUXTEHUDE is the name of a little village in Hannover, Germany, and without being definite, one presumes that the Buxtehude family originated there and later emigrated to Denmark. The first time we come across the name of Buxtehude in Denmark is in the city of Elsinore in the year 1616, when a man named Frands Buxtehude took out his citizen's papers there. It is difficult to ascertain, however, whether he came from the village of Buxtehude, and therefore assumed the name, or whether he really belonged to the family of the great composer, Diderik Buxtehude.

Diderik's father can be traced back to a place called Oldesloe, which today is under German sovereignty but which then belonged to the Danish crown.

Historians disagree on whether Diderik was born in Oldesloe, Elsinore, or Helsingborg, but as all three places were Danish at that time, it has no effect on establishing his nationality definitely as Danish.

The exact year of Diderik's birth is not definitely known, as very few church records are left from that time, but it is presumed to be about 1637, with Helsingborg regarded as the most likely place, as his father is known to have been an organist in that city until 1641. It is possible, however, that Diderik may have been born in Elsinore, as the two cities are so closely located that Diderik's father may easily have lived in Elsinore and commuted across the Strait of Oresund for his church work in the city of Helsingborg. However, from his fifth year it is definitely known that Diderik was living with his parents in the city of Elsinore, where his father was then organist at the St. Olai Church and known as Johannes the organist.

Elsinore, with its strong fortress Kronberg (built 1577), was then the Port Said of the North. Ships passing through the strait of Oresund had to stop to pay toll to the Danish Crown, and in its streets were heard languages from all over the world.

THE BUXTEHUDE HOUSE AT ELSINORE

Early Training

Diderik's early childhood was hampered by financial circumstances, as can be seen in the old court records, which show that his father repeatedly was summoned for bad debts, but as years passed these conditions improved, and besides having music lessons at home from his father, he was sent to the highly reputed Elsinore grammar school, where he received a thorough musical training. Every morning school began with the reading of the Bible, followed by a half hour's practice of old Gregorian chants, and after that, exercises in singing in several parts. Besides the choral training, much weight was laid upon the playing of an instrument, so Diderik was fortunate in receiving very fine instruction during his childhood. The training he received can only be compared today with the similar training which was given in the *Thomasschule* at Leipzig, and in Vienna to the *Wiener Sängerknaben*.

His father, who was known as Johannes the organist, had quite a reputation as a player, and there is no doubt that Diderik owes much to the early training under his guardianship.

The boy not only had a good ear for music, but from old documents we read that he spoke several languages, and as years went by, became a man of great culture. At the age of twenty he was appointed organist at St. Marie Church in Helsingborg. Oddly enough, the three churches he served during his lifetime in Helsingborg, Elsinore, and Lübeck all bore the name "St. Marie."

When war broke out between Denmark and Sweden, life became dreary and troublesome for Diderik. Soldiers occupied his dwelling in Helsingborg, and in the year 1660, when Denmark lost Skaane, and with it, Helsingborg, to Sweden, Diderik Buxtehude decided to return to his home in Elsinore and to remain Danish.

Shortly after his return a new organist was to be appointed at St. Marie Church. He competed and was given the position.

Returning from Helsingborg, Buxtehude moved into his parents' home and lived there with them until he moved to Lübeck. The house is still there, and the side opposite St. Olai Church is very little changed. The iron shutters Buxtehude put on the windows are still there and one can easily imagine how the family lived. Ceilings were low and the rooms very small, but not more so than those of the houses of ordinary citizens today.

Also, in the church, the facade of the organ which Buxtehude played is but little changed and only the sounding parts have been renewed.

One can hardly find Gothic walls that compare to those of St. Marie Elsinore. The church and convent are built together and they are as beautiful today as in 1431, when first erected.

It is from the Elsinore years, 1660-1668, that we have his oldest preserved composition, a Motet in three parts with two violins and continuo.

Beginning at Lübeck

Buxtehude, conscious of his rare gift as an organist, naturally was not content to remain definitely in Elsinore. His opportunity to move to a greater musical environment occurred when the position as organist at the St. Marie Church in Lübeck became vacant. He applied for the position and won, although the test was very severe. Each contestant was given a fugue theme to look at for a few minutes, and from that had to improvise and play a strict fugue on the organ.

But passing the test was not enough. To secure the position, one had to maintain the family of the deceased organist, either through marriage with the younger widow or, if she were aged, with the eldest daughter.

Buxtehude was rather fortunate. The widow in this case was old, the eldest daughter married, and a younger daughter was only twenty years of age. Buxtehude himself was about thirty years of age, and as marriages at that time seldom were love matches but merely arrangements by the parents, Buxtehude was no worse off than anyone else, and gladly consented to marry the girl, in order to obtain the position.

He was less content though having to pay his mother-in-law maintenance for a number of years, and often grumbled. But customs are customs! His marriage, however, was a happy one. His seven children were girls, but several died when young.

The church concerts at St. Marie, which made Buxtehude famous throughout Europe, are sometimes said to have been invented by him.

This was really not the case, the former organist, Tunder, had already given "Abendmusik" on Thursday evenings, but in his time it consisted only of organ solos and an occasional singer.

Buxtehude changed the time to Sunday and gave five concerts every year on the last five Sundays before Christmas. He made some alterations in the church to make room for an orchestra and a choir. The orchestra numbered fourteen and was quite large for that time. Including the choir, there were sometimes forty singers and musicians. The orchestra consisted mostly of string instruments, but woodwinds and trumpets were also used. Admission was free, as Lübeck was a city with plenty of rich merchants, and it was not hard for Buxtehude to secure financial backing for the concerts.

For those events Buxtehude wrote the greater part of his compositions, his (*Continued on Page 116*)

THE KRONBERG FORTRESS AT ELSINORE

Shakespeare, who was never in Denmark, made this castle the scene of his greatest play, "Hamlet."

HAROLD BERKLEY

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor

Violin Study Books

"Over the years I have studied the violin by taking a few lessons under this teacher and a few months under that teacher with an interval of a year or two, so that I haven't really had a systematic training. As I am now desirous of teaching I would greatly appreciate it if you would kindly give me a graded list of violin studies and concertos."

—A. S., California.

Why did you change teachers so frequently? It undoubtedly retarded your progress. Besides which, consistent study is an essential foundation for successful teaching. However, you have no reason to be discouraged by your lack of systematic training; you can easily make up for it by the exercise of other qualities. Give your imagination free rein, so that you may intuitively recognize a pupil's problems and the path to their solution; strive to develop an ever keener perception of a pupil's innate qualities, so that you may understandingly choose the material best suited to his individual temperament; above all, make yourself thoroughly familiar with the possibilities of the material you use, so that you can select without hesitation the study, or the adaptation of a study, that is most appropriate for the clearing up of a difficulty that may beset a pupil at any given moment. And remember always that good results come not so much from *what* material you use as from *how* you use it.

The following list, though by no means exhaustive, forms a course of study that has uniformly produced satisfactory results, if imaginatively and conscientiously taught.

For very young children the "Maia Bang Violin Course" can be highly recommended. For slightly older children, or young ones who are musically precocious, the "Very First Violin Book," by Rob Roy Peery, the "Violin Ventures," by Russell Webber, and the "Primer Method," by Samuel Applebaum, are equally valuable. For the child of nine or ten or older, and for the younger child whose ambition is definitely aroused, there is no better beginning material than the first book of the Laoureux Method. In it, each new problem is introduced in its simplest form, and each step forward leads naturally to the next. For the pupil who must have an ample sugar coating on his pill, "Learn with Tunes," by Carl Grissen and "A Tune a Day," by Paul Herfurth will be found very useful. However, neither of these books contains enough material for the building of a well-rounded technique, so they should be used in connection with other, more detailed works.

When a pupil has advanced about half way through the first book of Laoureux, or has done comparable work in some other Method, he should be given the first book of Wohlfahrt's 60 Studies, Op. 45. Sometimes a pupil fails to take an interest in the Wohlfahrt Studies; when this is the case, they can well be replaced by the 28 Melodious Studies, by Josephine Trott. These are interesting studies, and many of them can be adapted in various ways in the interests of better left-hand or right-hand technique. By the time a pupil has finished Laoureux Book I, or similar material, he is probably ready for the first book of the Kayser Studies, Op. 20. If these seem too difficult, the last part of the Supplement to Book I of Laoureux can be used.

In the first year or two of study most pupils need some sort of special exercises to strengthen their fingers; the best are the "Preparatory Trill Exercises" by Ševčik. But they should not be stressed too strongly or allowed to take up too much of the student's practice period. They are painfully uninteresting, and are valuable only if the student is clearly aware of what they can do for him, and if he practices them conscientiously. The first book of Ševčik's, Op. 1, also has many excellent exercises for strengthening the fingers and for developing a correct shaping of the hand in the first position. These, too, should be given only in small doses.

While the pupil is studying Book I of Kayser he can also work on the second Book of Laoureux; there is no better material for introducing the positions. By the time the student is fairly well acquainted with the third position he should have finished Kayser I and can be given the second Book of Wohlfahrt, Op. 45 and, a little later, the second Book of Kayser. At about this stage of his advancement, he should have some specialized work on double-stop playing; for this, the "Melodious Double Stops," by Josephine Trott is excellent material.

If additional work in the fifth, sixth, and seventh positions seems to be indicated after the student has completed Laoureux II, some of the later studies in the Supplement to that book can be used. Meanwhile, he should be working on studies in the third Book of Kayser, Dont, Op. 37 (Preparatory to Kreutzer), and the Mazas "Special Studies." These books may be studied more or less simultaneously, for each contains material lacking in the other two. The Mazas Studies are particularly valuable (see ETUDE for November, 1946 and March 1947). Not only do they provide plenty of material for coördinated right- and left-hand technique, they also encourage a singing quality of tone and a musically flexible style of playing.

Then comes Kreutzer and the second Book of Mazas. These two books should be studied simultaneously. By this time, the pupil can be working on Ševčik, Op. 1, Book III. This book of shifting exercises is supreme in its field and can be studied for several years without exhausting its possibilities. In ETUDE for January and March 1944 there appeared two articles on the Kreutzer Studies which discussed ways in which a number of them could be adapted to the requirements of modern technique. If you can refer to these articles you will find them helpful.

After the student has mastered most of the single-note studies of Kreutzer and is engaged with the double-stop studies, he should begin to work on the *Caprices* of Fiorillo. There is no other material which at this stage will so quickly give him familiarity with the upper positions. Furthermore, these *Caprices* provide a much greater variety of material for the development of bowing technique than is to be found in Kreutzer.

Following Fiorillo come the "24 Caprices," of Rode, and, with them, the fourth Book of Ševčik's Op. 1.

As regards concerti, the following are works of recognized value. They can be studied more or less in the order they are named, but, needless to say, no one student needs to study all of them!

First position, of moderate difficulty: Seitz, Student's Concerto No. 5, and Sitt, Student's Concerto, Op. 104.

First position, more advanced: Huber, Concertino No. 4; Seitz, Student's Concerto No. 2.

First and third positions, easy: Joseph Bloch, Concertino No. 6; Ruegger, Concertino in G major.

More advanced, first and third positions: Huber, Concertino No. 2; Sitt, Student's Concerto No. 2; Carl Bohm, Concertino No. 2; Hollaender, Concerto Op. 62; Seitz, Student's Concerto No. 4; Vivaldi-Nachez, Concerto in A minor.

Higher positions: Accolay, Concerto in A minor; De Beriot, No. 9; Seitz, Student's Concerto No. 1; De Beriot, Concerto No. 7; Kreutzer, Concerto No. 14; Viotti, Concerto No. 23; Bach, Concerto in A minor; Rode, Concerto No. 7.

Regarding these concerti, and the short pieces every pupil must have, I suggest that you write to the publishers of ETUDE and ask to have a selection of concerti and pieces of various grades sent to you on approval. Then you can look over the material, become acquainted with it, and select that which seems to you best suited to each individual pupil.

Concerning Four-Octave Scales

Recently I received an interesting letter asking if there was any real value in the practicing of four-octave scales and arpeggios. In the confusion attendant upon the redecorating of my studio, this letter seems to have been mislaid. My face is red! But here is an answer to a very good question.

Four-octave scales and arpeggios, particularly the latter, are frequently met with in solos of a virtuoso nature, and they have to be played with care and brilliancy. This requires a considerable amount of practice. Their most immediate value, however, lies in the fluency of shifting which they develop. The rapid performance of a four-octave arpeggio calls for a perfectly smooth functioning of all the muscles and joints in the left hand and arm. This type of shifting develops coördination in the left arm as surely as the Whole Bow Martelé develops it in the right arm.

In the first slow practicing of these scales and arpeggios, relaxation must be a paramount consideration, for without relaxation there cannot be coördination. If they are approached in a hasty, bull-at-a-gate fashion, the hand is almost certain to stiffen as it goes into the highest octave; and once this stiffening becomes a habit, fluency is impossible of attainment. The hand should be allowed to creep up and down the fingerboard almost limply, no effort being made at first to exert an intense finger-pressure. This method of practicing permits the joints and muscles to remain relaxed while they form habits of correct playing.

Relaxation is a peculiar quality. If one tries to relax merely by thinking about it, the mental effort involved usually re-

(*Continued on Page 117*)

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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

Assisted by
Professor Robert A. Melcher
Oberlin College

Recital Planning and Etiquette

Q. I have a class of forty-five piano students and six piano-accordion students, ranging in age from five to twenty. I plan to present them soon in a recital in a local auditorium, and I need your advice. Previously, when I had a smaller number of pupils I had the recitals given in my own home, and it was all a pleasure. But this will be quite different, and I should like your advice as to arranging the program and other matters. Ought I to make a brief speech at the beginning or at the end—or both—and if so what shall I say? Shall the pupils make a bow before and after playing? (The girls will wear formal dress.) If you have any suggestions concerning these or any other matters I shall be most grateful. —R. A. E.

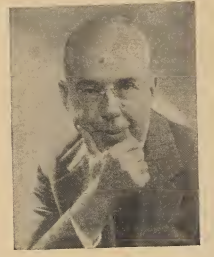
A. In the first place, your program should be so arranged as to have variety —a brilliant composition followed by a slower one. If you taught several different instruments I would suggest that you plan for variety of instruments too, and even in the case of a piano-accordion I believe I would advise introducing the accordion pieces in the midst of the others instead of grouping them together. Probably it is too late to do it this year, but another time I suggest that you have some of your piano pupils play accompaniments for singers, instead of just piano pieces; this too, for the sake of variety.

As for a "speech," it would be entirely appropriate for you to begin the program by telling the audience that these pupils are not presented as finished artists, but merely for the sake of showing how much progress they have made since the last time, and that you are sure their parents and friends will be pleased to know how much they have improved even though they are not as yet artists. Say all this in a simple, informal way. Smile at your audience when you rise to speak, expect them to smile back at you, say what you have to say without simpering or apologizing, and then announce the first number. If each member of the audience has a printed or mimeographed program (which I think is a fine thing), tell them that the rest of the pupils will play in the order indicated on this program.

After the final number, you might rise again, smile at your audience once more, say that the students have enjoyed playing and you hope those in the audience have enjoyed listening. Thank them for coming and tell them you hope they will all come again the next time. Do not apologize, even though there may have been one or more minor disasters. Smile again, bow slightly, and leave the room.

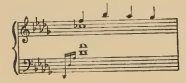
In answer to your question about having the pupils bow, I think it a gracious gesture if it is done well. As each one comes out, he stands by the piano a moment, looks at the audience, smiles and nods his head, then sits down and does his best. When he has finished he rises, turns to the audience, and—in response to their hand-clapping (started perhaps by his fellow-pupils), he stands a moment, smiles, inwardly says "Thank you," while he outwardly inclines his head slightly or bows—or (if "he" is a girl) curtsies in case you prefer that form of bow—and then leaves the stage—unhurriedly. All this is excellent social training, and it makes for grace and poise in the individual. Boys will not take to it as readily as girls, but even boys need some training along these lines, and if you put it to them in a friendly way they will coöperate.

Recitals represent lots of hard work, but they are worth all the time and effort they cost. They are good for the pupil because he thus learns to practice until he can play his piece perfectly—and he learns to control himself so that he becomes able to play it as well in public as he does in private. But recitals are good for the teacher too, not merely as advertising, but because they get the parents more interested in the progress made by their children. They also insure more regular attendance at lessons—and what teacher would object to that?



Grace Notes and Pronunciation

Q. 1. The following is Measure 55 from *The Lark* by Glinka-Balakirev:



Are the three grace notes in the bass played before the right hand or on the first beat with the first notes in the right hand? It is rather hard to play them smoothly enough and then jump to the whole notes, if they are played before the first beat. I have been trying them both ways but am undecided which is the right way.

2. Will you please tell me how Hanon is pronounced? I have heard it called Hanŏn as well as Hanōn and Hănan. I have always pronounced it with a short a, and the O like short u. As I use these studies a great deal, I would like to know the correct pronunciation of the composer's name. —Mrs. H. M.

A. 1. In music of this period and style it is customary to play grace notes before the beat. I should do so here, and play the whole notes of the left hand with the first beat of the right hand. You should have no trouble playing the grace notes smoothly if you will observe that not only is this measure marked *Poco meno mosso*, but that the preceding measure is marked *Rit.*

2. The only place where I could find a pronunciation of this composer's name was in Baker's *Biographical Dictionary of Musicians*. There it is given as ah-nōhn. However, the pronunciation which you have always used is the one which is popularly accepted in this country, and I believe I would stick to it rather than to adopt the French pronunciation. In no case can I see any justification for the other ways you have suggested, especially the first one.

Is the Private Teacher to Be Certified by the State Board?

Q. I believe that before long a State Board examination will be required of private teachers here in Texas, and I should like your opinion as to what things might be required in such an examination. I have studied music about eight years and am taking harmony as well as piano at the present time. I also plan to include theory and composition some day. Do you believe that a State examination would be likely to include the playing of certain compositions by such composers as Bach, Mozart, Haydn, and so on? I hope you will be able to answer my question, as I wish to be prepared for the eventuality both for myself and for some of my more advanced students. —Mrs. H. E. A.

A. I am not closely enough in touch with musical matters in Texas to give you an intelligent answer, but if I myself had to prepare an examination for the private teacher I should include at least the four following items: (1) a complete statement of the candidate's study in the field of music; (2) a written examination in music theory, this including both harmony and the so-called "elements of music;" (3) a written examination in music history; (4) an actual musical performance (playing or singing) before some qualified musician.

There are of course many other items that might well be included, such as counterpoint, analysis of form, various types of ear training, teaching methods, knowledge of teaching materials, acquaintance with certain specified compositions, and so on; but since it is probably not feasible to require a really comprehensive examination, I myself would select the four items that I have listed as being indispensable.

As for your own preparation, it seems to me that you are doing the right sort of things, but if you have never studied the history of music I strongly advise you to begin such work at once. Fortunately there are available many fine books on this subject, therefore a mature person like yourself should be able to undertake the study of music history without necessarily working under a teacher.

Since such an examination as you anticipate would probably originate at the State University, I suggest that you write a letter to Professor Archie N. Jones, Music Department, University of Texas, Austin. Professor Jones is a good friend of mine, therefore you may tell him in your letter that you are writing him at my suggestion.

How to Phrase Bach

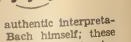
Q. 1. Since many of the questions which have bewildered me have been cleared up by your column, I have decided to ask your help on some matters that are troubling me.

In the subject of the C-Minor *Fugue* of "The Well-Tempered Clavichord" (Book I, Czerny edition) I note that it says "staccato." I am told that the sixteenth notes are not to be played *staccato*, but rather *portamento*, and the eighth notes are to be *staccato*. Is this correct?

Also in the same book, in the G-Minor *Fugue*, I notice that in the first measure, the second eighth note is *portamento* while the third is *staccato*. Some teachers tell me that the entire measure should be played *legato*. Others say that the first three eighth notes are to be played legato, but separated from the quarter notes that follow. Is it purely a matter of one's own interpretation, or should it be played as it is written in the Czerny edition?

2. Do you think that Czerny is a good authority for Bach's works? —R. D. P.

A. 1. All of the interpretations you mention can be found in various editions, so you can not go far wrong in following any one of them. My own preferences would be in the C-Minor *Fugue* to play the sixteenth notes *legato* and the eighth notes *portamento*, or non-*legato*; and in the G-Minor *Fugue* I would phrase the first measure thus:



Since we have no authentic interpretative markings by Bach himself; these matters are quite largely personal opinions. This presents a great problem to every performer. My advice to any student would be to study various editions of each composition he is playing, and to listen carefully to the performances of various artists, on phonograph recordings as well as in actual performances.

I might add just one suggestion. Bach's compositions were written for the harpsichord or clavichord, and on both of these instruments the tone holds over a bit, with the result that the sound is never as clean and crisp as it is on the modern piano. Therefore, in playing Bach, one should not make the *staccato* as short as he does in the works of most other composers of a later period.

2. Of the various popular editions of Bach, Czerny is widely used. I do think, however, that he is not too dependable an authority. There are numerous note errors, as well as questionable marks of interpretations in his work. Many musicians therefore prefer the Mugellini edition for both note accuracy and authoritative interpretative markings. Mugellini has obviously studied the *Bach Gesellschaft* thoroughly, and has made a fine approach to the Bach style.

(Continued on Page 132)

PADEREWSKI'S MILLION DOLLAR HANDS

Look Out For Your Hands!

Neuritis, Neuralgia, and Temporary Paralysis Must be Watched

by Waldemar Schweisheimer, M.D.

BRUNO WALTER, the noted conductor, in his autobiography, "Theme and Variations," has described a painful medical experience which in my opinion never has been explained and diagnosed sufficiently. His experience should be a warning and a lesson for many musicians, particularly conductors and instrumentalists.

Bruno Walter's Arm Paralyzed

At one time in his career, Walter was attacked by an arm ailment which caused him a great deal of anxiety. Medical science called it a professional cramp, but it looked decidedly like incipient paralysis. The rheumatic-neuralgic pain became so violent that he could no longer use his right arm for conducting or piano playing. He went from one prominent doctor to another. Each one confirmed the presence of psychogenic elements in his malady. He submitted to any number of treatments, from mud baths to magnetism, and finally decided to call on Professor Sigmund Freud in Vienna.

Freud sent him to Sicily with the instruction not to think of his affliction. Neither Sicily nor the warmer Riviera produced any change for the better. When Walter returned to Vienna, Freud advised him—to conduct. "But I can't move my arm," objected Walter. "Try it at any rate," suggested Freud. "And what if I should have to stop?" inquired the patient. "You won't have to stop," replied the professor. So Walter did a little conducting with his right arm, then with his left, and occasionally with his head. There were times when, lost in the music, he forgot his arm. At other periods the results were discouraging. While experimenting, he endeavored to adapt his conducting technique to the weakness of his arm, without impairing the musical effect; and thus, by dint of much effort and confidence, by learning and forgetting, he finally succeeded in finding his way back to his profession.

Bruno Walter's description of this painful ailment—neuritis of the right arm—is very clear and instructive. However, the combining of the diagnosis with mental processes and psychical conditions seems highly doubtful. Such a remark contrary to the authority of Freud, one of the immortal pathfinders of medicine, may sound presumptuous. But the actual cause of Walter's arm ailment was probably much simpler and more prosaic and had nothing to do with nervous and psychoneurotic conditions. There was, as we can assume, some pressure exerted on the nerve plexus within the arm pit, and this may have been produced by a tight piece of clothing. Some time later, after the return from the trip to Sicily and Riviera, a new suit was worn which caused no such pressure, and with the disappearance of pressure, the nerve trouble gradually disappeared.

This, of course, is merely a guess—no certain diagnosis can be made after such a long time and without consulting the physicians who took care of Bruno Walter at that time.

Pianist with Arm Paralysis

For many years, I, myself, was able to observe a similar case which showed clearly the formation of paralysis of the arm due to pressure on important nerves. A pianist, thirty-eight years of age, had made an automobile trip from Germany to Italy. He had driven his own car, and it had been a great strain on his arms and hands to hold the car to the winding, narrow roads of the steep mountain passes of the Alps. The first day of his trip he felt some pain in his right hand which he believed to be a rheumatic condition. He kept the arm and hand warm during the night and felt better the next morning. During another day of driving the pain grew worse. At the same time he was aware that he could not move his right hand in the ordinary way; it felt tired, almost as though it were paralyzed. The next morning the pain was nearly gone, but he could hardly move his right arm and hand and he was not able to shave himself, as was his custom. During the day the pain began again, but it was less noticeable when he did not wear his coat. When he tried to drive with his coat on, the pain was intolerable. He discarded the coat entirely and used a sweater instead, and then he could move his hand again. The whole trip was ruined, however, since his arm and hand pained him both day and night.

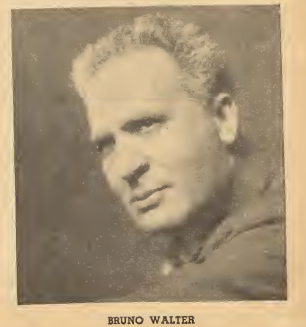
The cause of the ailment was a coat which was too tight under the right armpit and which pressed on the *plexus brachialis*, a network of nerves situated in the lower part of the side of the neck and in the *axilla*, the armpit. Disorders in the sensation of the skin showed that the part of the nerve plexus particularly involved was the *nervus ulnaris*, which sends its branches to the outside (little finger side) of the arm and hand. When the arm was raised to the wheel, the coat was stretched across the armpit like a wooden board, and a high degree of pressure was exerted on the plexus. No stretching of the coat was present while the arm was hanging down or was elevated to the height necessary to play the piano.

Portunately, the pianist abstained from using his coat during the second part of the trip. Every attempt at wearing it in the hotel was followed by immediate pain, and he was compelled to hang the right sleeve over his shoulder.

From that time on the pianist could not wear anything which put the slightest pressure on the *plexus brachialis*. All his various garments had to be cut out at the sensitive spot. They had to be made to measure, with ample space under the right armpit, or if bought ready-made, they had to be adapted by a tailor to his personal needs. The slightest attempt to wear a shirt or coat which was not sufficiently wide brought a recurrence of the pain; and an ominous numbness of the right arm and the lateral part of the hand warned of a beginning paralysis. Other kinds of treatment was scarcely beneficial. (*Continued on Page* 120)

OSSIP GABRILOWITSCH

IGNACE JAN PADEREWSKI



BRUNO WALTER

A TYPICAL HIGH SCHOOL OPERATIC PRODUCTION
Scene from Arthur A. Penn's "Don Alonzo's Treasure," as given by the Jefferson High School (A. H. Muth, Conductor), at Rochester, New York.

Why Not Go In for Amateur Opera?

There's "No End" of Fun Over the Footlights

by Edward Dickinson

THE so-called little theater in America takes its name from the fact that the plays presented are offered on a small stage in a small auditorium. These little theater groups, organizations, clubs, or call them what you will, have attained a popularity in America that has won for them as a whole the flattering name of "Little Theater Movement." Thousands of people love to act, and most of them, without training other than that of the immediate director, act badly. Thousands more love to sing, and manage, usually, to obtain a little instruction. Observing these two facts, one can say emphatically that there is a place for opera in the little theater movement; and for the moment call this place amateur opera.

Opera is more attractive than is a play without music. It adds the lure of music to a spectacle. Having this lure, opera can be more fun to produce than is the spoken drama. To this, add the fact mentioned above, that most amateur singers have had more training than have amateur actors. Therefore, with discretion in the choice of opera to be presented, there is less possibility of murdering the show than there is of badly mutilating a spoken play. With singers and instrumentalists of slightly above ordinary ability there is greater possibility of having a successful production of Puccini's "La Bohème" than there is of "Hamlet," although the latter may have actors of far higher ability.

In choosing an opera for amateur or little theater production the first consideration should be the ability of the artists. Every amateur actor seems to consider himself a Booth or a Helena Modjeska; but amateur singers seem less likely to think of themselves as Carusos or Nordicas.

The director and conductor in amateur opera should be the same person, and he or she should know enough about transposition and composition to make arrangements of the music to be performed. These arrangements must bring the music within the performing capabilities of the musicians under his guidance. It may even be necessary for him to compose whole passages, when the original composition does not lend itself to the needed simplification. After all, it isn't everyone who can make a transcription equal to Liszt's "Rigoletto Transcription" and if the needed transcription cannot be made, it is better to fake a new melody. Probably of all operas, those of Verdi, excepting "Otello," "Aida," and "Falstaff," can be given by amateurs. "La Traviata" is unquestionably the easiest to produce as regards stage sets. Light opera, of course, can be done by amateurs, though the Gilbert and Sullivan scores have been overworked. "The Chimes of Normandy" has been overworked, too, but I do recall an unusually satisfactory performance of this by a high school glee club, in which the little girl who sang *Serpolette* was remarkably good.

Stage setting is a major consideration, for opera is pageant. Many great operatic scenes cannot be staged by amateurs. Others, however, can be done most satisfactorily with cyclorama curtains which are in the reach of almost every little theater. From the standpoint of simplicity of stage setting, the following may be suggested: "Secret of Suzanne," "La Traviata," "La Bohème," "Madame Butterfly," "Jewels of the Madonna," "Werther," "Gianni Schicchi," "Maid as Mistress," "Don Pasquale," "Fra Diavolo," "Zaza," "Thais," "Linda di Chamounix," "Ariadne Auf Naxos," "Princess Pat," "The Bohemian Girl," "The Elixir of Love," "Manon," "Martha," "The Chimes of Normandy," "Rigoletto," "At the Boar's Head," "Manon Lescaut," and "La Sonnambula."

Of the operas above listed, "The Secret of Suzanne" and "Maid as Mistress" are decidedly comic, and they may be combined to make a very delightful evening's entertainment. (I saw the latter very well done by students of the Eastman School of Music's Opera Department a couple of years ago.) "The Secret of Suzanne" can also be used with "Don Pasquale," "The Elixir of Love," "Martha," or "Madame Butterfly" to make a much longer evening of music.

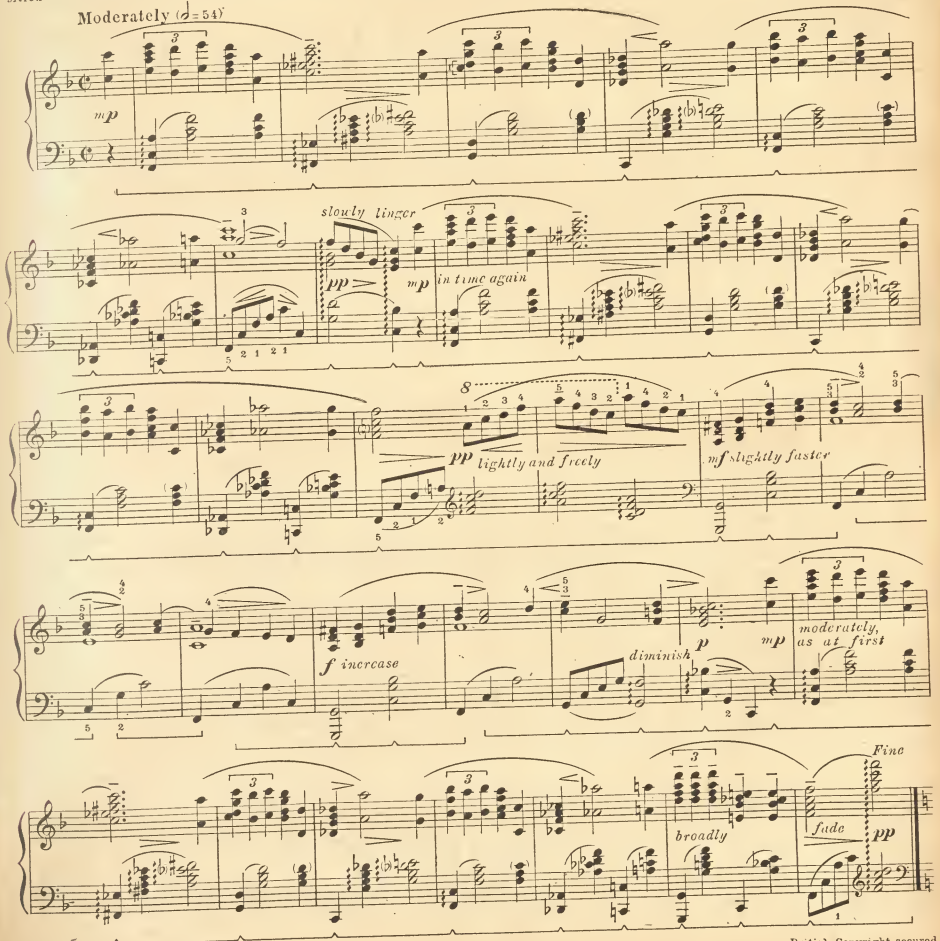
Out-of-door scenes in the operas named may be done effectively with cyclorama curtains, colored lights, potted plants, garden furniture, and portable fountains which may be rented from florists. Modernistic white wooden furniture, against green cyclorama curtains will produce a satisfactory garden scene. If a two-colored cyclorama be (*Continued on Page* 112)

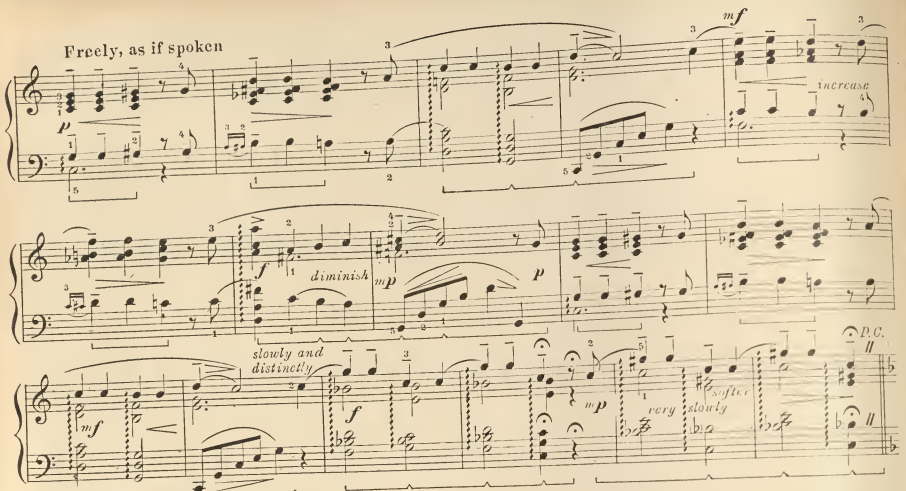
THE PERENNIAL GILBERT AND SULLIVAN
This charming composite picture of the leading characters in the Gilbert and Sullivan operas was sent to the Editor of ETUDE as a Christmas card in color by the former Manager of the D'Oyly Carte Opera Company of London.

AN OLD VALENTINE

There is the fragrance of romance about an old valentine, with its scarlet hearts, its cupids, and its lace paper, that takes one back to an age of Victorian gallantry. Mr. Federer has caught this in his charming *An Old Valentine*. Played with imagination and expression, the composition should be very effective. Grade 4.

RALPH FEDERER



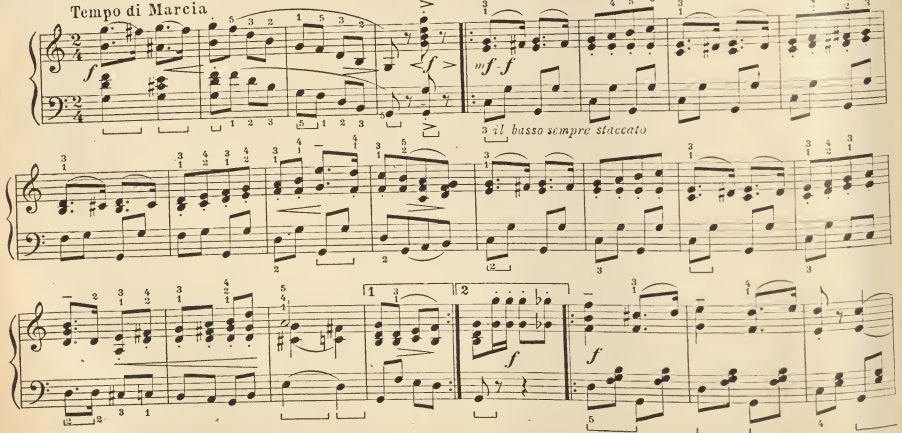


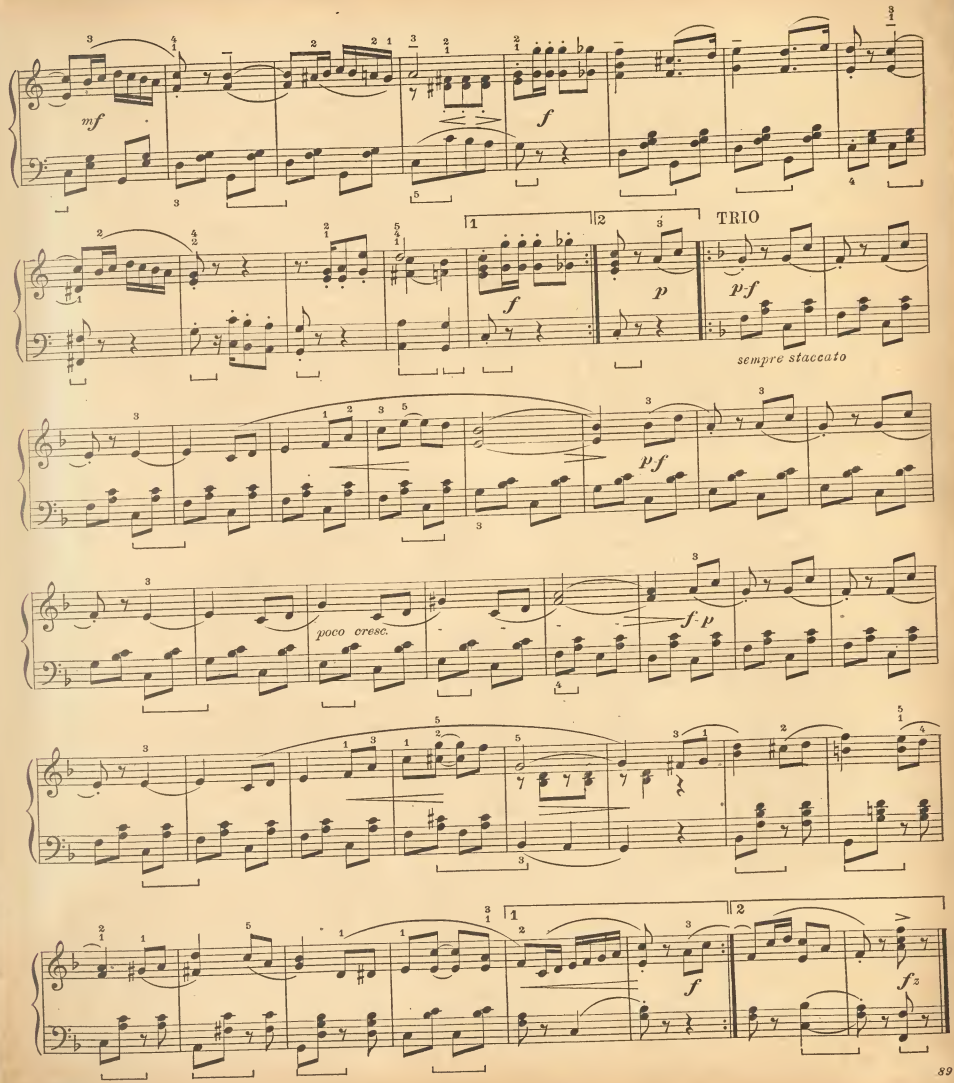
LITTLE COMMANDER

MARCH

Washington's Birthday seems to call for a patriotic march that everyone can play. Mr. Hellard's snappy *Little Commander* fills the bill, and we know that thousands of teachers will make this the background for improvised rhythm bands, even if the instruments are all homemade from forks, goblets, pie plates, and what have you. Grade 2½

ROBERT A. HELLARD

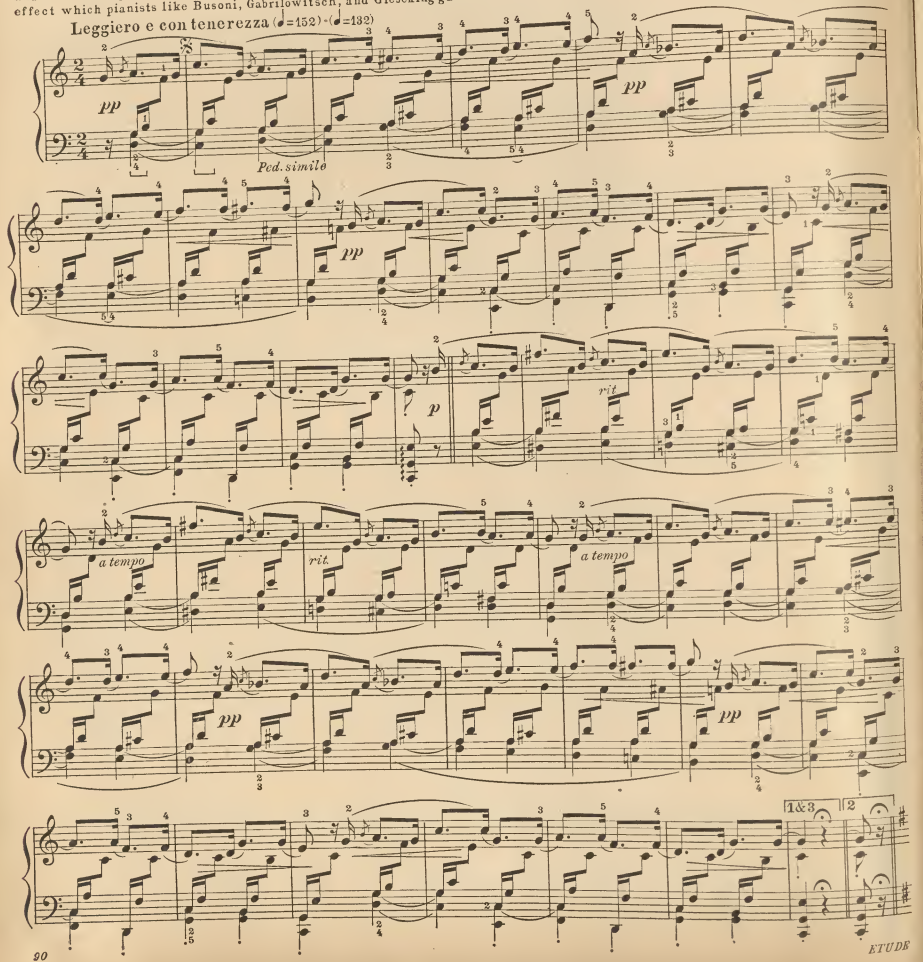




ARABESQUE

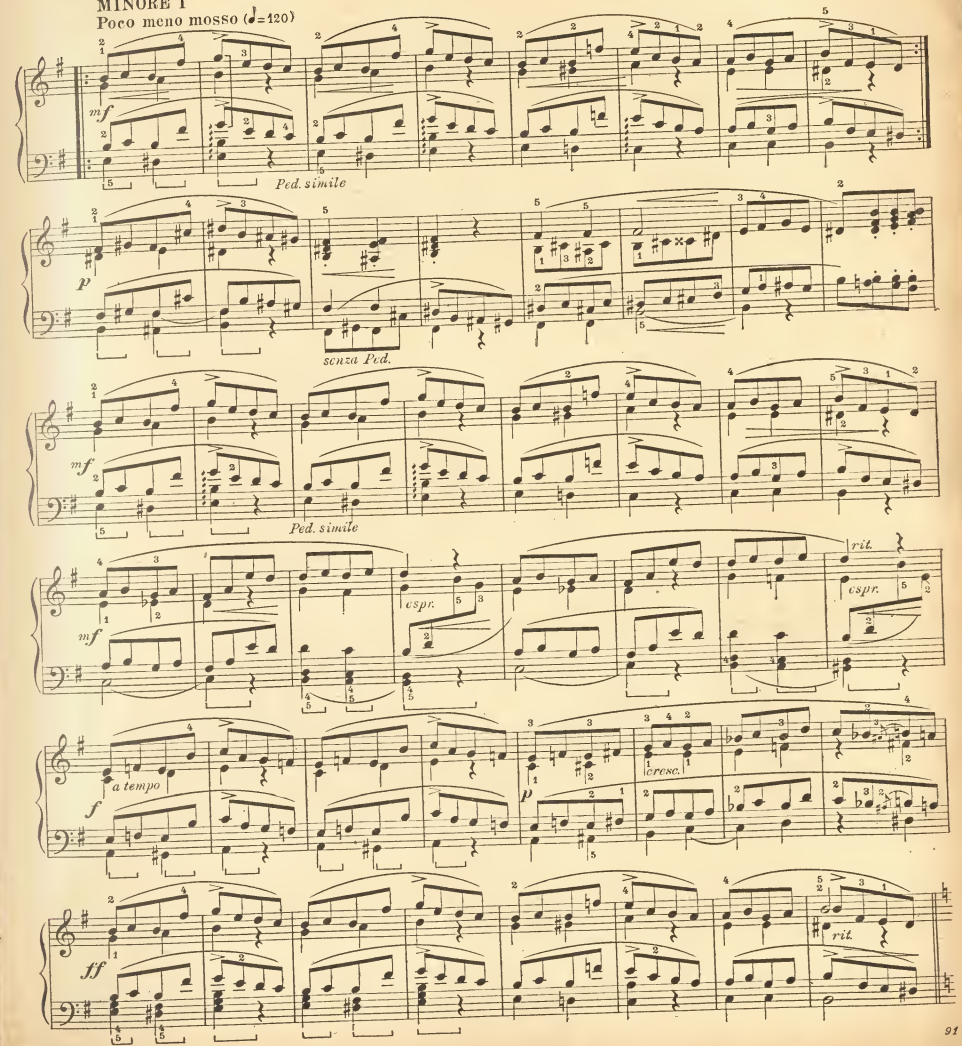
Schumann was very fond of writing pieces in sets. Of his forty-four opus numbers for piano, thirty-two are in sets of assorted compositions. One set ("*Album for the Young*") includes forty-two short pieces. *Arabesque*, like the famous *Fantasy in C Major* and the Sonatas, was published by itself. It was written in 1836 when Schumann was twenty-six years old—a momentous year, marked by the death of his mother and his courtship of Clara Wieck. The composition is rarely played well because the first movement does not have that delicate, hushed effect which pianists like Busoni, Gabrilowitsch, and Gieseking gave to it. Grade 8.

R. SCHUMANN, Op. 18



MINORE I

Poco meno mosso (♩=120)



molto espress.

rit.

a tempo

a tempo

rit.

a tempo

rit.

a tempo

rit.

D.S.* Tempo I

pp

MINORE II

Più lento (♩=144) (♩=126)

f

rit.

f a tempo

ff

D.S.★ Tempo I

pp

Lento (𝅗𝅥=58) (𝅗𝅥=52)

p espr.

* From here go back to the sign (𝄋) and play second ending; then go to Minore II. ★ Go back to the sign (𝄋) and play third ending; then go to Lento.

rit.

a tempo

rit.

f

p

SNOWBIRDS

Cecil Burleigh brought a fresh yet distinguished note to American music. This merry, effective little piece must be played with light, deft fingers, best secured by slow practice until one is sure of every detail. Grade 5.

CECIL BURLEIGH, Op. 26, No. 3

Cheerily (♩=60)

p

in changing rhythm

dim. and retard

Swiftly (♩=92)

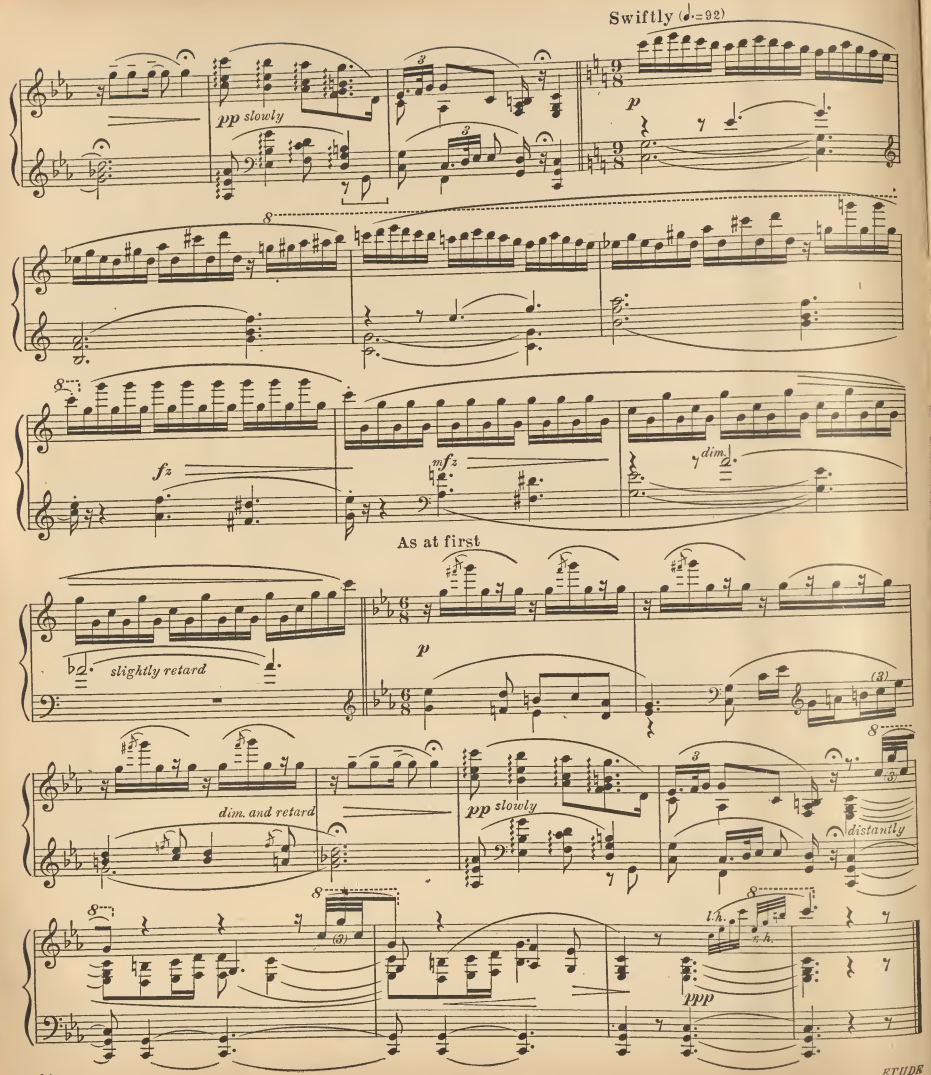
gradually softer

As at first

retard

p

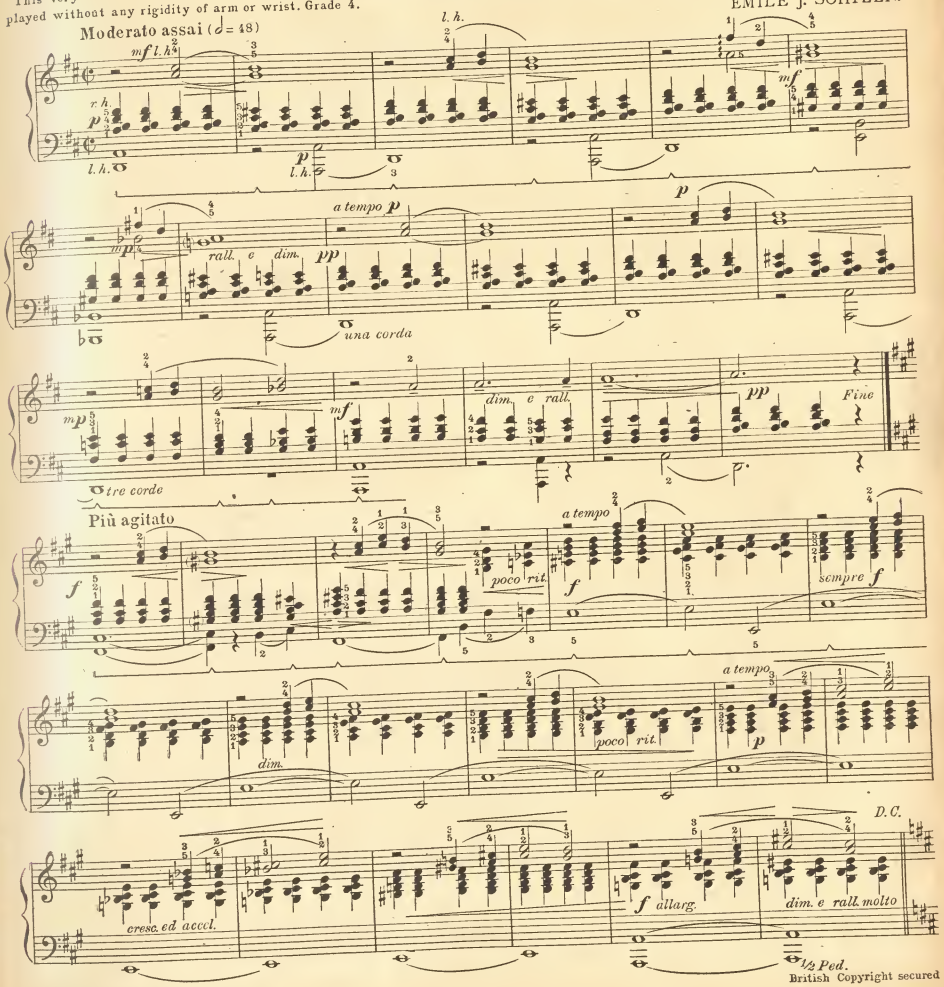
dim. and retard



COLOR MOODS

This very interesting "overhand" composition is readily achieved with careful practice. It is wholly atmospheric and must of course be played without any rigidity of arm or wrist. Grade 4.

EMILE J. SCHILLIO



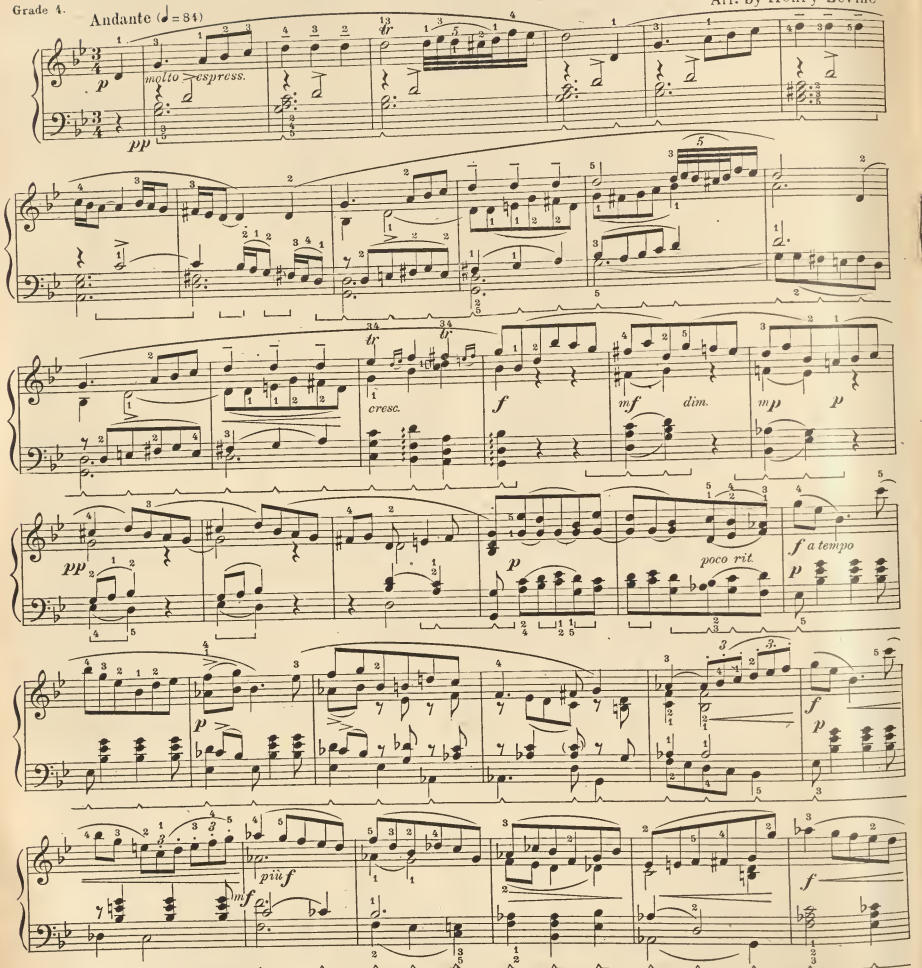
FEBRUARY 1949

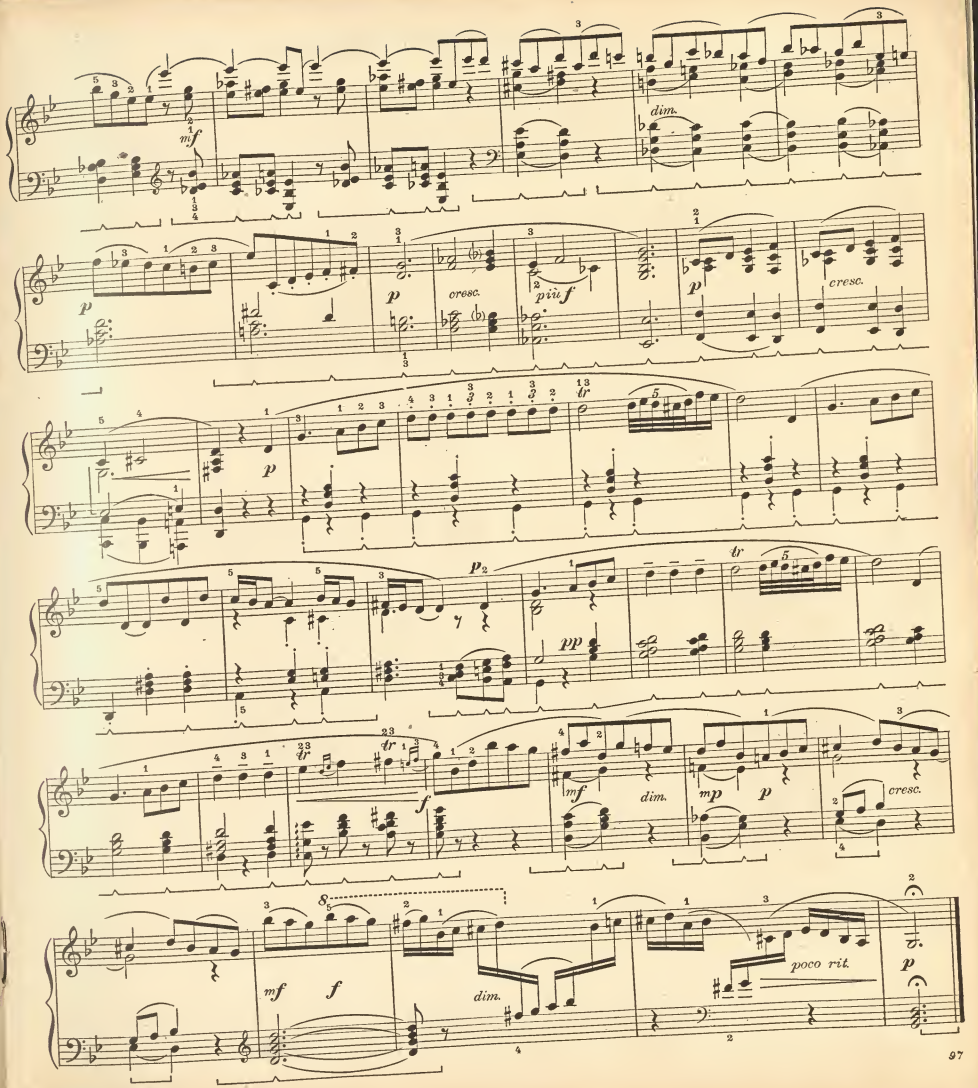
CANZONETTA

FROM VIOLIN CONCERTO IN D MAJOR

P. I. TSCHAIKOWSKY
Arr. by Henry Levine

Grade 4.

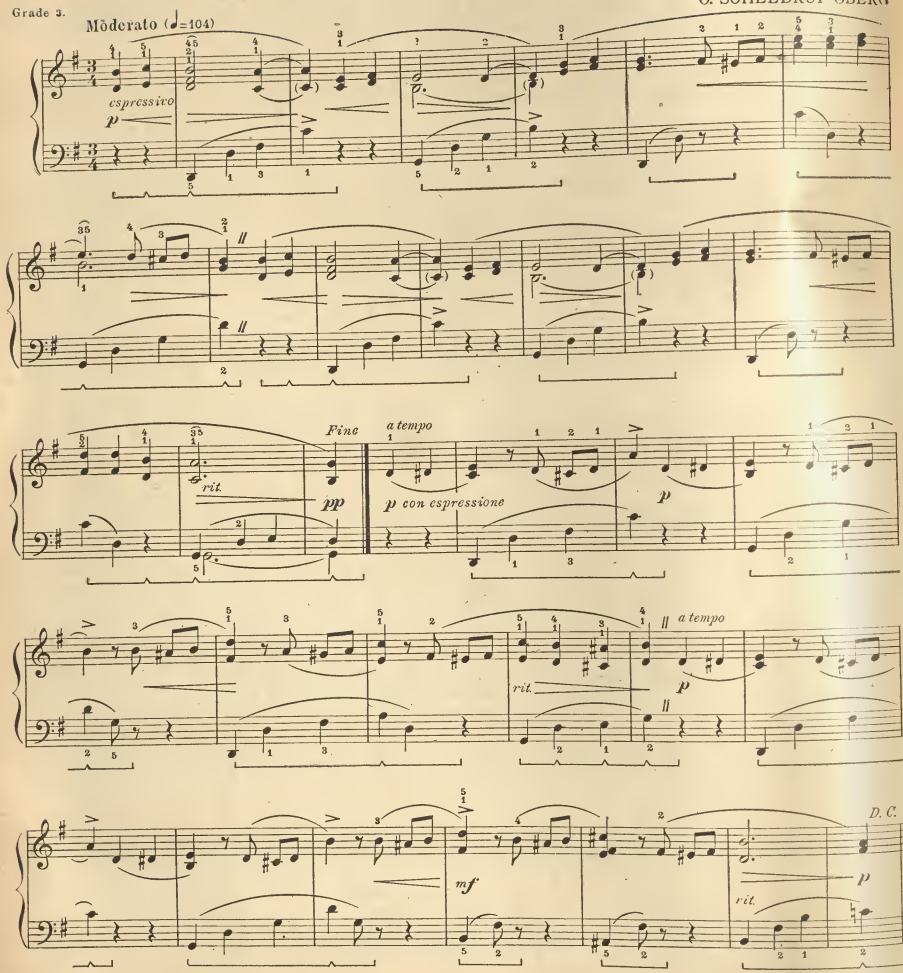




SWEET THOUGHTS

O. SCHELDRUP OBERG

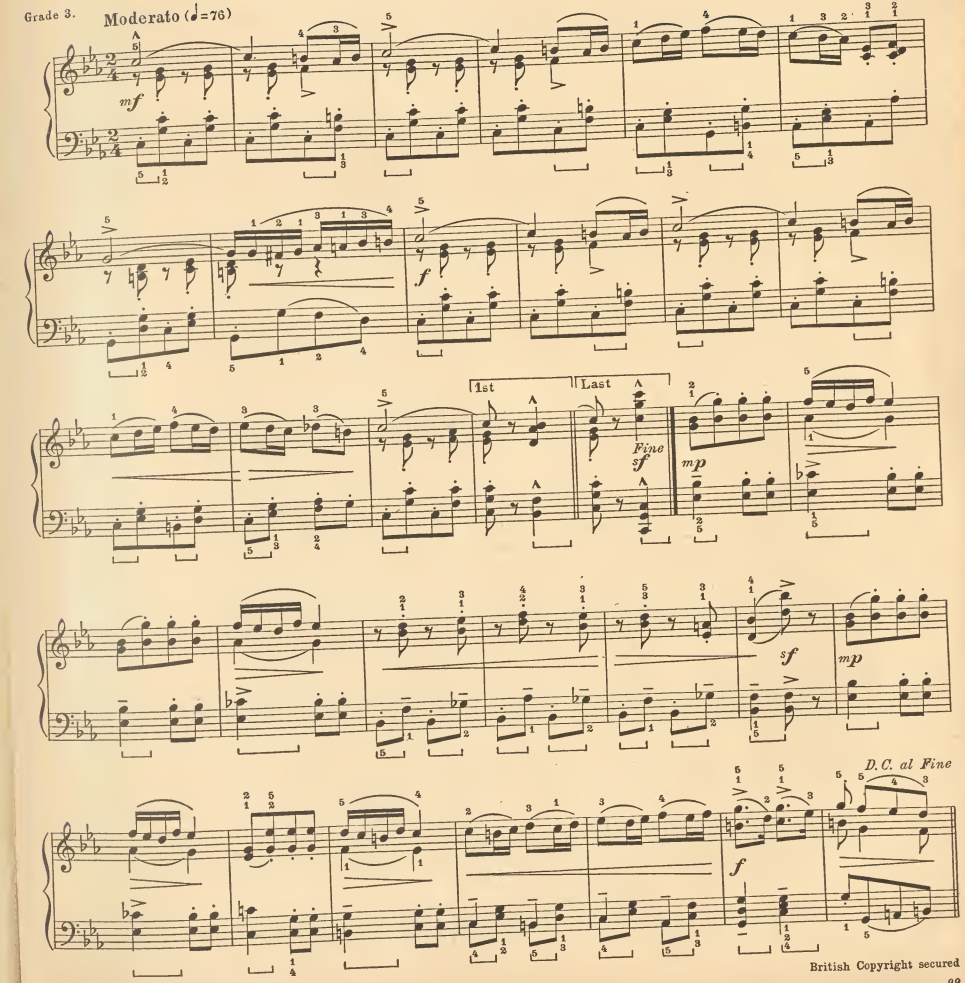
Grade 3.



ARABIAN NIGHTS

WILLIAM SCHER

Grade 3.

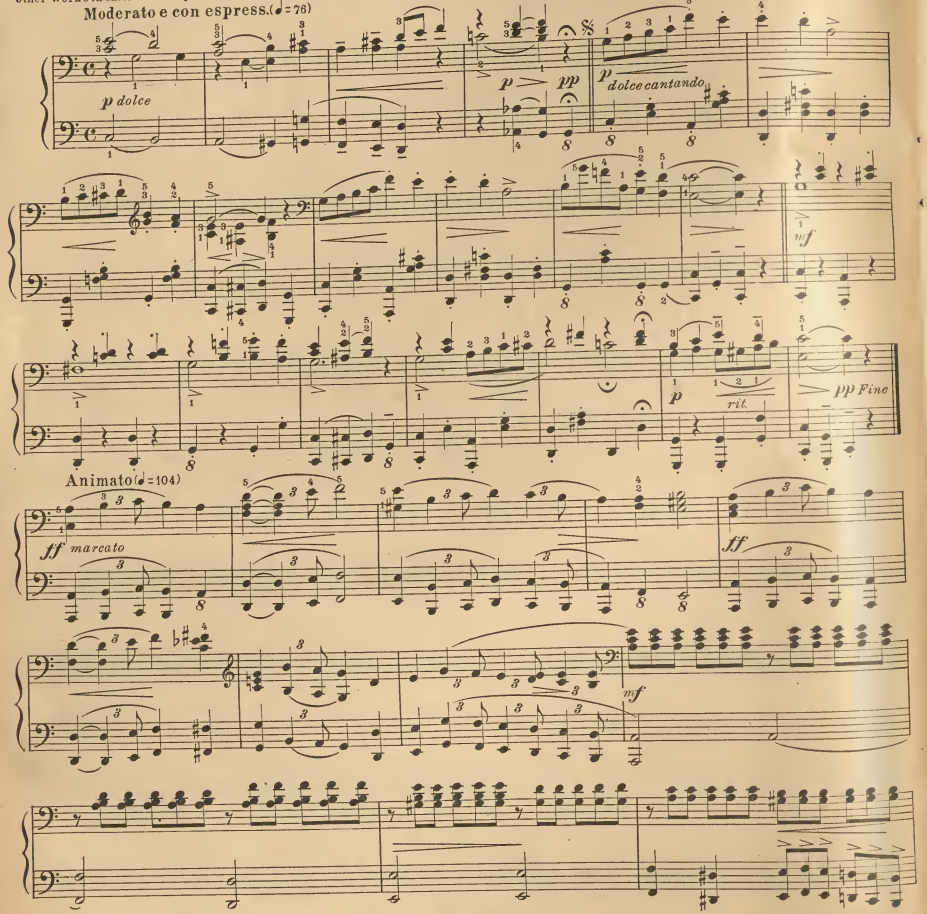


MELODY OF LOVE

SECONDO

The vitality of a melody once absorbed by the public is one of the phenomena of music. *Melody of Love*, one of the most widely heard of all pieces for the piano, was written by a gifted German-born composer, Hans Engelmann, who lived in America from 1891 until his death in 1914. He is believed to have written, in all, over a thousand compositions. When he brought in his *Melody of Love* for publication, he had no idea that it would outstrip his other works in sales. It was "just another composition." Sometimes he would write five and six pieces a day.

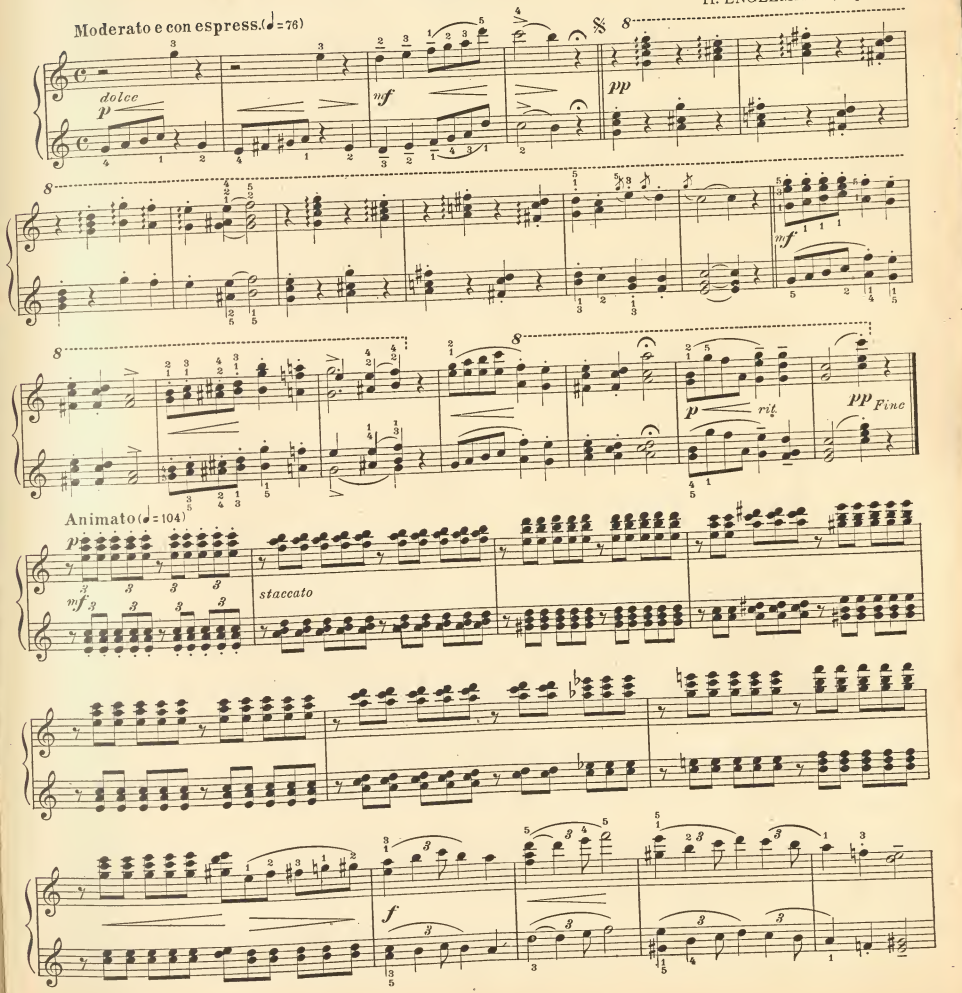
H. ENGELMANN, Op. 600

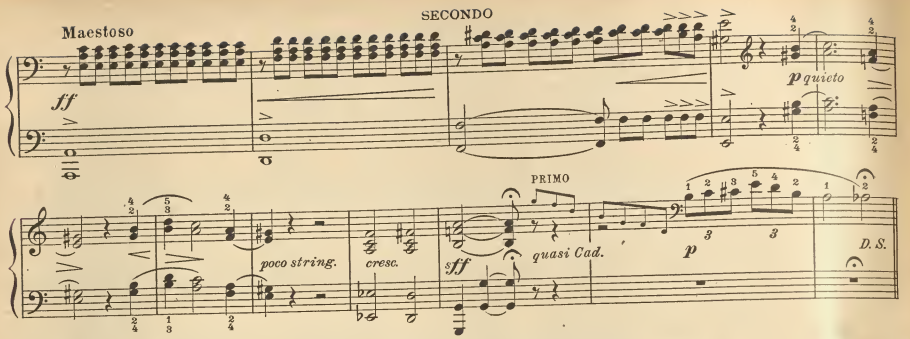


MELODY OF LOVE

PRIMO

H. ENGELMANN, Op. 600

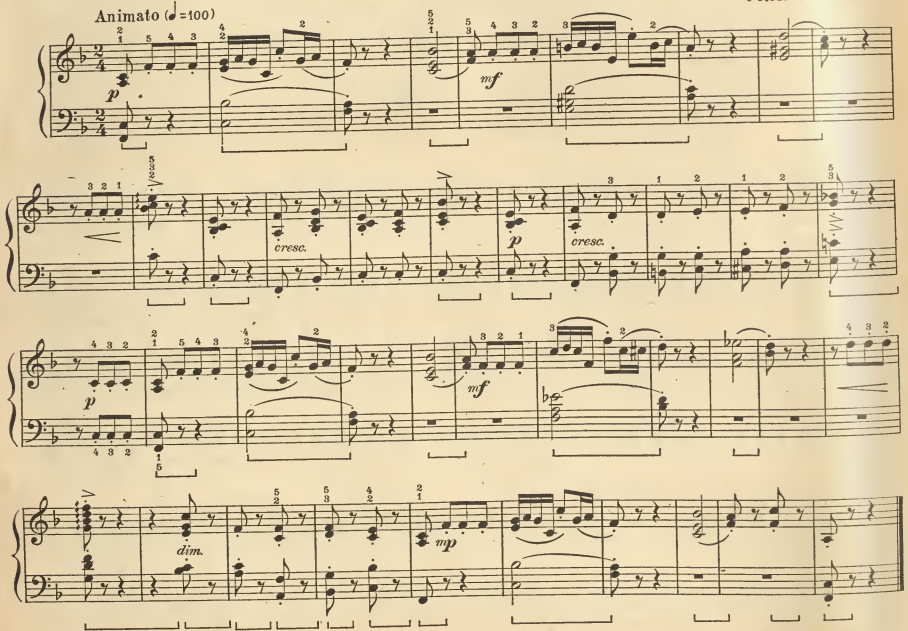


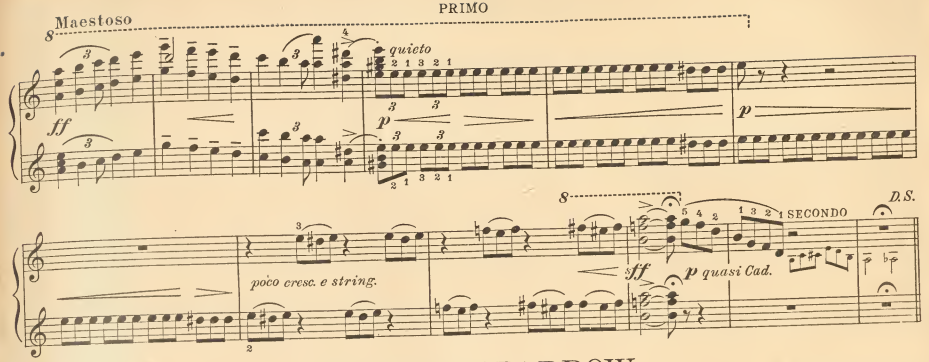


THE SONG SPARROW

SECONDO

FRANCES TERRY

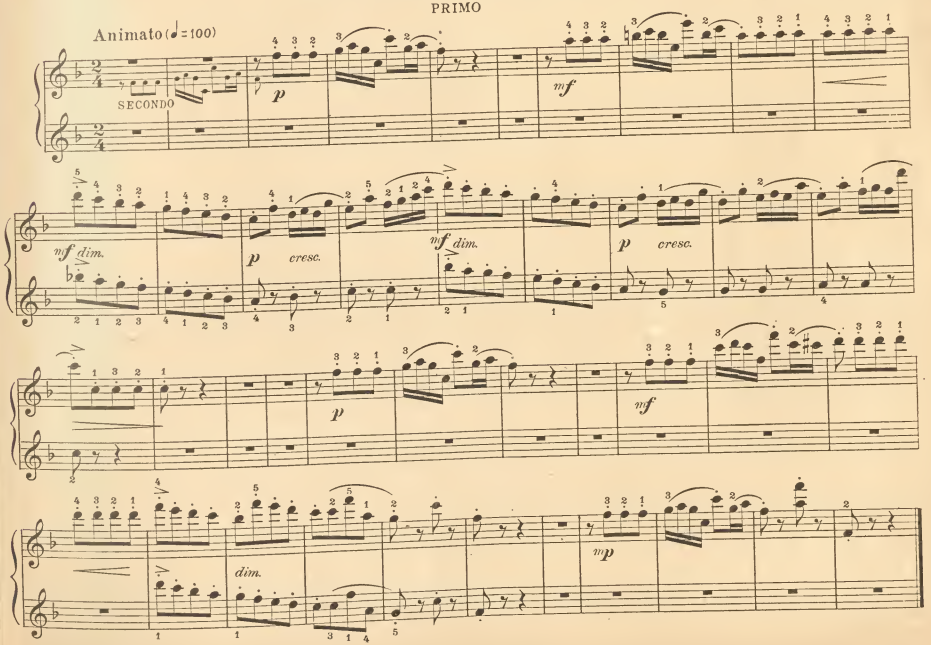




THE SONG SPARROW

PRIMO

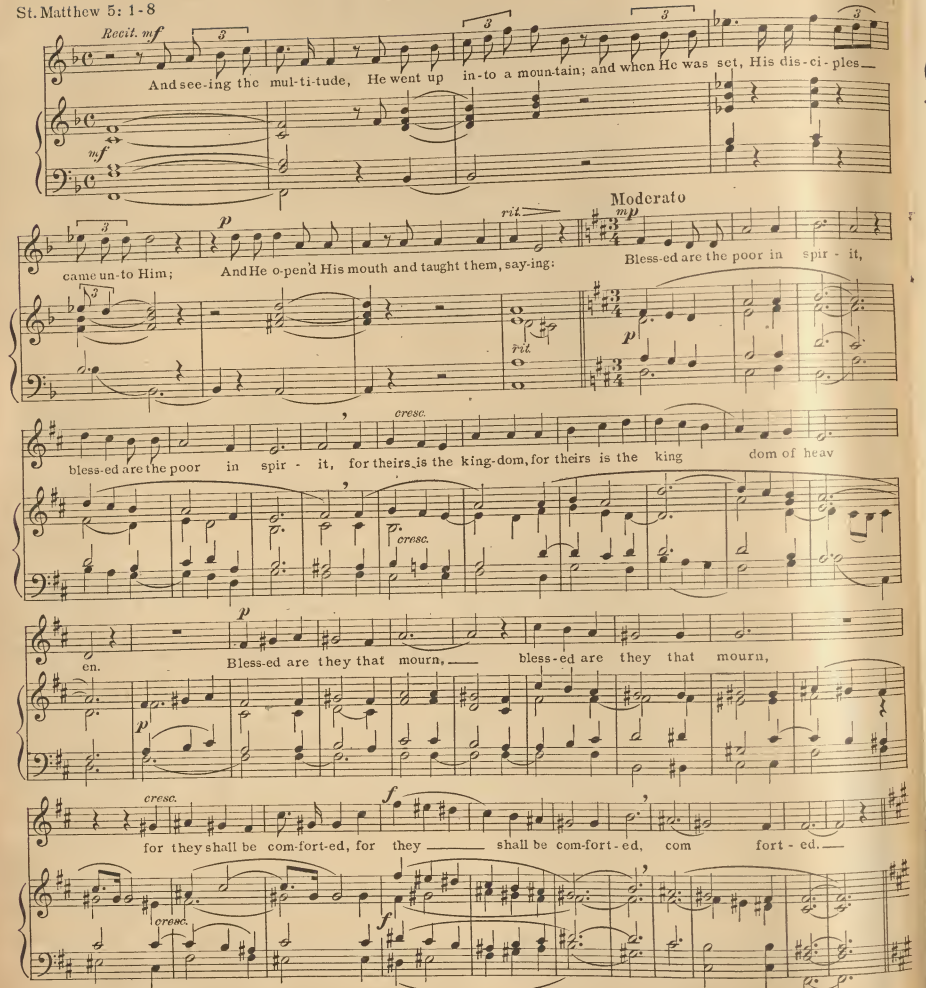
FRANCES TERRY

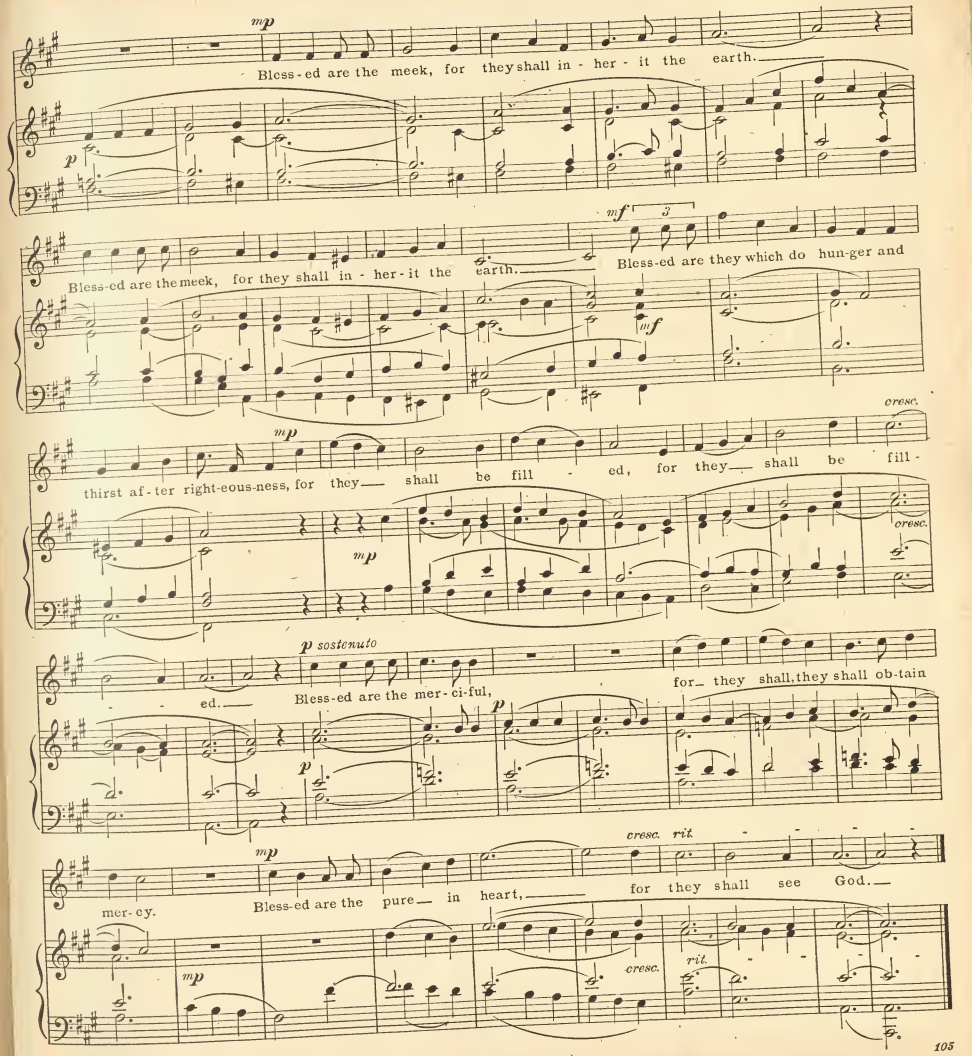


THE BEATITUDES

ALLANSON G.Y. BROWN

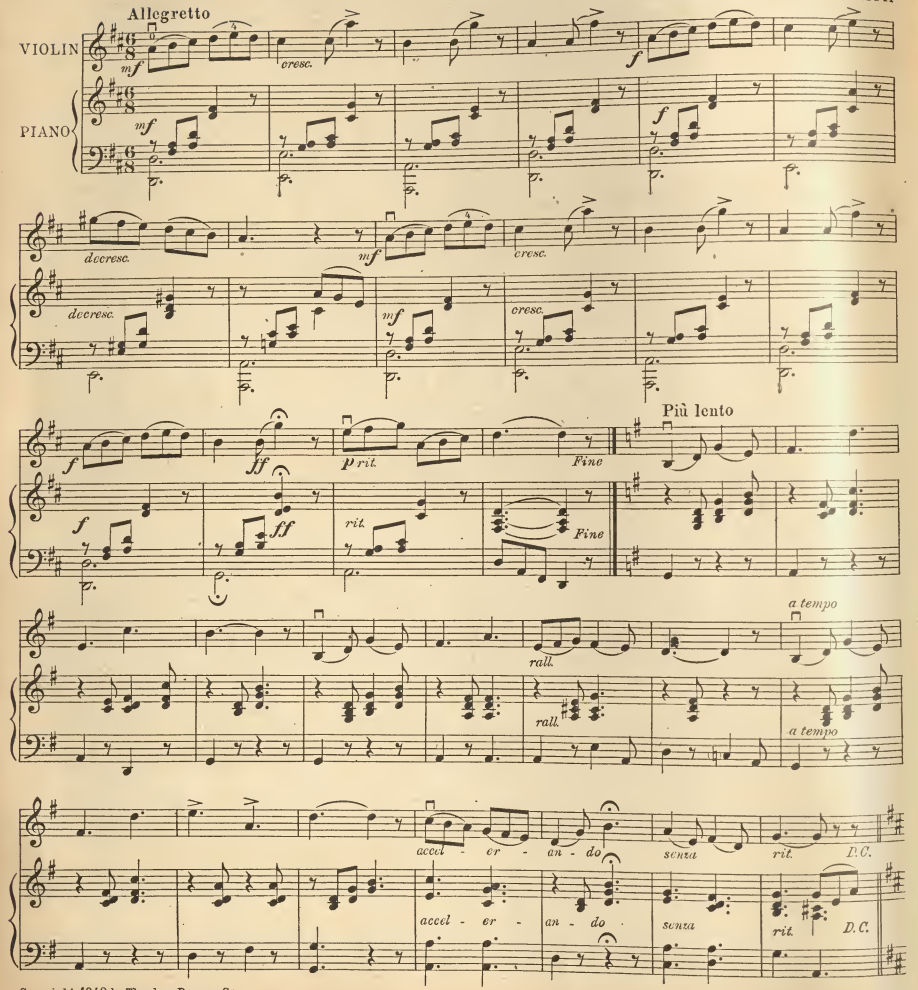
St. Matthew 5: 1-8





THE MERRY-GO-ROUND

GAYLE INGRAHAM SMITH

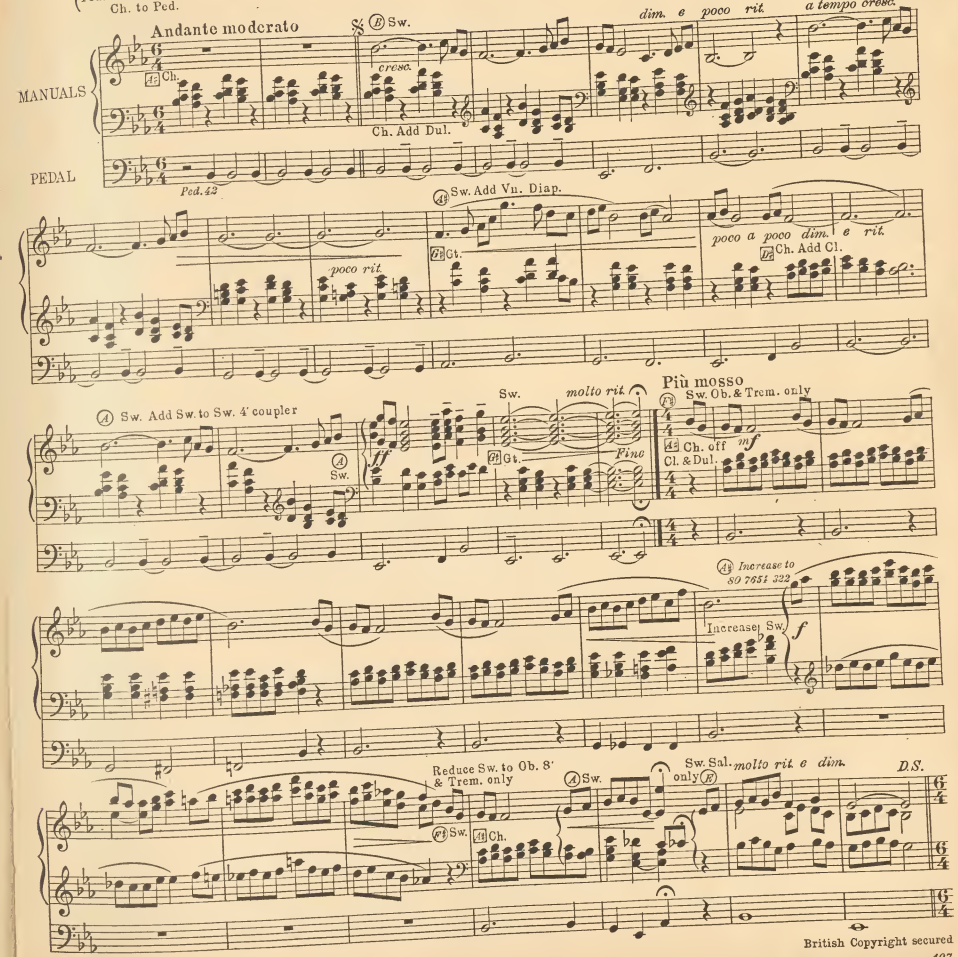


MÉLODIE POÉTIQUE

Prepare
- Sw. Salicional, Vox Celeste
- Stopped Diapason, Tremolo
- Gt. Soft Flute 8'
- Ch. Soft Flute 8', Tremolo
- Ped. Lieblich Gedeckt 16'
- Ch. to Ped.

Hammond Registration
- (A) *40 7654 322*
- (B) *00 5554 324*
- (4) *00 6401 000*

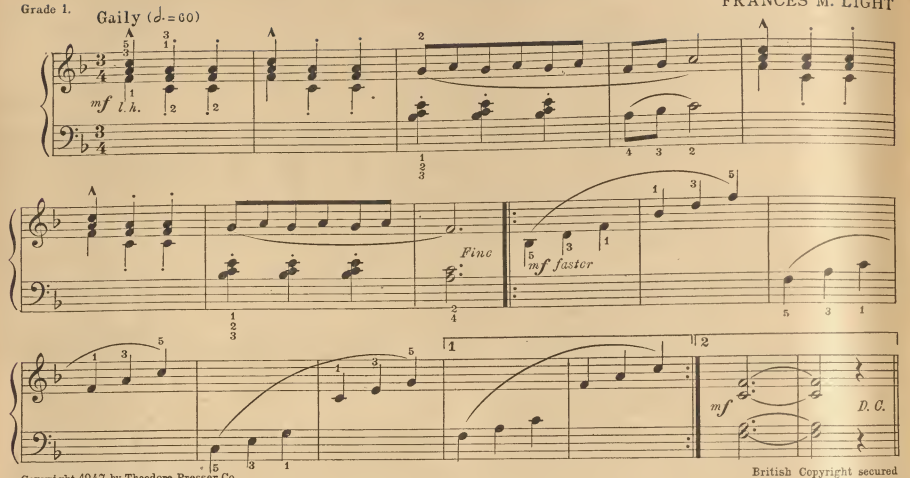
CHARLES DEMOREST



JOY RIDE

FRANCES M. LIGHT

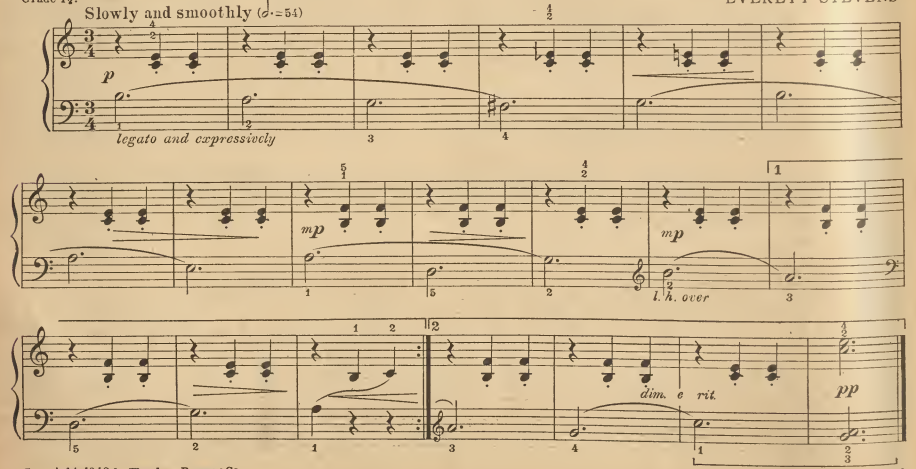
Grade 1.



WALTZ FOR A LITTLE DOLL

EVERETT STEVENS

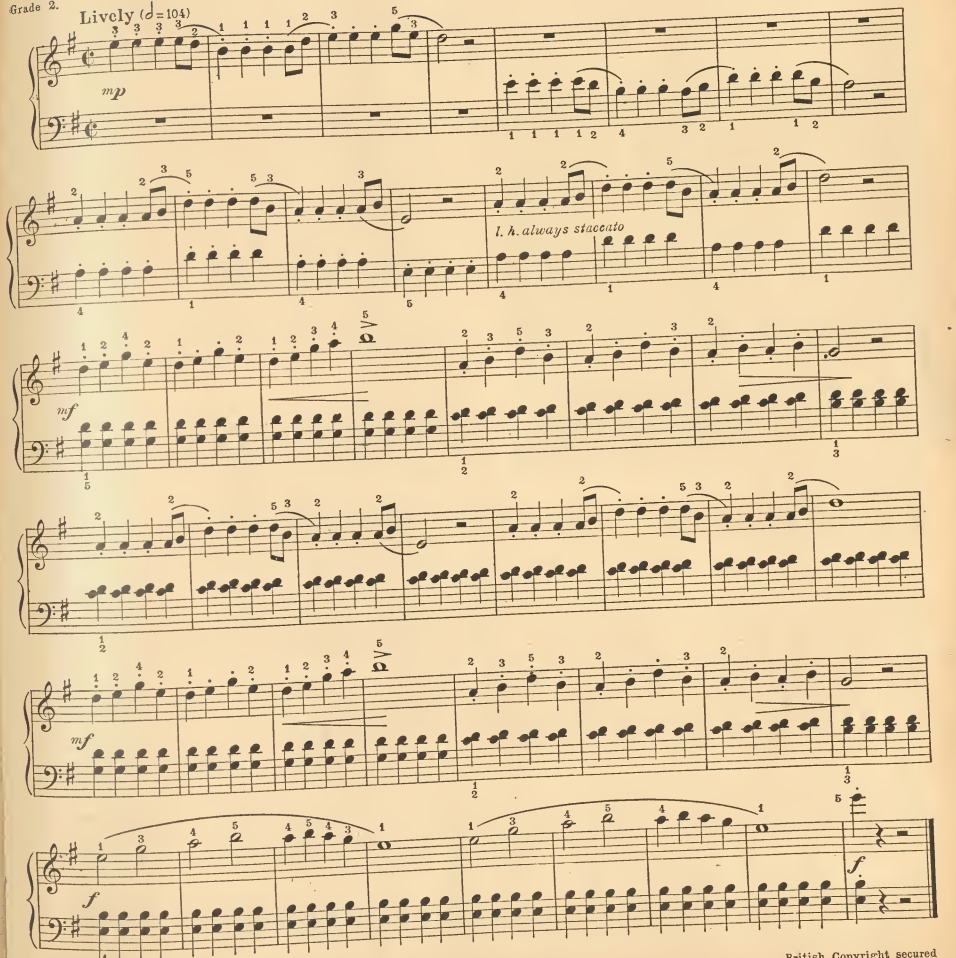
Grade 1½.



CHINESE PIGTAIL DANCE

LEOPOLD W. ROVENGER

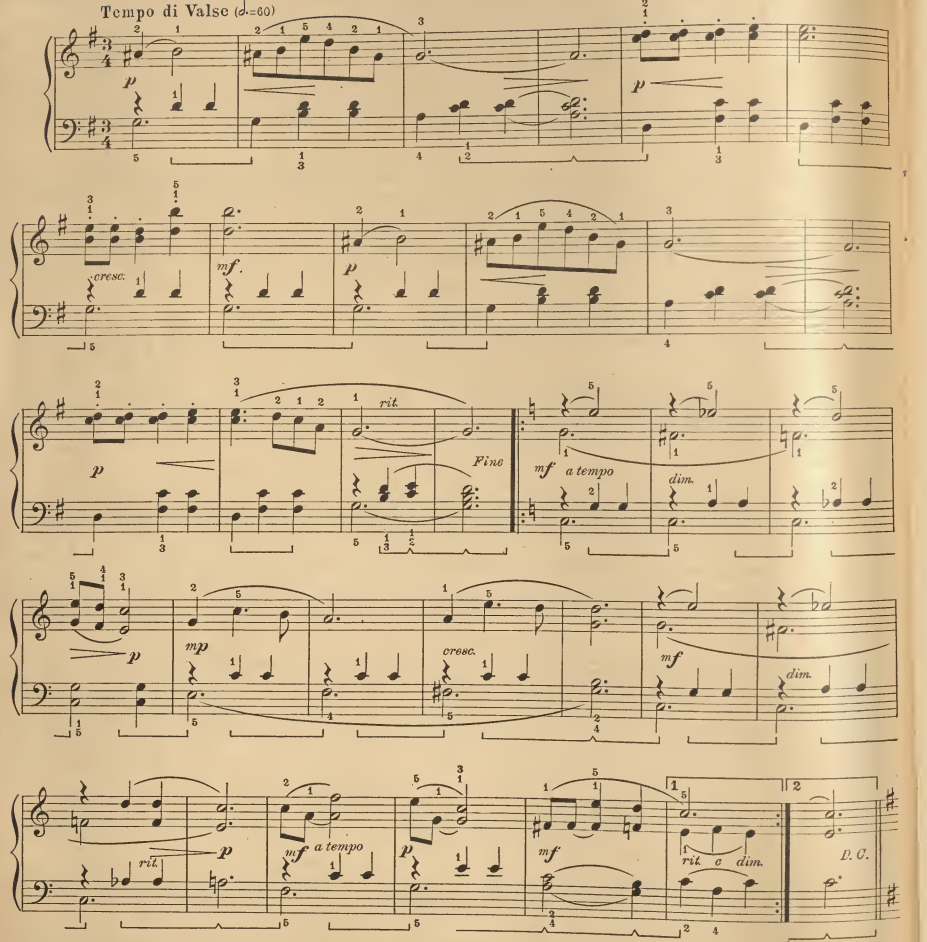
Grade 2.



FAWNS AT PLAY

BENJAMIN FREDERICK RUNGEE

Grade 2½.



The Music Teachers National Association

(Continued from Page 78)

Presidents of Regional Organizations established under Article V shall, by reason of their office, become members of the Executive Committee during their presidential term of office.

This committee wishes further to recommend the adoption by the Executive Committee of the following aims, rules, and procedures as guides to all those involved in regional organizations:

1. Time of regional meetings, places for such meetings, and areas to be represented, may be decided by the regional organization in consultation with and subject to the approval of the Executive Committee.
2. State presidents in the areas concerned shall be asked to propose boundaries for Regional Organizations. When these boundaries are temporarily established and approved, an election of regional officers shall be held under MTNA auspices, all MTNA members in the area participating.
3. Officers elected shall be president, vice-president, secretary, treasurer.
4. These officers, when duly elected, together with state presidents from the region, will constitute the Regional Executive Committee.
5. The MTNA would look forward to a system of joint fees to be worked out between regional and National Executive Committees after regional organizations are completed.

This special committee further recommends:

1. That if these constitutional changes are made, and these aims and procedures adopted, such state organizations as are represented at this convention be notified in detail through the Council of State and Local Association Presidents.
2. That a search be made for funds to support this project in its initial stages.
3. That a budget be authorized to begin the project.

Respectfully submitted,
JOHN CROWDER
ROY UNDERWOOD
THEODORE M. FINNEY

Adopted, December 31, 1948

A second national meeting for the year will take the activities of the MTNA to San Francisco. This is a venture to the west, far exceeding anything the MTNA has ever undertaken. In 1896 a meeting was held in Denver and in 1933 in Lincoln, Nebraska. We look forward to many new friendships from this meeting. Plans are far beyond the discussion stage. Miss Caroline Irons, former President, and Mrs. Margaret O'Leary, President of the California Music Teachers Association are working with MTNA officers to develop an outstanding meeting. Headquarters will be at the Palace Hotel; dates are August 17-21, 1949.

At the Annual Business Meeting in Chicago, MTNA members elected Fleetwood A. Diefenthaeler of Milwaukee, Wisconsin; Hugh Hodgson of Athens, Georgia, and Gustave Reese of New York City to three-year terms on the Executive Committee. At its final meeting the Executive Committee elected the following officers for the coming year:

President
Wilfred C. Bain, Bloomington, Indiana
Vice-President
Roy Underwood, East Lansing, Mich.
Secretary
Karl Kuersteiner, Tallahassee, Florida
Treasurer
Oscar Demmler, Pittsburgh, Pa.
Editor
Theodore M. Finney, Pittsburgh, Pa.

As the Chicago meetings came to a close, filled as they were not only with the action which this report recounts but with important papers and discussions which will be brought to ETUDE readers in later articles, MTNA members and officers became more and more aware of the debt we owe to the retiring president, Dr. Raymond Kendall. In the very difficult times following the war his leadership, his enthusiastic interest in all aspects of musical activity in the United States, his ability to bring together into two exciting meetings the best experience and thinking of musicians everywhere, his willingness to undertake the early planning for the San Francisco meeting, all these and many other personal qualities have given his administration high significance in the long history of the Music Teachers National Association.

Music a Hobby in the Grass Roots

(Continued from Page 76)

may have every night in the week, but do not make any engagements for me on Thursday nights, for that's my band night' and she said, 'I have never seen such a change as has come over him. His health has improved as well as his business, and he seems to have taken on new life, and I am so pleased, that I don't want him to miss a meeting.'

"He didn't take on new life; he simply revived his natural life that had been suppressed so many years, and this goes to show that one should not 'hide his talent under a bushel' but put it to work for the benefit of mankind. This is the aim of our Brass Band Hobby Club. Always, we hope that our sounds will give as much pleasure to our listeners as they do to us trying to make them.

"Yours truly,
"D. C. Monroe, Promoter."

There are probably a thousand communities with the population of Huntsville, Alabama. Little towns? Hah! there are some fifty million of our best citizens living in the little towns of America, and what is done in the little town often has far more to do with shaping our American civilization than what is done in our great urban centers. Mr. Monroe has done his part splendidly to present in his own way the power of music in practical, daily life.

Why Not Go In For Amateur Opera?

(Continued from Page 86)

used—yellow for the bottom fifth and blue for the upper four-fifths, a seashore can be effected. Add a few potted palms, and a very good impressionistic set for the last scene of either "Manon" or "Manon Lescaut" is achieved.

There are other operas definitely unsuited for amateur production, either because of their mechanical or musical difficulties. These are listed here, so that the impresario may not waste his time looking over their scores. In addition to all of the Wagner and Meyerbeer operas, these are:

"Aïda," "Tosca," "Germania," "Faust," "Carmen," "La Gioconda," "Otello," "Ernani," "Pagliacci," "Falstaff," "William Tell," "The Love of Three Kings," "Cavalleria Rusticana," "Lucia di Lammermoor," "Mefistofele," "Damnation of Faust," "Iris," "Lakmé," "Sadko," "Boris Godounoff," and "Roméo et Juliette."

Many of Haydn's and many of Handel's operas may be revived by little theater groups, and a lot of fun may be had by so doing. One advantage of them which eliminates competition is the fact that they are not being sung by the major opera companies today. Little theater groups whose motives are altruistic will be rendering a real service to music as a whole by digging up these almost forgotten operas. In staging them, however, it will be wise to keep the settings impressionistic rather than realistic. Plays with music, as "A Midsummer Night's Dream," with all of the Mendelssohn incidental music, have value, though they cannot be looked upon as a substitute for opera. One little theater group did "School for Husbands," with incidental music, and in this gave a lot of pleasure.

The extent to which the cast will whistle, hum, or sing the melodies is a good measuring stick of the amount of fun they are having; and the extent to which an audience will do this after a show is a good way to determine the success of the piece. The amateur musician is far more apt to whistle *All for You* from "Princess Pat" than he is to whistle a bit from "The Love of Three Kings;" and members of the audience will go out humming *The Drinking Song* from "La Traviata" more often than they will try to reproduce music from "Salome." With these two ideas in mind, the tunefulness of a score should be considered in choosing an opera for the amateur group. To judge this, examine the so-called "Piano Selections" and see how many different melodies are brought together. The following is a brief, comparative table of tunefulness:

"La Traviata" is more tuneful than "Otello;" "Rigoletto" is more tuneful than "Falstaff;" "Il Trovatore" is more tuneful than "Aïda;" "La Bohème" is more tuneful than "Tosca;" "Madame Butterfly" is more tuneful than "Turandot;" "Princess Pat" is more tuneful than "Natoma;" "Sweethearts" is more tuneful than "The Serenade;" "Martha" is the most tuneful of Flotow's operas; and "Lucia di Lammermoor" is more tuneful than "Lucrezia Borgia."

There's a story that when "Rigoletto" was being rehearsed for its première, Verdi refused to give the leading tenor the music of *"La Donna e Mobile"* until the dress rehearsal because he (Verdi) feared that if the melody should become heard it might be whistled all through the town and then in the première it would be anticlimactic.

Social Side Important

Brevity is a virtue in amateur opera, for it permits the delightful social life that invariably springs up around the little theater. It is all very well to make sure that the audience gets its money's worth of entertainment; but too much can easily become a bore, and boredom will ruin the chances of the little theater for a second opera. The following is a list of operas best suited, from a length standpoint, for amateur production:

"La Traviata," "Martha," "Don Carlos," "The Secret of Suzanne," "At the Boar's Head," "The Juggler of Notre Dame," "Fra Diavolo," "Maid as Mistress," "The Chimes of Normandy," and "Gianni Schicchi."

And from the standpoint of too great length, avoid: "William Tell," "Parsifal," "Aïda," "Die Walküre," "Götterdämmerung," "Carmen," "Otello," and "Don Giovanni."

Concerning Languages

Fundamentally, an opera should be sung in the language in which it was originally written, and its so-called nationality is that tongue; thus, "Carmen" is a French opera and "Girl of the Golden West" is an Italian opera, although Bizet, who wrote the former was a Frenchman, and Puccini, who wrote the latter, was an Italian. "Carmen" is laid in Spain and "Girl of the Golden West" is set in California. It is not too difficult to imagine a crowd of Spaniards singing in the streets, but it is a little startling to find a gang of American miners singing at the tops of their voices while attempting to stage a lynching party, which is the main event in the last act of "Girl of the Golden West." "The Pearl Fishers," "Lakmé," "Thaïs," "Roméo et Juliette," "Faust," "The Juggler of Notre Dame," and "The Tales of Hoffmann" are French operas but the only one of them with a French setting is "The Juggler of Notre Dame." As for Italian opera, "I Puritani," with a setting entirely in England, "Lucia di Lammermoor," whose action is in Scotland, "Aïda," with scenes in ancient Egypt, were all written in Italian, though Donizetti, whose life was spent in Italy, was of Scotch ancestry. The American system of teaching a foreign language grammatically rather than conversationally may give our high school students a good knowledge of the grammar of the tongue they are studying, but it does not give them the best pronunciation or enunciation of the words they are seeking to speak. This will have a reflection in the amateur production of opera which reflection can best be overcome by using a translation of the opera. Some of the operas have very good translations; others, when translated into English, become unintentionally humorous.

At the beginning of this article it was pointed out that the little theater has a place for opera. Before the war this place was being filled in many European countries; but it is not being done here to any great extent. The ideas expressed above are passed on, that all who seek to produce opera on the little theater scale may have some sort of guide post from which to begin.

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. I am playing a pipe organ, pneumatic action, about forty-five years old, and now a constant source of repair bills. Although badly needed, the congregation will not be able to install an organ in a contemplated new building for at least ten years, and the present building is too old to warrant an entirely new organ.

An organ tuner has suggested purchasing a new electric action console, and connecting to the present pipes as they now stand. When the new church is built the new console and present pipes would be installed and the organ enlarged by additional pipes, which we understand would be connected to the unmarked tablets placed on the new console. This, as I see it, will necessitate planning the new organ actually ten years ahead of time.

Our present organ consists of: SWELL—Tremolo, Aeolian, Salicional, Stopped Diapason, Flute d'Amour, Violin Diapason, Bourdon 16' bass and treble, and Oboe. GREAT—Dulciana, Melodia, Flute Harmonic, Great Open Diapason, Great Principal 4'. PEDAL—Bourdon 16', Violoncello 8'.

We have been told it would be advisable to add additional couplers when the new console is installed, which would greatly increase the effects obtainable. What are your suggestions?

Also, please give a list of specifications for the smallest three manual organ, and also for a well balanced adequate two manual, and the approximate cost of each. Why do you recommend a larger two manual rather than a small three manual? Some of our committee favor the three manual type, considering it "the coming thing," but as this is only a small town and the church membership about 600, others think this may prove an unnecessary financial burden. If a three manual console is purchased, I presume the third manual would be a "dummy" for the interpolating years, and plenty of blank tablets to be marked when the new pipes are added.

Would you care to give us the names of some leading organ manufacturers?—R. E. J.

A. Since you are planning a new building in the fairly near future, it would seem unwise to do much enlarging of the present organ until that time, but we understand the action is such that this part of the work must be done immediately. We rather approve the organ tuner's suggestion of a new electric action console, built to take care of future needs, but connected to the present pipes—possibly you could add one or two stops now. To get some tonal benefit from the expense incurred in the new console set-up. It should not be a very serious problem to decide on specifications for the ten years hence, since the years bring very few fundamental changes in tonal design. Your main difficulty will be to anticipate financial conditions in the future, and we suggest that it would be well to plan rather conservatively.

We are sending you a suggested specification for an enlarged two manual instrument, using your present organ as a basis and adding others in the order of desirability. Also specifications for a small three manual organ are included.

Our reason for preferring a two manual to the three is largely a matter of expense. For the average church auditorium, it is possible to get sufficient volume and tonal variety with the number of pipes conveniently controlled by two manuals and pedal, and a third manual is justified only where a larger organ is required. To a certain extent a "short" manual will enable the organist a little more flexibility in the use of solo stops and special effects, but hardly enough to warrant the added expense. The argument that a three manual organ is the "coming thing" loses some of its weight when you realize that three manual organs have been in use for many, many years, and many large organs have four and even five manuals.

We are sending the names of organ manufacturers, all of whom have national reputations, and we suggest the advisability of selecting two or three of these and having their representatives go into the matter with your committee. They have the technical facilities for knowing just about what would best meet your individual requirements, and we feel sure their advice will be beneficial.

SUGGESTED SPECIFICATIONS.
Two Manuals and Pedal:

GREAT—Open Diapason 8'
Melodia 8'
Dulciana 8'
Principal 4'
Flute Harmonic 4'
Add—Trumpet 8'
Clarabella 8'

SWELL—Violin Diapason 8'
Stopped Diapason 8'
Salicional 8'
Aeolian 8'
Bourdon 16'
Flute d'Amour 4'
Add—Oboe 8'
Violina 4'
Flautina 2'
Rohrflute 8'
Clarinet 8'

PEDAL—Bourdon 16'
Add:
Diapason 16'
Liebich Bourdon 16'
Flute 8'

Small Three Manuals and Pedal

GREAT: Gemshorn 8'
Octave 4'
Melodia 8'

SWELL: Salicional 8'
Voix Celeste 8'
Dulciana 8'
Flute d'Amour 4'
Oboe 8'
Bourdon 16'

CHOIR: Gemshorn 8'
Waldflote 8'
Violina 4'
Flautina 2'

PEDAL: Bourdon 16'
Liebich Bourdon 16'
Flute 8'

Q. What are the membership requirements in the American Guild of Organists?—L. A.

A. If you will write to the National Headquarters of the Guild, Room 1708 International Building, Rockefeller Center, 630 Fifth Avenue, New York 20, N. Y. they will give you full information, and if you ask them, the officers of your local chapter.

Q. I am a church pianist and am trying to improve my playing, and also help our volunteer choir. Are there any books that would help me? My immediate problem is the phrasing of hymns. Should the pedal be released at the end of each phrase? Does every comma indicate the end of a phrase? Sometimes the different stanzas in the same hymn call for different phrasing. Could you discuss the matter of phrasing for the church pianist?—S. C. M.

A. First of all, the matter of helping the volunteer choir. There is a very excellent book by Wodell entitled "Choir and Chorus Conducting," which will help you in every phase of this work.

Now as to proper hymn playing, particularly the matter of phrasing. The pedal should be released between every change of harmony, as to continue the pedal over such a change would result in discordant harmonies sounding at once—thus creating discords. Next, keep in mind that hymn playing should be smooth and not choppy, and this can be accomplished by a very careful and studied use of the pedal and *legato* fingering. Commas should be observed within reason—that is, follow the meaning of the text, but again avoid becoming "choppy." Usually the end of each line is a phrase point, though as you suggest, the text sometimes requires that one line be continued over into the next for proper phrasing. Read the words as though you were an elocutionist, and then apply the same principles to playing, and you will not go far wrong. One of the best hymns to use for study and practice purposes is *Lead, Kindly Light*, as each verse requires its own particular phrasing. Another little book which will help you in playing hymns on the piano is "Art of Hymn Playing," by Hamilton, and for the study of elaborations in hymn playing we suggest "Evangelistic Piano Playing," by Schuler.

We Look at the Guest Conductor

(Continued from Page 80)

has been felt. Essential and effective intermissions give an opportunity for rapid adaptation of the original plan. He will decide, after learning the state of preparation, alertness, and group personality, how to divide the rehearsal period among drill, discussion, inspirational approach, and so forth.

8. He will expect maximum results from a group. He will not look for previously discovered shortcomings of other organizations, nor will he have a negative mind-set. He will not superimpose inferiority.
9. He will remember that his words and actions will remain with the performers long after he has left.

This then is the guest conductor. Choose him wisely, prepare for him, assist him in action, and build upon the good effects of his visit. And, if you are the guest conductor, carry your best to the new performers, and leave the scene of your musical action a richer and more fertile one.

Daniel Gregory Mason says that Haydn led the way into the *terra incognita*, and did the rough work of clearing the ground, but that it was Mozart who turned the wilderness into a garden.

A final word of commendation and appreciation should be given to the regular conductors who do the work attributed above to Haydn. Then, and only then, can the guest conductor emulate Mozart and produce a garden.

Diderik Buxtehude

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cantatas and solo pieces for organ. Scarcely any of these were printed, probably because of modesty. Buxtehude was more than careless with his writings. When a composition once had been used at a concert he thought that the piece had served its purpose; he might use the theme again to build a new piece of music, but he did nothing to preserve what he wrote. We are indebted to students and friends who thought otherwise and who went to the trouble of copying music scripts and saw to it that they were not destroyed. However, many valuable pieces have been lost. He never had a portrait made of himself, so nobody knows what he looked like. He must have been a big strong man like Bach and Händel, because the organs of that era were very heavy to play, and no weakling could have given the concerts he did. Until a few years ago only a couple of piano (cembalo) compositions existed in the library of Upsala (Sweden).

One day in 1938 a man named Ryge, a postmaster of a small town in Denmark, glanced through an old family book he had in his possession. The book consisted of six hundred forty-four handwritten pages, with fine engravings, beautifully bound in leather.

At the back of the book Postmaster Ryge found something he could not decipher, but at last decided it must have something to do with music and must have been left from one of his forefathers who had been singing master from 1688-1758 at Roskilde Cathedral. He contacted the local organist, Lense Moller, who confirmed his opinion.

It was music in tabulatur writing signed D.B.H. (Diderik Buxtehude, Helsingor). This did not mean that the pieces were written in Helsingborg, for Buxtehude often signed his name that way after he had left that city. Lense Moller got in touch with the Danish organist, Emilius Bangert, whom he knew was capable of deciphering the tabulatur. The find was a very important one. In 1942, Wilhelm Hansen, Copenhagen, copyrighted nineteen suites and six variations (heretofore unknown) by Buxtehude.

Pianists and teachers should have this book. It is a standard classic that should not be overlooked. The music is in traditional sixteenth or seventeenth century style and these suites are beautiful pieces of music in the class and grades of the "Inventions" by Bach.

It would pay every serious music student to study a few of these, before attempting the suites by Bach.

The organ playing of Buxtehude is supposed to have been the most perfect and brilliant of that time. Musicians came from far away to hear his concerts in the St. Marie Church in Lübeck.

One day in 1705 a young unknown and poor musician began a long journey to hear the famous master. His purse was very light, and to get to Lübeck he had to walk two hundred miles. But his urge for knowledge was so strong that nothing could deter him. The young man was Johann Sebastian Bach who was supposed to be away for a month only, but who remained almost half a year. He was bewitched with Buxtehude. Nothing can prove that he actually studied with the master, although one of the organs at St. Marie, Lübeck, is called the Bach-Buxtehude organ. One questions why it should have gotten that name, if it had not been known that the young pupil and the older master had worked together at that instrument.

Bach's compositions are so strongly influenced by Buxtehude that there is good reason to believe that he must have known the works of the master very well. Buxtehude freed himself from many of the ancient tonalities. He employed chromatic harmonies and in this respect was far ahead of his time. Johann Sebastian Bach followed those principles and developed them to a great extent in his compositions.

At the time of Bach's pilgrimage Buxtehude was getting old and was looking for a worthy successor. But it was not so easy. The man had to be capable and had to be willing to marry his thirty-six year-old daughter, Anna Margrethe. In those days a thirty-six-year-old female was looked upon as a middle-aged woman.

Mattheson and Händel were called to Lübeck in 1703 to compete for the position, but the sight of Anna Margrethe overwhelmed them completely.

One imagines that Bach may have had the thought in mind also to compete, but evidently he did not have the courage to marry Anna, either.

Finally, in 1706, Buxtehude found a man gifted enough for the position and willing, also, to marry his daughter. This unsung hero was Johan Christian Schieferdecker, who later became a well known opera composer.

Buxtehude died May 9, 1707, and was buried May 16 in the St. Marie Church, Lübeck.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

A Fine English Maker

V. E. B., Colorado—Benjamin Banks was one of the finest English makers. Because of his exact measurements and the beauty of his workmanship and varnish, he was known as "the perfect workman." One of his best instruments, if in good condition, could be valued today as high as $850.00.

A Viola by Guarnerius?

Miss H. S., Colorado—J. P. Cordanus is the name of a Genoese maker of the latter part of the eighteenth century. Not many instruments bearing his label are genuinely his. His name is one of those that copyists have shamelessly used to promote the sale of their own inferior work. A genuine Cordanus, in good condition, should be worth around $1000 at the present time, but I have no way of knowing whether or not your violin is genuine. (2) No one that I know of has ever seen a genuine Guarnerius del Gesù viola; so the likelihood is that your viola bears a fictitious label. No one could say what its value might be without giving it a personal and detailed examination.

Maybe It's a Fictitious Name

Mrs. H. J. R., Texas—The only way that you can ascertain the value of your violins is to submit them to a reliable dealer for appraisal. I would suggest The Rudolph Wurlitzer Co., 120 West 42nd Street, or Shropshire & Frey, 119 West 57th Street, both in New York City. Francesco Stradivari was the son and pupil of the great Antonio, and he was a very fine maker; but his label has been unscrupulously used by many inferior makers. A genuine Francesco could be worth as much as $8000. (2) I have not been able to obtain any information whatsoever regarding a maker named Antonio Age. It has the appearance of a fictitious name.

A Stainer Imitator

Miss M. A., Wisconsin—Sebastian Goertz was a fair-to-middling copier of Stainer, and his work is typical of the Saxon work of the middle eighteenth century. It is not distinguished in any way. The value of his violins today would be somewhere between one hundred and two hundred and fifty dollars.

Again Pointers on Vibrato

Mrs. A. R. S., New York—In the past five years there have been many comments on the *vibrato* in these pages. The most recent full-length discussion of its problems appeared in October 1947. If you can refer to this issue you will find many suggestions that will help you in the teaching of the *vibrato*. If the issue is not immediately available to you, you can, I am sure, purchase it from the publishers of the magazine. With regard to the two pupils you mention, it may be that you are trying too hard to teach them to vibrate. The *vibrato* must be approached gently, almost tentatively, with the majority of students. If they become obsessed with the importance of it they are likely to become self-conscious about it, and then progress will be very slow. If I were you, I would almost ignore it for a while—but whenever you have occasion to demonstrate for either of the pupils, use the most expressive *vibrato* you have at your command.

Appraisal Would Tell

R. L. B., Massachusetts—You should take your violin for appraisal to one of the leading dealers in Boston. At a guess, I should say that it was made in or near Mittenwald. Many Mittenwalders put Gagliano labels in their violins, though they made no particular effort to follow the pattern.

Concerning Nicholas Ainé

A. E., Jr., California—An answer to your letter about Nicholas Ainé was sent to the office of ETUDE some time before your second letter was received. I am sure you realize that many letters come to my desk and that there is only a limited space in the magazine for the answering of them; consequently some time must elapse before the answer can appear in print.

On Selecting an Instrument

Dr. J. C. B., Ohio—It is commonly accepted that the violin is more difficult to play well than the viola, and that the 'cello is rather easier. But no stringed instrument can be called easy to play. If you want an instrument that will produce satisfactory results in a short space of time, I'd advise you to take up the saxophone. Any wind instrument is easier to play fairly well than any stringed instrument, but every instrument is hard to play very well.

Concerning Excessive Perspiration

G. O. W., Illinois—Excessive perspiration of the hands in an adult is usually due to a nervous condition, and your doctor can certainly help you to overcome it much better than I can. (2) You should refer to the October 1947 issue of ETUDE for answers to your questions regarding the *vibrato*. If you do not possess this issue you can surely obtain it from the publishers of the magazine. If you are a nervous person, and probably impatient, the likelihood is that you have been trying to vibrate rapidly without first acquiring complete relaxation. That would account for your *vibrato* being spasmodic.

The Violinist's Forum

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suits in increased tension. If, on the other hand, one tries first to understand what relaxation really is, then the desired end can usually be attained.

It is obvious that any motion, any exertion of strength, involves the tensing of a certain set of muscles. If the tension can be localized in the muscles directly concerned, there will be no general stiffening of the hand or arm, always provided that those muscles are relaxed as soon as they are no longer needed. On starting to practice a difficult passage, the player, then, should try to find out just what effort is required and what parts of his hand and arm are to be called upon. This is nothing like as complicated, nor as anatomical, as it sounds. It can be accomplished by fingering through the passage slowly and almost limply, making no effort to produce a big tone or to exert the finger pressure that will eventually be required.

The violinist who is bothered by a chronic stiffening of his arm will find that he can get rid of it if he practices along these lines for a few weeks. But he should not begin by working on four-octave scales and arpeggios, or two-octave arpeggios on one string. These are extremely exacting; therefore he should start with passages that are much less strenuous. However, anyone who can practice these scales and arpeggios for ten minutes without undue fatigue is not likely to be troubled by needless muscular tension. This can be considered a goal to be attained, and when it is attained, technical fluency in general will be greatly increased.

Musical Boston in the Gay Nineties

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sonority in obtaining a unified interpretation. Whiting's chief aim was the disclosing of musical content, but he could not resist an incisive Yankee humor as a medium of graphic illustration. "You are so absorbed in the next note to come that you neglect the one you are playing." Or, "You could sacrifice speed to accuracy and be the gainer." Whiting's drastic comments and his almost unattainable standards might indeed be temporarily depressing, but their aftermath was inspiriting as a revelation of basic musical truth. His lessons brought a permanent realization of artistic probity.

On returning to Boston, my shortcomings in the field of orchestration were palpable. Therefore to remedy these in some degree I studied with Chadwick at the New England Conservatory. It so happened that again Daniel Gregory Mason was a fellow-pupil. In after years I could appreciate the high degree of common sense Chadwick showed as a teacher. There are three stages in learning to orchestrate: first, acquiring a knowledge of the resources and limitations of the instruments; second, learning how to transcribe the musical material offered by piano pieces into a spontaneous and effective orchestral idiom; third, bringing this technical accomplishment into contact with the pupil's musical invention.

In his "Chronicles of My Musical Life" Rimsky-Korsakoff records his irritation at being told that his "*Spanish Capriccio* was a brilliantly orchestrated piece." It was nothing of the sort, he declared, it was "brilliantly composed for orchestra." There is a world of difference in these two statements! Chadwick's class, including Mason and myself, had passed the first stage, but we were far from being prepared for inventing music in terms of the orchestra. During the entire winter we made transcription after transcription. Chadwick never prescribed a piece; it was the student's task to look them up. Schubert's Military Marches, preludes from "The Well-Tempered Clavichord," anything that admitted restatement in terms of orchestral style, was eagerly sought and submitted. By the end of the term, the class was ready for the third stage, if it had musical ideas worth developing. Chadwick was a keen teacher, with a brand of Yankee humor which was different from Whiting's, but equally efficient. He would detect infallibly a poor choice of instrument to express a given musical idea, or a failure to realize the most practical manner of adapting a piano figure to orchestral style. It was some years before Rimsky-Korsakoff had formulated the relative sonority of the orchestral groups, but Chadwick had made these facts his own through his experience as a composer. He gave the proper foundation; if a pupil had anything to say, he was at least equipped.

To Joseph Lindon Smith, artist, I owe more than I can repay, and undoubtedly more than he realizes. Smith has a specialty, reproduction of archeological discoveries which he has pursued many times to Egypt, to Cambodia, where he was the first to see the revelations of the palace of Angkor-Wat, and in fact, wherever the results would justify travel. He also has an avocation of staging outdoor plays or pageants.

In the fall of 1907 the Chicago Orchestra commissioned Smith to organize an evening of dance and pageant in aid of its pension fund. Having previously provided a musical background for plays at Smith's summer home in Dublin, New Hampshire, I was asked to compose orchestral music for a fantastic pantomime, "Jack Frost in Midsummer" for this occasion. At this time, to my knowledge, no American first-rate orchestra had made a practice of reading over pieces by inexperienced composers. Thus it was my good fortune to have the fine Chicago Orchestra as a sort of laboratory in which to test my somewhat experimental music. However, Smith's scenario abounded in coloristic suggestion which could not fail to evoke some response as to orchestral effect. The chief persons of the pantomime were a Moth, easily lending herself to dancing, and a Toad of sufficient proportions for Smith to crawl completely inside his body. As a grotesque comedian, Smith won merited success. The orchestral rehearsals with the inevitable repetitions of many passages to arrange the action constituted priceless lessons in orchestration. "Jack Frost" was repeated in New York and Boston. At the latter performance, Professor Walter R. Spalding, then head of the Harvard Music Department, happened to be in the audience, with the result that I was asked to teach at Harvard during Spalding's leave of absence. Thus began my connection with this university which lasted for thirty-two years. President Charles William Eliot of Harvard is alleged to have stated: "For the first five years an instructor profits at the expense of his students." Assuredly, there is no education comparable to the grounding in fundamentals acquired through teaching. Even with a relative mastery of the basic facts in a subject, their adaptation to the varying intelligence and capacity for assimilation in the individual student becomes effective only with experience.

Supplementary Reading

In a college music department there are not only the text books to be carefully studied, but as in the case of history of music or "musical appreciation" a large amount of "collateral reading" biographies, studies of the music of composers, the "Oxford History of Music," Combarieu's "History of Music," and many similar volumes as significant for the teacher as for the student. It is obvious that the student could scarcely be expected to absorb Boschot's three volume "Life of Berlioz," or Newman's writings upon Wagner, but the instructor must familiarize himself with their contents, if his lectures are to possess any value. Consequently, "term time" was completely confined to amassing the necessary educative material. Whatever the drawbacks of the college teacher's salary in comparison with the master plumber or even the practiced carpenter, the summer vacation offers to the instructor a chance for absorption in self-expression in his chosen field that is denied to the man of business, the lawyer, and members of many other professions. Brahms once asserted that the most important element in composing was that of undisturbed concentration. Music evolves itself after long periods of reflection, of weighing the relative advantages of treatment, and the infinite adjustment of detail from the standpoint of logic. For such a purpose the collegiate summer vacation is admirably adapted.

During the first quarter of the twentieth century composers had scarcely turned with unanimity to "absolute music;" a mild degree of descriptive tendency lent itself to a reasonable use of orchestral color. But the symphony was not the invariable outlet for constructive skill; the variation form (Elgar's "Enigma" variations or d'Indy's "Istar") and more especially the suite, could indicate the scope of a composer's musical ideas and his ability in treating them, without the risk of damaging comparison with the great symphonic works of the past. Since there was as yet no positive stigma attached to music "with a poetic basis," Stevenson's "A Child's Garden of Verses" seemed to present a picturesque background of suggestion for orchestral pieces, without involving the complexities of symphonic forms. Following Tchaikovsky, "Stevensoniana" seemed an apt title for this small suite. It was first performed by Dr. Walter Damrosch (who made a few telling hints as to orchestral procedure) with a sympathetic penetration of its entirely unpretentious contents. In the course of a few years these pieces were kindly received in various musical centers, and even traveled as far as Birmingham, England. That this Stevensoniana suite was indeed an inconspicuous beginning was obvious when one considers the vast field of weighty orchestral literature, but for its composer the "apprentice years" may be said to have come to an end, save that for the artist there is no conclusion, except with life itself, to the long road of accumulation of knowledge and endeavor through experience. For even a slight success multiplies manyfold the responsibility for continued improvement.

Words and Music—

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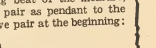
notes—a short note and a long note. I say "quite tentatively," for he begins on the off-beat. He then decides to put two of these pairs together into a longer unit:

Ex. 12

This design is more definite, for it includes the strong beat of the measure, with the second pair as pendant to the very first tentative pair at the beginning:

Ex. 13



Naturally, this is all to be done very softly and delicately. Liking this second and larger design, he goes on to harmonize it; his creative faculty is stirred, takes hold, and leads him on into the wonderfully logical and beautiful elaboration which follows. It should be played in the same fashion, the musical ideas leading the performer on as though he were composing.

Look Out for Your Hands

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Diathermy and short wave apparatus, massage, injection of nerve-stimulating substances, bathing cures, and so on—practically everything was done except psychoanalysis and related therapy, which decidedly was not indicated. Upon wearing the new clothing, pain and numbness disappeared very slowly and gradually. Piano playing was possible without any pain, but even after many years, not the slightest pressure by any piece of clothing could be tolerated without immediate reaction in the form of pain or numbness in the arm or hand.

No reproach whatever can be made to Bruno Walter's doctors that they did not find the source of the evil—provided, of course, that actually some mechanical pressure was at the root of the evil. Medical handbooks as a rule do not mention this special pressure of clothes on nerves. There is no doubt, however, that many seemingly unexplained pains and nerve irritations of hands and arms of musicians find a simple, natural explanation in this way.

For some twenty years I have been aware of this possibility and I always was concerned when observing how tight some tail-coats of orchestral conductors are cut. Surely some of them had felt unpleasant neuritic sensations in their hands and arms, which were undoubtedly caused by such unsuitable clothing—unsuitable for their activity, which compels them to raise their hands to about the same height as, or even higher than when driving a car.

Numbness of a Violinist's Hand

Another case illustrates this point. A violinist at a table, during a party in New York, confessed to pain in his left arm and a numbness in his hand which he had felt for about a week. He was astonished when I asked him about his coat, and he admitted that he was wearing an almost brand-new suit left to him by a friend who had died recently. Examination of the coat showed that it was too tight for him and that the armpit, especially, was cut too tight. After an explanatory discussion, he abstained from wearing the suit, and a few months later the last traces of the painful condition had vanished entirely, never to return. All cases of nerve lesions have a very slow recovery.

Sometimes neuritis is caused by conditions having nothing to do with musical activity. A pianist consulted his doctor because, after a long week of strenuous practicing, he felt pain in his right hand, and a strange fatigue and numbness in the third to fifth fingers. He was extremely worried, having heard of similar cases that had turned out badly, such as that of Robert Schumann. He saw the end of his career and awaited the verdict of the doctor in a state bordering close to a nervous breakdown. However, there was no connection between the neuritis in the hand with overstrained or false technique. The young musician, on Sunday (the previous day), had played golf in the country—for the first time that season. The golf club had pressed hard against the palm of his hand, resulting in consecutive pain and numbness. Short wave treatment proved pleasant and helpful. It was imperative, of course, that he abstain from playing golf. It was several months, however, before all unpleasant sensations disappeared.

The string player watches over his hands with the concern of a virtuoso. "And well he might," says Howard Taubman. He knew of one fiddler who lost a year's work because he injured a finger of his left hand, and it required two operations to enable him to resume his work. Like conductors and virtuosos, orchestral players are susceptible to occupational ailments. Taubman says correctly that one of the most serious is neuritis in the arm, wrist, or fingers. This sometimes causes them months of idleness.

Neuritis and Neuralgia

We call neuritis a condition resulting from inflammation of the nerve and refer to neuralgia as a lesser degree of the same condition. In neuralgia, pain is the predominating feature (from the Greek *algos*—pain), while neuritis includes, along with the pain, weakness of the muscles, muscular cramps, or paresis of definite muscular groups. Each muscle is supplied with a nerve which contains both motor and sensory fibers. The motor fibers transmit efferent or motor impulses from the central nervous system (brain and spinal cord) to each individual muscle fiber, the result of which is a motor response or contraction of the muscle. The sensory fibers convey to the central nervous system afferent or sensory impulses which originate within the muscle as a result of its contraction. The skin is innerved by sensory fibers which carry an impulse along the nerve to the cortex of the brain.

The nerves of the arm and the hand originate from the *brachial plexus*. It is a well known fact that care has to be taken in the use of crutches and in applying splints, so that undue pressure is not made on the armpit, lest crutch palsy result. The *brachial plexus* comes from the spinal cord and in its further course is divided into branches which extend to the various parts of the forearm, hand, and fingertips. Some branches frequently diseased are the ulnar nerve, the radial nerve, and the median nerve. Dependent on which nerve branch is diseased, we can draw a conclusion as to what part of the *brachial plexus* in the armpit has been injured.

Toscanini and Paderewski

The causes of neuritis are many and include exposure to cold and wet, infectious diseases, chemicals and intoxications, nutritional deficiencies, pathological changes in the local blood vessels, compression, and other mechanical traumata. It is most important that in every case the cause be clearly recognized—for only then will treatment be successful.

Friedlinde Wagner, granddaughter of Richard Wagner, tells us of Maestro Toscanini's violent attack of neuritis in Bayreuth in 1931. It was the anniversary of Siegfried Wagner's death and two memorial concerts were planned. Toscanini, who had chosen the Faust Overture, was half mad with the pain of neuritis in his right arm, and had been conducting by supporting the arm with his other hand until he finally abandoned the right and used his left arm altogether. It is conjecture—conjecture only—to assume that the Maestro was made invalid by a tight coat or something like that—but by no means an impossibility or even improbability.

Ignace Jan Paderewski suffered a lasting neuritis in his right hand and arm after he had played on a piano the action of which he believed was too hard for his hand. He continued to play, despite the warning of his doctors. Hot water, massage, electricity were of no avail. Paderewski was compelled to renounce the piano entirely for four years—a fate almost worse than death for a virtuoso. Slowly, the condition improved, but one finger remained for over thirty years weaker than any of the others. Paderewski stated, "No one, not even the best physicians, seemed to know exactly what the trouble was with my fourth finger." However, during the four years of compulsory abstinence from playing, his arm and fingers got better.

Ossip Gabrilowitsch

Clara Clemens (Mark Twain's daughter), wife of the pianist, Ossip Gabrilowitsch, related that he worked "with such excessive zeal" on the more difficult technical passages in the Tchaikovsky Concerto that he strained his left arm. This meant a catastrophe for the young pianist, for he was forced to cancel the brilliant engagement with Hans Richter in London and nurse his arm for many weeks. It is rare that normal technical practicing, even of many hours, ever produces a neuritis. Couldn't it have been that the young pianist had bought a new suit for his planned London concerto, and that it was too tight for him? Gabrilowitsch throughout his entire life never entirely recovered from this neuritic condition. He tried all kinds of cures both in America and Europe, including several visits to Bad Gastein in Austria, but with little success. Finally, both Toscanini and Huberman recommended a physician in Italy who cured obstinate types of neuritis. Gabrilowitsch went to Dr. Rinaldi, who lived in a small town Le Piazze, not far from Florence, but the cure was a failure and his arm was no better.

When the exact site of a neuritic injury has been discovered, prognosis is more hopeful, Theodore Leschetizky, the famous pianist and still more famous teacher of leading pianists, during a fight with a comrade in Vienna was grievously wounded in the right arm. The treatment given him in Vienna resulted only in congestion of the muscles. Finally he went to Gräfenberg in Silesia to consult the celebrated hydrotherapist, Vincenz Priessnitz, whose method of curing with cold water was a sensation of that period. He had to stay with Priessnitz for five months before he was cured. During his treatment at Gräfenberg, Leschetizky had not been idle. Unable to use his right arm, he had as a pastime composed a number of pieces for the left hand alone. Among these, a fantasia on "Lucia di Lammermoor" became very popular.

It decidedly would be a grave error and an unfounded exaggeration to connect all such disorders of the nerves of musicians' arms and hands with tight clothes. In every instance an exact diagnosis has to be made, in order to discover the origin of the neuritis or neuralgia and the weakness or paresis of the muscles. But the knowledge that tight clothes are able to produce such distressing conditions in musicians, is by no means common, and my remarks are intended to draw the attention of both patients and physicians to such possibilities. There is no doubt that the relationship is much more frequent than is generally believed.

The Salvation Army Band

(*Continued from Page* 81)

stimulating devices toward creative effort yet encountered by this author. One can well imagine the profound effect it has upon budding young composers, encouraging them to further effort and often to an adequate formal study. Quite often, when only a small amount of correction and editing is necessary, the department will take this task upon itself.

All band music deemed suitable for publication by the Editorial Department is played for the Music Editorial Board by the International Staff Band. The board members come from every walk of Salvation Army life. Some are administrative officers high in the Army's command. Others are corps officers with an understanding of the musical needs of the rank and file members of the organization. Still others are soldiers with a deep knowledge of the sociological and psychological implications inherent to all music composition. The Editorial Board is the court of final authority concerning published music for Army bands. That it has done its work wisely and well is evident to the careful student of Army band music.

Salvation Army band music is published in three divisions or journals. The most important of these is the Festival Series Journal. This journal includes band works of major importance and of more than ordinary length. Its use is restricted by regulation to music festivals, concerts, and other events of a solely musical nature. Overtures, suites, meditations, tone pictures, arranged transcriptions from the standard orchestral literature, instrumental solos and ensembles with band accompaniment, and arranged versions of classic sacred music make up its pages. The Journal now contains some two hundred fifty numbers. As is so with all of the published band music of the Army, a full score is provided for each number. In connection with the full score, there is a printed guide containing suggestions pertinent to the interpretation of each number. This is an educational procedure that many of our American publishers could adopt to the better performance of their publications.

An International Aspect

The Ordinary Series Band Journal provides a great wealth of band music in every conceivable style for Salvation Army band use. Literally hundreds of composers have contributed to its pages. It is in this journal that the international aspect of Army music becomes apparent both to the eye and the ear. The journal now runs to some twelve hundred fifty numbers, and from Number 400 on, there is a general excellence of composition that becomes all the more astounding when one realizes the many composers represented. Of particular interest are the marches published in this series. I had not previously known that there could be so many superior march compositions published under one heading. I hope that at some future date the Salvation Army may be prevailed upon to make these marches available to the general musical world. In so doing, they would make a unique contribution to the field of band music. Other than marches, this journal contains much the same type of music to be found in the Festival series, except that the works are much shorter in length.

One of the newest publications of the Editorial Department is called "The Second Series Band Journals." Works in this series are for a reduced brass band instrumentation. This makes them better fitted for use in the small Army bands. An examination of the full scores for this series shows the same generally excellent work that is so typical of all Army music. It contains the same type of music to be found in the other journals, but the arrangements are much easier, and the *tessitura* for the treble brass is not in such a high range. At this writing there are four hundred and fifty numbers in this series.

The basic book used by all Salvation Army bands is the "Band Book for Congregational Singing." This book contains more than five hundred arrangements of hymns, gospel songs, folk tunes, and national airs. No trite arrangements these, but rather, arrangements that are models of construction, excellently harmonized, filled with contrapuntal writing, and containing many of those uncommon touches that show the work of a master arranger. One of the most aesthetically satisfying

experiences that this author has ever had was to hear some of the great hymn tune arrangements found in this book played by the Chicago Staff Band. To hear such tunes as *Martyn, Lascelles, Hyfrydol*, and others played by a superior Army band is to become increasingly aware of the power of genuinely religious music when sublime artistic heights are reached in its interpretation. The wide acceptance that this book has in other than Salvation Army musical circles should be the occasion for much head shaking and soul searching activity on the part of our American publishers who have, in this field, given us nothing that begins to compare with the Army publications.

Early during the formative period of the Army band, the need was seen for a unisonal instruction book containing scales, arpeggios, rhythmic patterns, and some theoretical instruction. The answer, as found by the Editorial Department, was the publication in the early 1900s of a truly astonishing set of drill books called "The Salvation Army Tutors." These are published for the separate instrumentation of the brass band, and may be used either singly or as a unison exercise book. The early publication of the book found it years ahead of its time. Indeed, although the language used for explanation is quite archaic, and although there is constant reference to the English crochets, *breves*, semi-quavers, and the like, the book is modern and up to date in every respect, both in its approach to the problem of unison instruction, and in the educational procedures used in making its meaning clear. Its use over a long period of time as a basic instruction book for the Young People's bands of the Army must be the answer to the virtuoso technical proficiency found in so many of the Senior bands.

American Publications

In recent years, and by permission of the Editorial Department, other countries than England have become interested in the publication of music for Salvation Army bands. Leading in this movement are Australia and the United States. In this country band music is published by the Army headquarters in San Francisco, Chicago and New York. The same rules and regulation concerning published music that are observed in England are observed wherever Army band music is published. It is the opinion of this author that the best Army band music in this country is that published by the New York headquarters. Captain Richard Holz, the editor, with the able technical assistance of Erik Leidzen (a frequent contributor to the Army journals) has produced a remarkable series of band works called "Band Music for Evangelism." The compositions of the young American Salvationists to be found in this series are typically American in construction and idiom. The scoring is for a reduced brass band instrumentation; 1st and 2nd cornets, 1st and 2nd Eb altos, 1st and 2nd tenors (trombones), Euphonium, and Eb and BBb tubas. A full score is available.

Mention should be made of two other ventures sponsored by the Salvation Army in the interest of better religious music. One of these is the issuing of phonograph records under the Army's trademark (Regal Records) and made by the top-flight bands of the Army. There are some one hundred recordings now available to Salvation Army musicians. These recordings are made by modern electrical processes, and reproduce the tone of the brass band faithfully. As the recordings are under the general supervision of the Music Editorial Department, the inter- tations are usually quite faithful to composer's original intentions. The v of this library for study purposes is coming quite apparent to the Army lea ers, and it is expected that the release will continue until there is a recorded depository of all of the great band literature published by the Army.

The other venture concerns the summer music camps sponsored by the Army in the interest of better bands. As this is peculiarly an American project, it can easily be studied by educators who may be interested in Salvation Army music and musicians. Figures are not available for the 1949 season, but in 1947 these camps were attended by nearly five thousand young Army instrumentalists. The camps are generally held over a two weeks period, and the instruction is of the highest caliber. Many musicians of prominence in the field of school music have taught at Army camps. Instruction includes courses in theory, ear training and sight-singing, keyboard harmony, composition, and conducting, as well as classes in applied music and band training. There is, to my knowledge, no work comparable to this presently being carried on by any other religious organization.

Another endeavor, sponsored by the Music Editorial Department in London, is a series of correspondence courses for the training of bandmasters. While these courses have the same weaknesses to be found in any correspondence courses, and while they are not generally in use where an adequate formal training is availab they do provide the Army bandm far removed from centers where training may be obtained, with educational outline that has pr tremely valuable. Again it seem Army is the only religious or to provide this type of traini lay leaders in the field of mu

The Salvation Army also h instrument factories at St. England, where instruments ar order for Salvation Army bands the world. As is the case with A sic, no instruments are sold to oth Salvationists. This instrumental li not had wide acceptance in America. may be due to the fact that the ins ments are built in "high pitch," still wide use throughout England, and are not easily adaptable to the standard pitch used in America.

To Ennoble the Soul

The Salvation Army has long rec nized the social and psychological va inherent to music. It recognizes the that music can often win the hear men to right living when all other p ing has failed. Its "Tune Book" with all types of music to fit every sible emotional contingency. That bands have been successful in usin tunes for their therapeutic value tested by the record. Literally th of men and women have testified to ing reclaimed from lives of sin bauchery, hundreds of others wooed from a suicide's grave, bec Army bandmaster has sensed a ne has played the right kind of music right time. What greater power c sic have than this? Surely, the t of the Salvation Army on this m in line with that of the great

(*Continued on Page* 127)

From an Avalanche of Recordings

(*Continued from Page 72*)

of the three largest compositions written for a single instrument. It ranks in scope and ingenuity with Bach's Goldberg Variations. Rightfully called a "musical Cosmos," this work offers a wealth of musical experience. One can spend a lifetime with it and not exhaust its wonders. The performance, a splendid one suggesting years of preparation and thought, is excellently recorded and smooth of surface. Liszt's Sonata, one of the great works of the romantic era, has its pages of banality but one remembers and enjoys it for its bigger and more imposing moments. Sandor, a pupil of Bartók's, has the requisite technique and fluency of finger work to handle this music. His interpretation is happily an objective one, eschewing sentimentalism while keeping the drama alive and the sequence of mood integrated. The long-playing version is less brittle in the reproduction of the piano and preferable to us, as it has the pianist's earlier set of Liszt music on the reverse face. Though Horowitz strives to keep his dynamic range subdued in the Scarlatti pieces, he cannot refrain at times from an exhibition of bravura. But the playing, tonally polished, affords a type of pleasure which few could resist.

The new set of Chopin's Twenty-Four Preludes, played by Rubinstein (Victor 1260) is the pianist's most disappointing Chopin album. As one writer has said, "the playing is one of much more power than poetry and delicacy" and the feeling it gives is one of flurry, as though the performer made the set in a hurry. The old Cortot album offers more poetry and finesse.

Of several chamber music sets, we would like to recommend the Heifetz-Bay performances of two early Beethoven Sonatas—Opus 12, Nos. 1 and 2 (Victor 1254); the Paganini Quartet version of Beethoven's Quartet in F major, Op. 135 (Victor 1253) appreciable for its tonal beauty; Mieczyslaw Horszowski, Alexander Schneider, and so on; the splendid performance of Brahms' Piano Quartet in C minor, Op. 60 by Mieczyslaw Horszowski, Alexander Schneider, and two others (Mercury set DM-9); and the deftly polished artistry of violist William Primrose in Sarasateana—A Suite of Spanish Dances arranged by Zimbalist (Victor set 1242).

Victor's recent "Opera Festival" offered some uneven artistry. An album, "Four Operatic Arias," by Jan Peerce (Victor 1250) brought us imposing performances of *Vesti la giubba* from "I Pagliacci" (evoking memories of Caruso) and of *Rachel! Quand du Seigneur* from "La Juive." Less impressive were the noted tenor's renditions of arias from "La Tosca" and "Gioconda." Victor introduces the American soprano, Florence Quartararo, for the first time on records, in the long duet between *Cavaradossi* and *Tosca* from Act I—with Ramon Vinay (disc 12-0531), and in the aria, *Tacea la notte*, from "Il Trovatore" (disc 12-0530). Miss Quartararo shows herself an artist with a rare gift for characterization in the "Tosca" (her partner is less successful in this respect) but her "Trovatore" is less convincing, as some of her singing is marred by vibrato. Licia Albanese's *Il est doux* from "Herodiade" and *Adieu, notre petite table* from "Manon" (Victor 12-0528) are sung with rare feeling and dramatic conviction, dissipating memories of other artists before her. Miss Steber is less happily heard in the *Waltz Song* from "Romeo and Juliet" and *Cherubino's* air, *Voi che sapete*, from the "Marriage of Figaro" (Victor 12-0526), her *Juliet* being rather self-conscious and her *Cherubino* lacking in essential characterization. Jussi Bjoerling sings the tenor aria from "Romeo and Juliet" with less persuasive artistry than *Des Grieux's Ah! fuyez douce image* from "Manon" (Victor 12-0528). The young Italian tenor, Giuseppe Di Stefano, possesses a lyrical beauty which is well employed in two arias from "Mignon" (Victor 12-0529), and the baritone Joel Berglund gives a thrilling rendition of the long aria *Die Frist ist um* from "Der Fliegende Hollander" (Victor 12-0532).

Among recent vocal recordings, made in Europe and pressed here by domestic Columbia, we recommend: the album of arias from Handel, Bach, and Haydn, well sung by Isobel Baillie (Columbia 780); the arias from "The Magic Flute," opulently sung by the basso Oscar Natska (Columbia disc 72641); the *Prologue* from "Pagliacci" fervently voiced by the young baritone Paolo Silvieri (Columbia 72642) and the fine lieder singing of Elisabeth Hoengen (contralto) in Schumann's *Die Kartenlegerin* and Wolf's *Nur wer die Sehnsucht kennt* (Columbia 17558).

The French performance of Saint-Saëns' "Samson and Dalilah" (Columbia set MOP-28) is a welcome addition to the recorded opera literature. The singing is competent and enjoyable if not of the highest order. The *Dalilah* of Hélène Bouvier has tonal beauty, the *Samson* of José Luccioni suggests a youthful hero, and the *High Priest* of Paul Cabanel has dignity and strength of character. The orchestral playing and choral singing are efficient, and the recording good. Perhaps the most delightful French opera score to come our way in a long time is Ravel's "L'Enfant et les Sortileges" (Columbia set MOP-29). It is the story of a naughty boy who mishandles his animals, his fairy tale book, the furniture and even his arithmetic book. What happens to the boy in a dream, in which all turn against him, forms one of the most intriguing half-hours on records, for Ravel's characterization, his wit, his warm-hearted feeling points up the drama in a truly inimitable manner. This is a set which eclipses "Peter and the Wolf"—a fantasy to end all fantasies.

Virgil Thomson's "Four Saints in Three Acts" (Victor set 1244) will provoke reactions as widely different "as the temperaments and tastes of listeners." Employing a text by the late Gertrude Stein, in which despite its seemingly double-talk there is a very real religious symbolism, the opera is an unique and important contribution of our times. Thomson's music is simply but effectively contrived, and some of it haunts the mind. The recording is an abridged version using the same Negro cast that originally performed the opera in 1934, with the composer conducting the orchestra. The enthusiasm of the participants is conveyed to the listener, though perhaps not so forcefully in the recorded version as it was in the theater.

Musical Development In Ethiopia

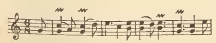
(*Continued from Page 69*)

the royal concerts (in addition to performing in them) and they were then submitted for the Emperor's personal approval. These programs were exactly what one would hear in the major capitals of Europe—solo works, chamber music and similar works. Complete dignity surrounds the performances, and court etiquette requires that everyone remain quiet and motionless until the Emperor applauds. I cannot think of any one work which the Emperor especially prefers—he displays cultivated catholicity of taste among all works of good music.

School Contests Encouraged

In all schools, the Emperor is a frequent visitor. He honors special holiday programs with his presence, and organizes contests among the students, awarding the prizes himself. I was present when a charming little episode occurred. At one of the Christmas programs, the school children, all clean and neatly dressed, filed into the palace to receive their prizes from the Emperor's hands. Of course, there was great excitement in the streets, and a ragged, barefoot little urchin, seeing the children march in, simply joined them! When the line got to the audience chamber, there was confusion; one of the attendants by the door spied the little ragamuffin and tried to put him out. He must have made some noise—at any rate, the Emperor's attention was attracted. He saw the child and ordered him brought over to him. Then he spoke kindly to the little fellow, explaining that the other children were there to receive prizes—then he gave, not one, but *two* prizes to the little intruder and told him that he hoped to see him again the next year, not as an outsider, but as an industrious little schoolboy who had earned his prize! That is entirely characteristic of Emperor Haile Selassie.

If European music is taught and performed in Ethiopia quite as it is anywhere else, native music is another story. Here we have an entirely original and characteristic music, allied with none other in the world. It is not "African" in the sense of being tinged with Negroid elements; neither is it Arabic in color. It is unique and unadulterated, springing from traditions that go back to the time of the Queen of Sheba (possibly earlier) and maintaining its characteristics intact. Ethiopian music is extremely beautiful. It is based on a six-tone scale (C, D, E, F, G, A) and the most-favored intervals are the fourth, the fifth, and the sixth. Since any music derives its pattern from the most frequently-used intervals, this is important to note; the intervals I have named occur again and again, imparting special color to the music. Here are a few bars of native melody, which I have arranged (and I am proud to be the first to have carried these fine melodies outside Ethiopia):



Ethiopian music is both vocal and instrumental. The chief instruments are a kind of shepherd's pipe, of six tones; and a stringed instrument like a violin, held on the knee and furnished with one string. Most important, perhaps, are the groups of vocal music—folk songs which celebrate the national traditions, war, the Emperor, valorous deeds of history, religious fervor, and so on. These songs consist of many verses, sung to a repetition, verse by verse, of the same melody. They are sung freely by the people, and are made a regular part of the great religious festivals, celebrated in the capital and attended by the Emperor.

The Traditional Costume

The Ethiopians are Coptic Christians, and are very devout. The festivals are magnificent, rich in color, and always include the home-made ancient, traditional costumes. These are always white (cotton-wool), with trousers like riding-breeches, topped by the traditional Shamma (or Kuta)—a large shawl-like cloth draped over one shoulder, the manner or arrangement of the draping prescribed according to the occasion. The traditional costume is further elaborated with intricately and handsomely jewelled and embroidered collars, as well as with the spear, the shield, and the pelt of the lion, the latter of which is the emblem of Ethiopia. The modern dress costume makes less use of jewels and other ornaments, substituting the short cape which is the insignia of high rank. By way of parentheses, I have often been asked about the rôle played by the royal lions. The Emperor always keeps several lions on his palace grounds, in token of their emblematic significance—but they are safely in cages! My own residence was opposite the palace, on the royal square, and I never saw a lion uncaged.

I believe it is not too much to say that, within four years, Ethiopian musical development has made remarkable progress. The most encouraging thing about it is that this progress portends well for the future, when the musical seeds which I had the privilege of helping to sow will certainly flourish into a widespread and interesting national music culture. I know of no other land where better foundations have been laid in so short a time.

The Salvation Army Band

(*Continued from Page 123*)

Philosophers, who believed that it was the first duty of music to ennoble the soul. Perhaps, for all of our superior wisdom, we shall some day truly examine the work being done through music by this great organization. As we do so, we shall surely come to the very heart of music. For in its power to ease aching hearts, to dry the mourner's tears, to lighten the load of the weary and toil-worn worker, to catch the joy of children at play, lies the very essence of that moving art we call music. So, who are *we* to scoff and jeer at our musical friends in the Salvation Army? Perhaps they have come closer to the heart of the true meaning of music than have many of those who sit in the seat of the scornful. Let us rather take them unto ourselves, for in so doing we shall be the richer. There is much for us all to learn at the feet of these devoted servants of a Most High God.

The World of Music

(*Continued from Page 125*)

contest is open to citizens of the United States. The closing date is September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

A PRIZE of one thousand dollars is offered by the Trustees of the Paderewski Fund for the best quartet or quintet for piano and strings requiring at least twenty minutes for performance. The closing date is April 1, 1949; and full information concerning conditions of the competition will be sent upon request addressed to the Secretary of the Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

AN ANNUAL COMPETITION for orchestral compositions by American composers under the age of thirty-five is announced by Emanuel Vardi in New York City. Known as the "Young American Composer of the Year" competition, it will be conducted in conjunction with a special series of concerts to be broadcast over Station WNYC from the New School of Social Research. The deadline for submission of manuscripts is February 15; and all details may be secured from Emanuel Vardi, 524 West 46 Street, New York City.

THE CHURCH OF THE ASCENSION, New York City, offers an award of one hundred dollars for an original choral work for mixed voices, to be sung for the first time at its Ascension Day Festival Service May 10th, 1949, under Vernon deTar, organist and choirmaster. The text to be used is that of Psalm 24, "The earth is the Lord's," in the version found in the Episcopal Book for Common Prayer. The closing date is March 25th, and all details may be secured from the Secretary, Church of the Ascension, 12 West Eleventh Street, New York City.

MONMOUTH COLLEGE, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a prescribed metrical version of Psalm 90 for congregational singing. The competition is open to all composers and the deadline for submitting manuscripts is February 28, 1949. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

THE NATIONAL FEDERATION of Music Clubs announces the seventeenth Biennial Young Artists Auditions, the finals of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Entrance blanks and all details may be secured by writing to Miss Doris A. Hunn, National Chairman, 701 18th St., Des Moines, Iowa.

Junior Etude

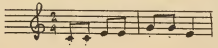
Edited by

ELIZABETH A. GEST

Quiz No. 41

(Keep score. One hundred is perfect)

1. Why is the lowest female voice part in a chorus called *alto*, when alto means "high?" (20 points)
2. Was the Suite for orchestra, "Scheherazade," written by Tchaikovsky, Moussorgsky, Debussy, Rimsky-Korsakoff, or Ravel? (5 points)
3. Which of the following terms denotes the fastest tempo: *vivo, con moto, vivace, prestissimo*? (5 points)
4. If a certain major scale has five flats in its signature, what are the letter names of its subdominant triad? (15 points)
5. What well-known composer's first name is Claude? (10 points)
6. Does the enchanted swan appear in the opera, "Hansel and Gretel," "The Magic Flute," "Lohengrin," "The Tales of Hoffman," or "Siegfried?" (10 points)
7. What is a brace? (5 points)



8. Which of these intervals contains more half-steps: G-flat to D, or F-sharp to C-double sharp? (5 points)
9. What theme is given with this quiz? (15 points)
10. What is a *sordino*? (10 points)

(Answers on this page)

Ten February Birthdays

February 1 is the birthday of Victor Herbert, composer of light operas (1859, two years after the birth of Thomas Edison). February 2 is the birthday of Fritz Kreisler, one of the world's great violinists (1875). February 3 is Mendelssohn's natal day (1809-1847). Ossip Gabrilowitsch, world-famous pianist and former conductor of the Detroit Symphony Orchestra and The Philadelphia Orchestra, was born February 7 (1878, a year after the phonograph was invented; he died in 1936). Boccherini, Italian composer best known for his celebrated *Minuet*, was born February 19 (1743, two years after Handel's "Messiah" was first performed; he died in 1805). George Washington's birthday, February 22, is also the birthday of Chopin (1810-1849). The next day, February 23, is Handel's birthday (1685-1759). Enrico Caruso, one of the world's finest operatic tenors, was born February 25 (1873-1921), The present-day American composer, John Alden Carpenter celebrates his birthday February 28 (1876); he lives in Chicago. Giacomo Rossini's birthday is February 29, a leap-year date. He lived from 1792 to 1868 and composed the operas, "William Tell" and "The Barber of Seville."

Prize Winner

Plantation Melody
W. J. Anderson, Jr. (age 16)
Alabama

Kodak Contest

The Harmonic Birdcage

by Regina Victoria Hunt

Can you build a home for your canary with key tones? Take the keynote of your first major scale, C; then its relative minor, A; then your next major scale, G, and its relative minor E. What do you have then? Why, C-A-G-E, of course. And if you take your next major scale, D, you find you have your bird in his home, C-A-G-E-D.

Answers to MAKE MUSIC

1. Museum; I-A. Civic; 2. Musket; 2-A. Panic; 3. Mustard; 3-A. Comic; 4. Mustang; 4-A. Logic; 5. Must; 5-A. Epic; 6. Muskrat; 6-A. Magic; 7. Muslin; 7-A. Tunic; 8. Mosquito; 8-A. Musette; 9. Mushroom; 9-A. Plastic; 10. Mussel; 10-A. Arctic.

Make Friends With Chords

by Alta Lincoln

ANNE played well at her lesson, but when she finished her new piece she asked her teacher, "Did I do it all right?" Somehow she did not feel sure of this particular piece.

Miss Carson smiled. "Yes, in most of it you did very well," she replied, "but you really do not seem to be on very good terms with those chords, why"?

After a short moment of silence Anne said, "I do not like that chord section. There are too many of them—too many chords, I mean—and they are hard to play. Perhaps I had better take another piece instead. I don't think this piece will do me a bit of good."

"Don't feel that way about it, Anne, and why do you make such a negative remark? Of course this piece will be good for you and help you to make progress. All new experiences help us, you know, and these chords are more or less a new experience, just because, as you say, they are harder than the chords you have had, and there *are* more of them. You must think of these chords as friends who want to help you to progress, for that is what they will do. They will be particularly helpful, because I heard you say you were going to be the Sunday school pianist."

"I never thought of chords helping me to be the pianist in Sunday School. How could they do that?"

"Well, chords will help you to play smoothly and evenly, for one thing. Also, playing chords helps to develop finger equality; they help you to keep your fingers on the keyboard. They help to bring out the melody that lies on top of the chords. They will also help you to develop a better harmonic sense. They will help to keep good rhythm. Finally, they will help you to recognize the chord as one unit, instead of several individual notes, and this in turn will help you to become a better sight-reader. Now, let's play this chord section once more."

Anne repeated the section, remarking as she finished, "They really are pretty, and they seemed easier, too."

"Of course," said Miss Carson, "and they sound very rich in tone."

"And they sound very hard, too," added Anne, "but if they are my friends and are going to help me, I guess I will like them and practice them more."

And so she did. A month later she played that piece as a special number at Sunday School. When Miss Carson praised her she said, "That's because I made friends with the chords."

Mozart and American History

by Margaret Thorne

IT WAS 1756 when Mozart was born, and at the same time the French and Indian War was raging in the American Colonies. When he was thirteen years old, young Wolfgang set out with his father for his triumphant trip through Italy. At the same time, in Philadelphia, David Rittenhouse was erecting a telescope to observe the transit of the planet Venus.

George Washington
(Painting by Holl)

Perhaps some of you play the *Minuet* from Mozart's opera, "Don Giovanni," which was composed the same year the Constitution of the United States was signed. Do you remember when this was? It was the year 1787. Mozart was composing his first symphony and his first string quartet during the year of the Boston Tea Party, 1773. And the year that our young Congress passed the Bill of Rights, 1791, Mozart died in Vienna.

Make Music

(Paper and pencil game)

The following blanks are to be filled in with words, some beginning with MUS and the others ending in IC. The first player to complete the list is the winner.

1. M U S - - -
1A. - - - I C
2. M U S - - -
2A. - - - I C
3. M U S - - - -
3A. - - - I C
4. M U S - - - -
4A. - - - I C
5. M U S - -
5A. - - I C
6. M U S - - - -
6A. - - - I C
7. M U S - - -
7A. - - - I C
8. M U S - - - - -
8A. - - - - I C
9. M U S - - - - -
9A. - - - - - I C
10. M U S - - -
10A. - - - I C

1. A building to house art treasures; 1-A. Relating to a city; 2. A former type of gun; 2-A. A sudden fear; 3. An herb; 3-A. Ridiculous; 4. A half-wild horse; 4-A. The science of reasoning; 5. To be necessary; 5-A. A heroic poem; 6. A small furbearing animal; 6-A. Sleight of hand; 7. A fine cotton cloth; 7-A. An outer garment; 8. A small bagpipe; 8-A. The keynote of a scale; 9. A fungus; 9-A. Capable of being moulded; 10. A small shell-fish; 10-A. Relating to the far north.

(Answers on this page)

Answers to Quiz

1. Because centuries ago the choirs or choruses were composed of men's voices only, and the high, or *alto*, was the highest male voice. 2. Rimsky-Korsakoff. 3. *Prestissimo*; 4. G-flat, B-flat, D-flat. 5. Debussy. 6. "Lohengrin," by Wagner. 7. The curved bracket connecting two or more staffs. 8. Each contains eight half-steps. 9. Haydn's "Surprise" Symphony, second movement. 10. A small mute or clamp (placed on the bridge in string instruments) or a pear-shaped pad (inserted in the bell of brass instruments) to soften the tone.

Junior Etude Contest

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

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

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

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

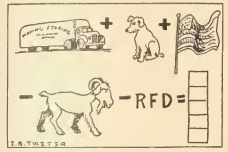
Use one side of paper only. Do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1) Pa., by March 5. Results in a later issue. No essay this month. Puzzle appears below.

Double-Puzzle

by J. B. Tweeter

As the May 1948 issue of ETUDE was delivered very late, due to the strike in the typesetters' union, practically no one could enter the May puzzle contest. It is therefore being repeated this month, as was promised.



Write the names of the three objects in the upper, or plus, row; do the same with the two objects in the lower, or minus, row. (The letters, R F D remain unchanged). Cross out, or cancel all letters appearing in both rows. The remaining letters, to be written in the ladder-box, will give the name of a composer.

Prize Winners for Opera Pyramid Puzzle

Class A. Churchill England Ward (Age 15), Maryland

Class B. Betty Ellen Crockett (Age 14), West Virginia

Class B. Frances Allison (Age 13), Texas

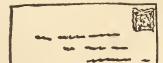
N.B. No answers were received from Class C, therefore two prizes are given in Class B)

Answer to Opera Pyramid Puzzle

1. F; 2. D-A-Y; 3. dr-U-ME; 4. mea-S-ure; 5. quar-T-ette. Central letters, reading down, give name of opera, "FAUST."

Honorable Mention for Opera Pyramid Puzzle:

Arvid Siever, Sylvia Ann Liles, Roxanna Chew, Margaret Soukeys, Richard Contiguglia, Janice Mullen, Lindsay Jackson, Jr., Billy Loucks, Kathryn Snyder, Myrna Glazer, Louise Hoffman, Audrey Miller, J. C. Watzke, Margaret Davis, James Mason Martens, Darlene Jackson, Virginia Vail, Juanita Easterly, Faith Parrott, Patricia Wagner, Marian Wilberson, Audrey Jenkens, Gail Jordan, Bertha Neff, Bennet Wales, Catherine Mursall, Enid Emerson, John Watson, James Schlater, Constance Rook.



(Replies to letters will be forwarded when addressed in care of the JUNIOR ETUDE)

The following lines are quoted from letters which space does not permit printing in full.

DEAR JUNIOR ETUDE:

I played in my first recital when I was three and a half. Now I have played in many recitals. I also play for a school operetta, two different glee clubs, a Sunday school class, Christian Endeavor, and for special school and church affairs. I also work in a church nursery. I had to give up a few things for my music but I really enjoy it. I hope to become a farmer and give music lessons to children nearby.

From your friend,
Barbara Stearns (Age 13),
Maryland.

(*N.B.* This letter is printed because it is a good example of what an earnest music student can do, but Barbara forgot to give the name of her town, so no one can reply to her letter.)

DEAR JUNIOR ETUDE:

Since I have been taking music lessons I have been interested in the JUNIOR ETUDE. I am learning to play the piano and am getting on wonderfully. Also, I collect stamps from other countries and have learned much from this hobby. If any American friends of ETUDE write to me, we should find much in common.

From your friend,
YVONNE LOUW (Age 13),
South Africa

N.B. Yvonne please hurry and send your complete address, which you forgot to include in your letter. Some mail may come to you and it could not be forwarded without complete address.

"Imagine my delight when I found a group of sick-in-bed games in the JUNIOR ETUDE, for I am sick-in-bed now. I take piano and theory lessons and also play clarinet and reed organ. I'd like to hear from other readers."

Mary Ann Reschenberg (Age 12),
Wisconsin.

DEAR JUNIOR ETUDE:

I like ETUDE very much. It has such good stories about great composers and piano music and other things. I would like to hear from other ETUDE readers.

Patty Grady (Age 13), Mississippi

I am one of the many readers of Junior ETUDE. I plan to major in music. I play for the Junior choir in church. I would like to hear from other Junior ETUDE readers.

Barbara Reynolds (Age 13), North Carolina

As my copy of ETUDE arrived too late I could not enter the contest so I am sending an original poem instead. This was published in our school magazine. Since I was a small child I have been a lover of music and nature. I play violin in our High School orchestra.

Janet Ellen McCroskey (Age 15), Ohio

DEAR JUNIOR ETUDE:

My sister and I are now sitting in a truck, watching a big combine machine harvesting wheat on a farm in Saskatchewan, Canada. We come three miles every week for our piano lessons and we enjoy them very much. We are starting a music club, at which we will have music, games, and lunch. We want our friends to be as interested in music as we are.

From your friends,
June and Myrtle Bauer (Age 11),
Canada

PUBLISHER'S *notes*

A Monthly Bulletin of Interest to All Music Lovers

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..... Ketterer .30
The Chapel Choir Book—For Three-Part Mixed Voices (S.A.B.), with Organ Accompaniment ..... Peery .40
The Child Schubert—Childhood Days of Famous Composers...Colt and Bampton .25
Chopin Preludes—With Study Notes..Maier .75
Echoes from Old Vienna—For Piano Solo .40
Fifteen Recreative Etudes for Piano..Scher .35
First Choral Book—A Collection of Secular Choruses for Two-part Treble..... .30
An Introduction to Score Reading..Schluer .80
Ivor Peterson's Piano Accordian Book .... .45
Keyboard Approach to Harmony...Lowry .75
Little Pieces from the Classic Masters—For Piano Solo..... Beer .30
Little Players Growing Up—A Piano Book for the Older Beginner..... Kerr .35
Noah and the Ark—A Story with Music for Piano ..... Richter .35
The Ornament Family—For Piano..Rabyn .40
Second Piano Part to Streabbog's Twelve Easy and Melodious Studies, Op. 64 by Gauntlett .40
Six Organ Transcriptions from Bach..Kraft .30
Songs at Worship—A Collection of Songs for the Church Soloist, For High and Low Voices ..... each .40
Stanford King's Party Piana Book..... .40
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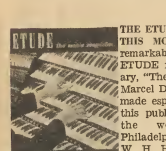
Conductor's Score .75
Technic Tactics—Twenty-one Short Studies for Piano ..... Stevens .25
Ten Choral Preludes and a Fantasy—For Organ ..... Matthews .60
You Can Play the Piano, Part III—A Book for the Older Beginner..... Richter .35



THE ETUDE COVER THIS MONTH—The remarkable cover of ETUDE for February, "The Hands of Marcel Dupré," was made especially for this publication by the well-known Philadelphia firm, W. H. Hoedt Studios, Inc. The Hands are those of the master, whom many consider the greatest living organist. The console is that of the colossal organ in the John Wanamaker store in Philadelphia. Those who desire to have a description of the organ may secure it by writing to John Wanamaker, on Chestnut Street, Philadelphia. While the organ in the Convention Hall at Atlantic City is said to have more pipes, the organ of the Wanamaker store is considered to be the largest concert organ in regular daily use in the world, and it is also one of the finest of all existing organs. On his recent tour of America, Maitre Dupré was persuaded by Dr. Alexander McCurdy to ask for this unusual and striking picture. Dr. McCurdy has an interview with him in this issue.

ECHOES FROM OLD VIENNA, *For Piano*—Such nostalgic melodies as *Viennese Dance; Souvenir of Old Vienna; Valse Viennoise;* and *Viennese Whispers* evoke thoughts of the gracious life that once was Vienna. Third and fourth grade pianists will find enjoyment in the writings of composers familiar to ETUDE readers. Reserve your single copy now at the special Advance of Publication Cash Price of 40 cents, postpaid.

ALL THROUGH THE YEAR, *by* Ella Ketterer—Here are twelve delightful pieces for grades two and two-and-a-half, with one composition representing each month. For example, *King Winter* represents January; *To My Valentine* suggests February, and so on. The directions are storylike; the illustrations are clever. All in all it makes for enjoyable practice. Your single copy may be reserved now at the Advance of Publication Cash Price of 30 cents, postpaid.

CHOPIN PRELUDES, *With Study Notes, by* Guy Maier—Progressive teachers who are familiar with Dr. Maier's ETUDES FOR EVERY PIANIST, and his fine articles in ETUDE, will definitely want this permanent form of his "lessons." Dr. Maier's technical applications cover a wide range, with much emphasis on interpretive mastery. His characteristic style of writing goes hand in hand with his exceptional gifts as a master teacher, enabling him to provide clever, understanding, inspiring annotations and analyses for this unique edition of CHOPIN'S PRELUDES. A single copy may be ordered at the special Advance of Publication Cash Price of 75 cents, postpaid.

SONGS OF WORSHIP, *A Collection of Sacred Songs for the Church Soloist for High Voice or Low Voice*—The young church soloist will find in this collection many useful songs particularly applicable to short-notice solo work. The texts offer a variety of subjects from Scriptural, hymn, and contemporary sources. Be sure to specify the Low or High Voice volume, and make your reservation now at the special Advance of Publication Cash Price of 40 cents, postpaid.

FIRST CHORAL BOOK, *A Collection of Secular Choruses for Two-Part Treble Voices*—This new collection for the upper grades and junior high schools is made up of easy and medium grade materials. The contents have been chosen with young voices in mind, and will include Bornschein's *May Wreath; The Snowflake,* by Worth; *The Hazel Tree,* by Schumann; *So Sing I to You,* by Barton, *My Senorita,* by Hopkins, and *Song of Thanksgiving,* arranged from Mendelssohn.

Orders for single copies of this collection may be placed now at the special Advance of Publication Cash Price, 30 cents, postpaid.

THE CHILD SCHUBERT, *Childhood Days of Famous Composers, by* Lottie Ellsworth Colt and Ruth Bampton—Designed to stimulate musical appreciation among young students, this book follows the plan of this well established series. Four of Schubert's favorite melodies are included here in easy piano arrangements, and are interspersed throughout the engaging story of his life. A simple duet arrangement of the popular *Military March* also is included. Directions for making a miniature stage setting are provided.

Prior to publication, a single copy to a customer may be reserved now at the special Advance of Publication Cash Price, 25 cents, postpaid.

IVOR PETERSON'S PIANO ACCORDION BOOK—This group of arrangements by the recognized Swedish accordionist and Victor recording artist, contains transcriptions of such numbers as Brahms' *Hungarian Dance No. 5;* the Russian folk song, *Two Guitars;* Strauss' *Sounds from the Vienna Woods,* as well as several original compositions. At the special Advance of Publication Cash Price of 65 cents, postpaid, no accordionist should be without a copy.

AN INTRODUCTION TO SCORE READING, *by* Carl G. Schluer—This important work, one of the first to be offered the music teaching profession, presents a thoroughly considered exposition of problems involved in score reading. The technic for the mastery of the difficult and elusive accomplishment is invaluable to the embryonic conductor and can be appreciated by any serious musician or music student. Part I is devoted to vocal scores, a relatively simple process. Parts II, III and IV introduce the alto, tenor and soprano clefs. With Part V the student is led into various combinations of the C clef. Parts VI to IX are concerned with the transposing instruments; Part X, miscellaneous orchestral combinations; and, finally, Part XI, playing a full orchestral score at the piano. Many examples from the pens of great composers such as Mendelssohn, Schumann, Handel, Bach, Beethoven, Wagner, Haydn, Palestrina, Mozart, Weber and Brahms are contained in excerpts from string quartets, sonatas, suites, overtures, oratorios, concertos and symphonies.

Instructors responsible for curricula in conservatories and colleges, organists, pianists, ambitious students and many an instrumentalist will benefit greatly from this important new publication, an exceptional value at the Advance of Publication Cash Price, 80 cents, postpaid.

KEYBOARD APPROACH TO HARMONY, *by* Margaret Lowry—This "singing and playing" approach presents the subject of harmony, chord by chord, in piano notation rather than in the familiar part writing for voices. A secure foundation is provided by means of twenty-seven lessons. Chapter headings include *Tonic-Dominant Patterns; Non-Harmonic Tones; Subdominant; Supertonic; Cadence Formulas; Borrowed Seventh Chords; Tonic Seventh; Submediant; Diminished Seventh, and Modulation.* Musical illustrations are drawn from the works of Beethoven, Chopin, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, and Weber.

Orders for single copies of this book are being received now at the special Advance of Publication Cash Price, 75 cents, postpaid.

SOUSA'S FAMOUS MARCHES, *Adapted for School Bands*—The twelve wonderful marches to make up this collection are *The Stars and Stripes Forever; Semper Fidelis; Liberty Bell; Washington Post; El Capitan; The Thunderer; King Cotton; High School Cadets; Manhattan Beach; The Invincible Eagle; Hands across the Sea;* and *Fairest of the Fair.* Parts will be available for D-flat Piccolo; C Piccolo; 1st Flute; 2nd C Flute; 1st and 2nd Oboes; 1st and 2nd Bassoons; E-flat Clarinet; Solo or 1st B-flat Clarinet; 2nd B-flat Clarinet; 3rd B-flat Clarinet; E-flat Alto Clarinet; B-flat Bass Clarinet; B-flat Soprano Saxophone; 1st E-flat Alto Saxophone; 2nd E-flat Alto Saxophone; B-flat Tenor Saxophone; E-flat Baritone Saxophone; B-flat Bass Saxophone (treble clef); Solo B-flat Cornet; 1st B-flat Cornet; 2nd B-flat Cornet; 3rd B-flat Cornet; 1st and 2nd Horns in F; 3rd and 4th Horns in F; 1st and 2nd E-flat Altos; 3rd and 4th E-flat Altos; 1st and 2nd Trombones (bass clef); 1st and 2nd Trombones (treble clef); 3rd Trombone (bass clef); 3rd Trombone (treble clef); Baritone (bass clef); Baritone (treble clef); Basses, String Bass; Drums; Timpani, and Conductor's Score.

The special Advance of Publication Cash Prices are 25 cents for each part, and 75 cents for the Conductor's Score, postpaid.

TEN CHORAL PRELUDES AND A FANTASY, *For Organ, by* H. Alexander Matthews—Simple preludes, offertories and postludes based on familiar hymn-tunes comprise the contents of this not-too-difficult collection. The Christmas season is represented by *Angels From The Realms Of Glory; When I Survey The Wondrous Cross* and *Forty Days and Forty Nights* pertain to Good Friday and the Lenten season; Easter is welcomed with *Jesus Christ is Risen Today;* and *Saviour Breathe An Evening Blessing* may grace an evening service. Melodies arranged for general use are: *The King of Love My Shepherd Is; The Son of God Goes Forth to War; Fairest Lord Jesus; Come, Thou Almighty King;* and *Oft in Danger, Oft in Woe.* The fantasy on *When Morning Gilds the Skies* reflects the scholarly musicianship of this distinguished composer.

Church organists and students will appreciate the worth of these choral preludes, and will recognize the advantage of the opportune Advance of Publication Cash Price of 60 cents, postpaid.

THE ORNAMENT FAMILY, *For Piano, A Preparation for Playing the Bach Ornaments, by* Louise Robyn—These studies prepare the student to play with adequate fluency and understanding all the ornaments to be met with in the Two and Three-Part Inventions and the Well-Tempered Clavichord of Bach, as well as those in the piano Sonatas of Haydn, Mozart, and Beethoven.

In THE ORNAMENT FAMILY only the basic ornaments are introduced with first simple rules. These include grace notes, the mordent, appoggiatura, turn, inverted turn, trill, etc. Nineteen musical exercises show the embellishments introduced, and the author provides extensive explanatory notes and suggestions for the teacher. A story element links the development of notation with the fundamental rules, and a questionnaire for teacher and student completes the work. The special Advance of Publication Cash Price is 40 cents, postpaid.

TECHNIC TACTICS, *Twenty-One Short Studies for Piano by* Milo Stevens—These short studies for the second grade student, are fascinatingly titled and delightful to play. Some of the technical phrases are introduced in only the easier keys of the major and minor. They cover scale passages divided between the hands; interlocking arpeggios; broken chords; rapid five-note groups; staccato chords; crossing of the hands; wrist rotation; chromatic scales; double thirds; the trill and mordent. Single copies only may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid.

STANFORD KING'S PARTY PIANO BOOK—Old time ballads, service and 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 beginner and the adult who "just likes to play." This undoubtedly will develop into a most widely used volume when in your possession. Your copy may be reserved by sending 60 cents, the special Advance of Publication Cash Price, postpaid.

SECOND PIANO PART TO STREABBOG'S TWELVE EASY AND MELODIOUS STUDIES, OP. 64, *by* Basil D. Gauntlett—Here is another excellent addition to the two-piano fare for studio uses. Mr. Gauntlett has created these Second Piano Parts to amplify the musical qualities of the original Streabbog studies, and has kept them to the same grade level. However, they will not be published in score with them.

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LITTLE PLAYERS GROWING UP, *A Piano Book, by* Robert Nolan Kerr—This new book is intended in particular for students who have completed the work in LITTLE PLAYERS, and TUNES FOR LITTLE PLAYERS. However, it can be used with excellent results with any piano method. Attractive pieces, entertaining verses, and engaging illustrations serve to emphasize the educational value of this book, which covers such matters as scales, phrasing, rhythm, chords, time signatures, etc. There are some interesting explanatory notes for teachers.

The special Advance of Publication Cash Price of this book is 35 cents, postpaid.

THE DITSON ALBUM OF ORGAN SOLOS—Responding to many requests from musicians familiar with the famous "Ditson Albums" for instrumentalists, the Oliver Ditson Company is planning a new volume for organ. Characteristic of the previously published albums are special arrangements of a number of best sellers in the Ditson catalog, such as Cadman's *At Dawning; The Sweetest Story Ever Told* by Stults; and Bartlett's *A Dream.* Like the piano album, the most recently published collection in this series, the organ album contains compositions by composers long associated with the Ditson catalog. Then, too, there are numbers contributed especially for this book. Among these are G. F. Broadhead's *Verset, End of Summer* by Ralph Marryott; and Alfred Whitehead's transcription of Purcell's *March Maestoso.*

Hammond organ registration makes the generous contents of particular use to owners of electronic organs. The editing, printing, and binding evidence the customary Ditson high standard of quality.

"Now is the hour" for each organist to reserve his first-off-the-press copy of this latest new and varied assortment of pieces at the special Advance of Publication Cash Price, 50 cents, postpaid. Sold only in the United States and its possessions.

YOU CAN PLAY THE PIANO! Part III, *A Book for the Older Beginner, by* Ada Richter—To meet the request of many piano teachers, familiar with Parts I and II of this series, for additional training material to be used in the instruction of the older piano beginner, are hereby answered. Necessary technic, attractively presented, holds the attention of the student. Original numbers and favorite selections in new arrangements contribute to a delightful, progressive training. One copy may now be ordered at the special Advance of Publication Cash Price of 35 cents, postpaid.

NOAH AND THE ARK, *A Story with Music for Piano,* by Ada Richter—For this, the newest of her "Stories with Music," Mrs. Richter draws upon the Bible. The engaging subject matter provides real opportunity for descriptive and attractive early grade tunes. Texts accompany the music, and there are line drawing illustrations for coloring.

With narration by an older student, and music played by the younger pupils, NOAH AND THE ARK will constitute an excellent recital piece.

Single copies of this book may be reserved now at the special Advance of Publication Cash Price, 35 cents, postpaid.

LITTLE PIECES FROM THE CLASSIC MASTERS, *For Piano Solo, Compiled and Arranged by* Leopold J. Beer—Since dance forms were the popular musical modes of the seventeenth and eighteenth centuries, they naturally predominate in this charming collection of ten rarely heard classics. Such dances as the *Courante, Gavotte, Rigaudon, Sarabande,* and *Menuet* are represented by the works of Bach, Francois Couperin, Louis Couperin, Gluck, Handel, Kuhnau, Purcell, and Rameau. The contents are in grade three.

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SIX ORGAN TRANSCRIPTIONS FROM BACH, *by* Edwin Arthur Kraft—In this collection will be found the *Andante,* from the "Italian Concerto"; *Jesu, Jesu, Thou Art Mine; O Saviour Sweet, O Saviour Kind; Sarabande,* from the "Second English Suite"; *Sarcande,* from the "Third English Suite"; and *Subdue Us By Thy Goodness* in exceedingly interesting transcriptions. The careful editing of Mr. Kraft, eminent organist of Trinity Cathedral, Cleveland, Ohio, is apparent in the special attention given to pedaling and registration for both the Hammond and pipe organs.

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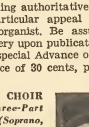
THE CHAPEL CHOIR BOOK, *For Three-Part Mixed Voices (Soprano, Alto, and Baritone) with Organ Accompaniment, Compiled and Arranged by* Rob Roy Peery—Choir directors will welcome this new collection of sacred music for S.A.B. voices by a well-known church musician. The baritone part of each selection is so arranged as to combine in the one part both tenors and basses. Dr. Peery has included several original works, choral transcriptions of favorite hymns, and such numbers as *Bless the Lord,* by Ippolitoff-Ivanoff; *Praise the Lord, O Jerusalem,* by Maunder; and *Panis Angelicus,* by Franck. Seasonal anthems for Christmas, Easter, and Thanksgiving are also included.



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ORGAN MUSINGS, *A Collection of Original Compositions and Transcriptions, for the Organ*—Is there an organist who does not have tucked away in his organ bench a copy of the familiar and useful book, THE ORGAN PLAYER, which was first in a series of popular organ collections published by the Theodore Presser Company? Many successful books have been added to this series, the latest being ORGAN VISTAS in 1946 and LIGHTER MOODS AT THE ORGAN, 1948.

ORGAN MUSINGS is distinctive in that most of the compositions and arrangements included have been prepared especially for this book. They do not appear in other volumes, and few have been reprinted in the ETUDE. Among the original compositions to make up its generous contents are works by such composers as William A. Wolf, William E. France, Harold E. Marks, Charles E. Overholt, Ernest H. Sheppard, Paul Koepke, G. F. Broadhead, and Norris A. Pynn. New arrangements prepared especially for this book include the *Funeral March* by Robert Schumann, Wienlawski's popular *Romance, Allegretto* by Haydn, Themes from Chopin's *Fantaisie-Impromptu* and *Prelude* in D-flat, *Berceuse* by Liadow, and *Legende* from Tschaikowsky. Registration is provided for standard organs as well as for the Hammond organ.

Organists desiring a first-from-the-press copy of this useful book will wish to take advantage of the low Advance of Publication Cash Price of 80 cents, postpaid.

FIFTEEN RECREATIVE ETUDES FOR PIANO, *by* William Scher—This new book of supplementary piano studies, soon to be published, is distinguished by its practicability and educational value. Short, descriptive etudes are devoted to the various phases of technic, grades two and three in difficulty, and consider problems of alternating right and left hand scale passages; rhythmic studies; legato and cantible playing; staccato; arpeggios; left hand development; chord and pedal work; chromatic scale passages, and interlacing triads. A single copy may be reserved by placing an order now at special Advance of Publication Cash Price, 35 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—One of the most interesting books recently described in these Publisher's Notes is ready for delivery. Many books and magazine articles have been written on the subject of memorizing, but music folk knowing of the wide experience Dr. Cooke has enjoyed as teacher, author, lecturer, composer and editor have been looking forward eagerly to receiving their copy of his book. Now that copies are available at your music or book store, the special advance of publication price offer is withdrawn, as is the usual procedure when books included in these pre-publication notices are issued.

HOW TO MEMORIZE MUSIC, by James Francis Cooke, presents in its 138 pages a subject of vital interest to performers, amateur and professional. In approaching his subject the distinguished author has avoided a dogmatic routine, explaining, in the simplest possible terms, many systems of memorizing so that the reader may select the one best suited to his purpose. Contributing to "A Symposium Upon Memorizing", with which Dr. Cooke concludes his work are such outstanding educational authorities as Guy Maier, Rudolph Ganz, Harold Bauer, Isidor Philipp, Percy Grainger, Howard Hanson, Josef Hofmann, and others. Price, $1.50.

Questions and Answers

(Continued from Page 84)

More About Schubert's "Ninth Symphony"

Some months ago a reader sent me this question: "Did Schubert write nine symphonies, or only eight? And if he wrote nine, where is the missing one?" Within a week of the time the answer was published in the October (1948) ETUDE, I received five letters expressing the writers' individual opinions in the matter. Since there seemed to be considerable confusion, I wrote to four well-known musicologists (one in New York, one in Boston, the third in Chicago, and the fourth in California), asking them for information. Two of them, Julius Gold of Beverly Hills, and Catherine Keyes Miller of Columbia University Music Library, replied. Since then still another well-known musician in Texas has taken the trouble to write me, giving his own opinion as based on two books that he took the trouble to examine. One of these books is by John Knowles Paine, Theodore Thomas, and Karl Klausen; the other is by Percy Goetschius. The authors of the first book state that the year 1824 (in Schubert's life) was marked chiefly by piano compositions, including two sonatas. "There was also a string quartet, and the celebrated octet for strings and wood. . . . This activity in sonata form seems to have culminated the next year in the Ninth Symphony, which was almost surely finished about August 1825, but which has quite disappeared from sight."

Dr. Percy Goetschius is quoted from "Masters of the Symphony" as follows: ". . . a supposable Ninth Symphony presents a puzzling problem to historians; possibly it never existed, though history persists in mentioning and numbering it."

C. R. Bishop, of Glendale, California, writes: "The fact remains that to date there are but eight extant Schubert symphonies. . . . The confusion in numerical order is due to the way in which Schubert's publishers, Breitkopf and Härtel, numbered the symphonies."

Julius Gold, of Beverly Hills, writes a comprehensive note, and his findings and judgment are also agreed with in a letter received from Catherine Keyes Miller. A part of Mr. Gold's "Note" follows, and from this point on we leave the matter to our readers—and to possible future musicological discovery:

"Included in the canon of Schubert's works are eight universally recognized symphonies. But there is a slight inconsistency in the standard chronological and numerical classification of them. Here follows the accepted tabulation . . . and with the added entry of a ninth symphony presumably composed by Schubert in 1825.

No. 1	1813	D major
No. 2	1815	B-flat major
No. 3	1815	D major
No. 4	1816	C minor ("Tragic")
No. 5	1816	B-flat major
No. 6	1818	C major
No. 7	1828	C major
No. 8	1822	B minor ("Unfinished")
No. 9	1825	("Gastein")

"It is believed by some that Schubert wrote a symphony known as the "Gastein"; but the work, if such there was, has vanished mysteriously. At any rate no trace of it has yet been found. This, no doubt, is the "Ninth Symphony" referred to by your original correspondent.

"Schubert has long contemplated writing a "Grand Symphony," and it is believed he composed a work of lofty dimensions called the "Gastein" during his stay at Gastein in the mountains of East Tyrol. This was in 1825. The key of the work is not known. Sir George Grove discussed the evidence for the existence of this symphony in a letter to the London *Athenaeum* of November 19, 1881, but there are critics who think the sum of Grove's arguments inconclusive."

I am immensely grateful to all the people who took so much trouble to help me to get this matter straightened out, and I hereby thank them all. —K. G.

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