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James Francis Cooke

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THE ETUDE

November 1948

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music magazine

Joseph Haydn

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The Orchestre National of France, under the direction of Charles Munch, gave a concert in New York City on October 17, the opening event in a tour which will cover nearly forty cities of the United States and Canada. This is the first foreign orchestra to visit the United States since the close of World War II.

Santoliquido's Opera, "Ferhuda," has been announced for production in Boston next April by Armando Masini, General Director of the Florentine Music Association. Santoliquido has a very distinctive and interesting melodic and harmonic gift. The opera concerns itself with a story set in Tunis, and has to do with Arabian life.

The International Society for Contemporary Music has announced dates for its next festival, in plenty of time to allow composers of all countries to submit their works. The festival—the society's twenty-third, will be held at Palermo, Sicily, April 22nd to 30th, 1949. There will be extra programs besides those of the works selected by the international jury. Arnold Schoenberg, whose seventy-fifth birthday falls next year, will be honored with a special concert.

Three Mexican Composers—José Pablo Moncayo, Eduardo Hernandez Moncado, and Luis Sandi—were commissioned by the Institute of Fine Arts of Mexico to write one-act operas to form a triple bill for a four-week season of opera at the Palacio de Bellas Artes, which was scheduled to open September 15. Later reports tell of union difficulties which delayed the opening of the season.

The Houston Symphony Orchestra opened its first season under the musical direction of Efrem Kurtz on November 1. Included on the program was the world première of the "Children's Suite" from the Republic Pictures film, "The Red Pony," for which Aaron Copland wrote the music. The suite consists of six movements: 1. *Morning on the Ranch;* 2. *The Gift;* 3. *Dream March and Circus Music;* 4. *Walk to the Bunkhouse;* 5. *Grandfather's Story;* 6. *Happy Ending.*

Paul Olefsky, twenty-two-year-old 'cellist of The Philadelphia Orchestra, has been appointed principal 'cellist for the season 1948-49. Mr. Olefsky, youngest member of the Orchestra, a graduate of the Curtis Institute of Music, succeeds Samuel Mayes, who resigned to become principal 'cellist of the Boston Symphony. Mr. Olefsky was the winner of the Naumberg prize last year, which entitles him to a recital in November in Town Hall, New York City.

Jean Graham, pianist of Dayton, Ohio, is the winner of the ninth annual contest of the Edgar M. Leventritt Foundation. The award includes an appearance with the New York Philharmonic-Symphony Orchestra under Leopold Stokowski. Miss Graham has studied in Dayton and Chicago, and more recently in New York with Ernest Hutcheson and Isabella Vengerova.

The Library of Congress has just issued a combined catalog of Phonograph Records of the Folk Music of the United States and Latin America. The catalog is fifty pages in length and may be obtained upon application to Dr. Harold Spivak, Head of the Music Department of the Library at Washington, D. C. Dr. Duncan Emrich, chief of the Library's Folk Song Division, has supervised the unique project, in which our government is actually making records of native folk music of great interest to musicologists and to the general public.

Harriet Cohen, the eminent British pianist, is recovering at her home in London, from a serious accident to her right arm. Carrying a tray of glasses, Miss Cohen slipped on her kitchen floor, cutting the artery in her arm and partially severing the nerve. Although her doctors promise eventual recovery, she has had to cancel a crowded season of concerts in England, on the Continent, and in the USA. In response to widespread requests, however, Miss Cohen will devote her enforced rest to a series of Master Classes. From May onward, Miss Cohen will hold, in London, a Master Class for teachers and advanced students from the USA.

The American Academy in Rome announces fellowships for 1948-49 for mature students in musical composition. The fellowships are open to any citizen of the United States for one year beginning October 1, 1949, with a possibility of renewal. All applications must be received by February 1, 1949. All information may be secured by addressing the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

The Copyright Office of the Library of Congress has issued a complete catalog of music published and registered in the United States, together with a complete list of the music published abroad and deposited here for copyright. This will supply a much-needed comprehensive bibliography of all music available in the United States, which should be of immense value to librarians, music critics, radio stations, music dealers, teachers, and students.

IN FAR-OFF KOREA

The Seoul Philharmonic Symphony Orchestra of sixty-seven members gave two concerts before an audience of fifteen thousand music lovers in the foothills of Sunset Mountain at Chunchon. The picture shows Sung Tai, Director of the National Conservatory of Music, directing his *Capriccio.* The regular director of this group is Ralph Jacoby of New York, a graduate of the Cologne Conservatory and well known in Europe as a conductor.

The Board of Directors of the National Federation of Music Clubs, at its fiftieth anniversary meeting held recently in Chicago, went on record as favoring an extension of the Club's International Music Relations program. This resulted in their passing a resolution calling upon the United Nations to establish an International Music Week, dedicated to promoting harmony among nations through the medium of music.

The Choir Invisible

Eugene C. Cowles, composer and eminent basso of concert and opera, died September 22, in Boston, at the age of eighty-eight. Born in Stanstead, Quebec, Mr. Cowles became an American citizen in 1888, and the same year joined the Bostonians Company, remaining with them until 1898. His *Will Scarlet* in "Robin Hood" was one of his most notable roles. Of his compositions, the best known is his song, *Forgotten.*

Jan Savitt, orchestra leader, who began his career as a youth in the Philadelphia Orchestra, died suddenly on October 4, in Sacramento, California. Following his studies with Carl Flesch, Fritz Reiner, and Artur Rodzinski, Mr. Savitt was connected with Station WCAU and later with Station KYW. He then organized his own "name" band which won national fame.

John T. Austin, one of the leading organ builders of the United States, and founder of the Austin Organ Company, died on September 17, in Hartford, Connecticut, at the age of sevety-nine. Mr. Austin was internationally known for his contribution to the development of the modern organ, and he held numerous patents on improvements to the instrument. Mr. Austin organized the Austin Organ Company (now Austin Organs, Inc.) in 1898, and continued as its head until his retirement in 1937.

Jacques Gordon, violinist-conductor, founder, and for many years conductor of the Gordon String Quartet, died September 15 in Hartford, Connecticut, at the age of forty-nine. Mr. Gordon, a native of Russia, was formerly concert-master of the Chicago Symphony Orchestra. He organized his string quartet in 1921. In 1942 Mr. Gordon became head of the violin department of the Eastman School of Music in Rochester. He was the recipient several years ago of the Elizabeth Sprague Coolidge Medal for Distinguished Service to Music in the United States.

Rupert D'Oyly Carte, proprietor of the famed D'Oyly Carte Opera Company, died September 12 in London at the age of seventy-one. Son of Richard D'Oyly Carte, founder of the D'Oyly Carte Company, he grew up in the tradition of the Gilbert and Sullivan operas, and for thirty-five years following the death of his father, Rupert D'Oyly Carte maintained a close personal interest in the company.

Harry Barnhart, choral conductor, who is credited with having started community singing in the United States, died September 3 in New York City at the age of seventy-four. He organized his

(*Continued on Page* 715)

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Te Deum Laudamus

WELL may every American this year have on his lips a *Te Deum* of gratitude, "Praise God from Whom All Blessings Flow." Well may they forget for a moment the tragedies of war, and the confusions as well as the complexities brought upon us by nations to which we have given help with boundless munificence. Well may we remember the blessings we enjoy every moment of our lives in our own precious land!

Particularly in the field of music have we been blessed. In America we have the most advanced facilities for communication of any country in the world. The printing press, the radio, and television are developed here far more than in other countries, so that infinitely more people find them accessible. Through these means musical knowledge and musical performances of the highest type are now carried to every tiny hamlet. Great temples of music have arisen in all parts of America. Armies of school children take part in choral, orchestral, and band work. Our marvelously developed motion picture industry and our amazing sound reproduction records, our huge catalogs of music and our musical magazines put at the disposal of the entire public treasures which a century ago were largely restricted to royalty and nobility. For these blessings we, who are musicians in the New World, may be profoundly grateful.

THE PEACEABLE KINGDOM

From the painting in 1840 by Edward Hicks, a self-taught Pennsylvania Quaker who also painted tavern signs and carriage panels. A religious interpretation of Penn's famous treaty with the Indians in 1682, it is reproduced through the courtesy of the Museum of Modern Art, New York, and is a gift of Mrs. John D. Rockefeller, Jr. With the painting was the following quaint verse:

The wolf did with the lambkin dwell in peace,
His grim carniv'rous nature there did cease.
The leopard with the harmless kid laid down,
And not one savage beast was seen to frown,
The lion with the fatling on did move.
A little child was leading them in love.
When the great Penn his famous treaty made
With Indian chiefs beneath the elm tree's shade.

Our forefathers who came into the wildernesses of New England, New York, New Jersey, Pennsylvania, Virginia, the Carolinas, Georgia, and the French and Spanish territories endured untold privations. Religious freedom, unlimited opportunities, escape from tyrannical oppression in Europe were their goals, as they are today for thousands of refugees from the Old World who seek a new life in our still sparsely settled country. Our first settlers dealt peaceably with the native Indians or they warred with them. William Penn, leader of the Friends movement, or as it was originally called, "The Children of Light," gave America the first great token of peace when, without the firing of a gun, he made his Treaty with the Indians, a treaty that was never signed and never broken. At this time of Thanksgiving, when the world is praying for peace, the Quakers are still practicing this plan founded upon the Golden Rule. It is the only plan which gives promise of permanent world peace.

Wise and practical Benjamin Franklin, with his telescopic prescience, looked through the mists of time and foresaw what the benefits of such a peace in such a land as ours would mean to us. In his momentous paper, "The Internal State of America"—one of the most remarkable paeans of practical optimism ever printed, he wrote:

"Reflect what Spain, Gaul, Germany, and Britain were in the Time of the Romans, inhabited by People little richer than our Savages, and consider the Wealth they at present possess, in numerous well-built Cities, improv'd Farms, rich Moveables, Magazines stor'd with valuable Manufactures, to say nothing of Plate, Jewels, and ready Money; and all this, notwithstanding their bad, wasteful, plundering Governments, and their mad, destructive Wars; and yet Luxury and Extravagant Living have never suffered much Restraint in those Countries. Then consider the great proportion of industrious frugal Farmers inhabiting the interior Part of these American States, and of whom the Body of our Nation consists; and judge whether it is probable the Luxury of our Seaports can be sufficient to ruin such a Country. If the Importation of foreign Luxuries could ruin a People, we should probably have been ruin'd long ago; for the British Nation claim'd a right, and practis'd it, of importing among us, not only the Superfluities of their own Production, but those of every Nation under Heaven; we bought and consum'd them, and yet we flourish'd and grew rich.

"Let us (and there is no Doubt but we shall) be attentive to these, and then the Power of Rivals, with all their restraining and prohibiting Acts, cannot much hurt us. We are Sons of the Earth and Seas, and, like Antaeus, if, in wrestling with Hercules, we now and then receive a Fall, the Touch of our Parents will communicate to us fresh Strength and Ability to renew the contest. Be quiet and thankful."

Unlike most of our colonial forefathers, Franklin was widely traveled in Europe and spoke both French and German fluently. He came in frequent contact with the foremost thinkers of Great Britain and the continent. Therefore he could appraise with authority the differences in the potential advantages of the New and of the Old World. In the same famous paper, which has recently been reissued by Dr. Henry Butler Allen, Director of the great Franklin Institute of Philadelphia, Franklin presents, with his rare directness, simplicity, and perspicacity, an economic forecast of the basis of American prosperity which equals the best thought of today. Mark these sage words:

"Whoever has travelled thro' the various Parts of Europe, and observed how small is the Proportion of People in Affluence or easy Circumstances there, compar'd with those in Poverty and Misery; the few rich and haughty Landlords, the multitude of poor, abject, and rack'd Tenants, and the half-paid and half-starv'd ragged

(Continued on Page 712)

The Etude Musical Miscellany

A New Bi-Monthly Etude Departure to be Conducted by The Brilliant Musicologist, Virtuoso, and Raconteur

Nicolas Slonimsky

Readers of THE ETUDE will revel in Mr. Slonimsky's erudition and humor. He and his wife have been contributors to The Christian Science Monitor for years. The New England Conservatory of Music has announced a new series of seminars for the year 1948-1949, in a "Music Research Laboratory" to be conducted by Mr. Slonimsky, who has also been a frequent lecturer at Harvard University. —EDITOR'S NOTE.

HANS von Bülow was celebrated for his caustic tongue, and his remarks to musicians in the orchestra at rehearsals were sarcastic and biting. Once, when he played Liszt's Piano Concerto in E-flat, and the musicians did not follow him, he stopped, and sang the opening theme to the German equivalent of the words, "You are crazy—all of you!"

In his orchestra he had two horn players, named Müller and Schmid, whom he particularly disliked. One morning, before the rehearsal, the manager of the orchestra came to his room, with a solemn expression on his face and said: "Herr Doktor, I have sad news for you. Müller is dead." "Fine!" exclaimed Hans von Bülow, "and Schmid?"

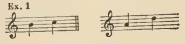
* * * * * *

In his later years, the famous 'cellist, Popper, wore a jet black moustache although his hair was snow white. A friend asked him for the reason of this discrepancy. "That is simple," replied Popper, "My moustache is twenty years younger than my hair."

* * * * * *

James Joyce, the author of novels in sophisticated double-talk that sounds, and looks, like garbled telegraphic dispatches, entitled a section of a chapter dealing with history, thus:

Ex. 1



The first two notes refer, of course, to B.C., and the second, to A.D. James Joyce also wrote a chapter of extraordinary bird prose, meaning that every word has some relation to birds, as in this sentence: "Nobirdie aviar soar anywing to eagle it," which means "Nobody ever saw anything to equal it." But the sound, the instrumentation of Joyce's words, is very musical.

* * * * * *

In his great days, Paderewski used to receive a number of requests from his feminine admirers for locks of his hair. He invariably obliged. His friends were surprised to hear that so much Paderewski hair was in circulation. "At this rate," a friend told Paderewski, "you will be bald in no time." "Not I," remarked Paderewski with a twinkle in his eye, "My dog!"

* * * * * *

Virgil Thomson, the witty music critic, played Ravel's *Valses Nobles et Sentimentales* at the house of the manufacturer of a famous emulsion, in Switzerland. The hostess listened attentively, but there was displeasure in her facial expression. "I had the piano tuned only this morning," she said after Thomson finished playing. "It will never have that piano tuner back again." It happened twenty-five years ago, when Ravel's music sounded ultra-modern.

Many stories are told about musical appreciation among animals and insects, but perhaps there is none more extraordinary than the tale of a musical spider, as found in Paderewski's autobiography. The pianist was a music student in Vienna and lodged in a humble room. There were spider webs in the corners and on the ceiling. The chambermaid did not clean the room

BIZET DIDN'T WRITE CARMEN'S FAMOUS SONG

When Emma Calvé sang the beautiful *Habañera* in "Carmen," it was not a song written by Bizet. (See text.)

very often and Paderewski had no time to attend to it himself. He was working very hard on Chopin's *Etudes*. One morning, while practicing, he noticed that a spider came down from the ceiling and rested on the rim of the piano. This happened time and again whenever Paderewski practiced the G-sharp minor Etude, the one in thirds. The moment he changed over to another Etude, the spider would go up the thread and retreat to his cobweb. After several weeks, Paderewski came to regard the spider as a friend, not only his own, but a friend of Chopin's music as well. He thought he could discern in the spider's eyes an expression of intelligent understanding. So it was with a feeling of real sadness that Paderewski left Vienna for a brief vacation. When he came back to his room, he looked around, and found to his consternation, that the room was clean and tidy, and the cobwebs had disappeared from the corners. Apparently a more efficient housekeeper had taken over the management of the place. Paderewski sat down and played the G-sharp minor Etude. But the friendly spider did not come to listen. Did he move to other quarters? Or was he swept away, cobweb and all, by the unthinking servant? Paderewski never could tell.

* * * * * *

Here is a quiz on the opera which has been epidemic in some populated places on warm days. What opera is like a trolley? "Carmen." What opera is quite satisfactory? "Boris Good-enough." What opera is like a fishing rod? "Rig-or-let-'er." What opera is like your friend's cold? "Pal-ya-achoo!"

* * * * * *

Oskar Kokoschka, the ultra-modern painter, was always an attentive listener at concerts of ultra-modern music in Berlin some twenty years ago. He was in the habit of reclining in his chair in the concert hall, with his face buried in his hands. "Your attitude is altogether wrong," taunted a waggish friend. "You ought to look at your own pictures with your eyes closed, and when listening to ultra-modern music, you'd better stop your ears!"

* * * * * *

It happened in Wayne, Pennsylvania. The organist at a well known church noticed that one of his stops in the bass was not working properly. It changed its pitch, and sometimes a gurgling sound would be heard, as if a foreign body were embedded in the pipe, and the wind came through with difficulty. Disconcerted, he probed the pipe. An utterly un-Bachian sound greeted him. It was a concerted meow, emitted by a mother cat surrounded by six blind offspring.

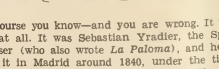
* * * * *

Brahms once remarked that writing music is the most difficult type of mental activity. "Of course, it is easy to copy. Ask Popper, he knows," Brahms added, casting a sly glance at David Popper, 'cellist and composer, who was present. Popper was quick at repartee. "Very true," he said, "particularly when you have a good model to copy—Beethoven, for instance. Ask Brahms, he knows."

* * * * * *

Who composed the following?

Ex. 2



Of course you know—and you are wrong. It wasn't Bizet at all. It was Sebastian Yradier, the Spanish composer (who also wrote *La Paloma*), and he published it in Madrid around 1840, under the title, *El Arreglito*, with a further sub-title, *Chanson Havanaise*. When "Carmen" was produced in Paris, Bizet was told that the opera lacked a lively aria, and he picked up Yradier's song as an inserted number. Those were the times when copyright laws operated slowly, or not at all. The publishers of Yradier's song asked the publishers of "Carmen" to give credit where it was due, but nothing came of it. Whenever the celebrated *Habañera* is performed, it is still credited to Bizet on the program. THE ETUDE, therefore, presents to the musical world this long delayed credit.

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Liszt, great as he was at the piano, had his moments of bad playing, even to hitting wrong notes. *The Musical World* of April 22, 1871, relates a story of Liszt's playing a trio at a private house in Weimar. He played one wrong note after another, and every time exclaimed in a loud voice, "Pardon, meine Herren!" Those present noticed that Liszt was quite upset by these contretemps, and all evening behaved irritably and petulantly towards the guests, friends and strangers alike.

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The Needs of the Young Singer

A Conference with *Giuseppe Valdengo*

Distinguished Baritone
A Leading Artist, Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

GIUSEPPE VALDENGO

Biographical Note

AT TWENTY-EIGHT, Giuseppe Valdengo is one of the youngest singers in Metropolitan Opera history. Born in Turin, Italy, he early showed musical gifts which were encouraged in a musical home. His father was an officer in the famous "carabinieri" and his mother sang in a choir which specialized in early Italian music. At twelve, the boy had studied the violin and had begun to learn the oboe and the English horn, which latter instrument he played in a radio orchestra. He pursued the study of his instruments and of general musical subjects at the Conservatory of Turin, and joined a choral group there. His superb voice was immediately recognized and he was awarded a vocal scholarship under the eminent teacher, Michele Accorinti. During his last year at the Conservatory, young Valdengo was studying both oboe and voice, and playing in the school orchestra. At nineteen he made his début at the Teatro Regio in Parma, in the title rôle of "The Barber of Seville," with a success that opened to him the doors of La Scala in Milan and the Royal Opera in Rome. Valdengo's Italian reputation earned him a call to New York (1946) where he first sang with the New York City Center Opera, subsequently appearing in Philadelphia, Cincinnati, and San Francisco. In December 1947, he made his début at the Metropolitan Opera. When Toscanini began preparing his broadcast of Verdi's "Otello," he chose Valdengo for the role of *Iago* and was so impressed with his performance that he immediately set to work coaching the young man for his favorite opera, "Falstaff." Mr. Valdengo's hobby is electro-mechanics. He enjoys building radio sets. In the following conference, Giuseppe Valdengo draws attention to certain of the young singer's needs.

A Voice is Discovered

"My studies grew out of a love of music and a desire to become a good musician. I had no idea that I should ever sing. I worked at my violin, at theory, harmony, composition. Later I took up the oboe and the English horn and learned the breath control necessary to their mastery. I hoped, in time, to become a thorough orchestral player. Then it was discovered that I had a singing voice. Again I began a new field of study, and found that my background of general musicianship removed many difficulties. I knew something of musical structure, I could read fluently, I had heard and played much music, I had a knowledge of ensemble work—best of all, I had familiarized myself with the science of breath control and breath support. All these were invaluable assets in beginning vocal work. From personal experience, then, I suggest that the ambitious young singer can do himself much good by enriching his purely vocal studies with a solid background of general musicianship. Certainly, he should master musical structure and fluent sight reading. It is also an excellent thing to study one or more instruments. And he should hear and perform all the music he can, as a means of becoming acquainted with various styles.

"I was extremely fortunate in coming immediately under the supervision of a wise and experienced vocal teacher. I was just seventeen, my voice had only recently changed, and it still showed the unsettled tones of the young organ. Many of the friends who heard me sing believed I was a tenor. But Maestro Accorinti understood which tones were natural to the voice and which were simply the result of youth and inexperience, and insisted that I was a baritone. Time proved him to be correct and I cannot be sufficiently grateful for his care. Many young voices are ruined through a lack of recognition of their true quality, and are forced and strained.

Build Slowly

"In building the young voice, the chief problem is to work slowly. Such advice is certainly nothing new, but it cannot be too often repeated. It seems amazing that the possession of a singing voice should bring with it the kind of carelessness that never enters into other calculations! If a vigorous young man makes up his mind to become a boxer, he wouldn't dream of beginning by fighting Joe Louis! He knows that he must start by developing his muscles, skipping rope, going on hikes, shadow-boxing, and by taking on less formidable partners. In short, he recognizes the fact that he must submit to years of preliminary training. But the young singer! Immediately he wishes to sing 'Rigoletto!' Someone tells him he has a fine voice, and the next day he is singing heavy arias. Many blasted hopes could be spared if the young singer made up his mind to begin as the young boxer does—by slow and careful training.

"My own training began with a full year of *vocalises*. No songs, no arias, no singing at parties. Nothing but scales and exercises, morning and afternoon. Among the most helpful of these exercises are scales, taken very slowly at first and then more rapidly; sustained tones sung on all the vowel sounds; and interval skips, approached gradually. The interval exercise consists in beginning with Do, Re; going on to the interval of a third—Do, Mi; progressing to a fourth—Do, Fa; and so on through the scale, always approaching the next higher note from *Do*, and thus placing in the voice a flexibility for attack (as well as good intonation in attack). *Legato* and *staccato* exercises are also helpful—especially a well sustained *legato!*

"After a full year of working at *Vocalises*, I was allowed to study the old Italian song literature—works of Scarlatti, Monteverdi, and others, which lie well for the voice. In my third year of study, I began operatic work—but only with such rôles as are easy and untaxing. Don't rush into 'Rigoletto'—make a start with 'La Favorita!'

"Sometimes we hear comparisons of voices according to nationality—Italian voices are said to possess certain qualities; German, French, American voices, other qualities. In my brief experience in America, I have found that there are many beautiful voices here, generally well produced. The chief difficulty with young American singers, I think, is their desire to hasten the natural development; and this cannot be hastened. They make the mistake of pushing themselves, of working too fast, and singing songs and arias for which their vocal organism is not ready. The essential difference between the American voice and the Italian, for example, is not one of inherent quality, but simply of training. If young singers will consent to work more slowly, their voices will improve.

Points in Vocal Emission

"Italian voices, as a whole, derive an advantage from their own language. Italian is easy to sing, and is helpful for vocal training. The purity of the many vowels causes them to lie well for the voice, and the voice that is accustomed to them acquires natural position and resonance. In its linguistic structure, Italian allows the voice to come out pure, free, full, without having to overcome obstacles in the form of difficult consonants. Perhaps this is why all Italians love to sing!

"There are certain points in vocal emission which the young singer does well to realize and apply. First, remember that you do not sing with the throat—not ever! You sing *through* the throat. The throat is a structure of muscles, not an organ of singing. The condition for ideal singing is for the breath, well supported by the diaphragm, to flow freely through the throat and into the chambers of resonance. Diaphragmatic support is the secret of good singing, because it leaves the throat free. And free it must be!

"Another thing to watch is the position of the tone in relation to the breath. The tone must sit *on* the breath, not above it. In attacking a tone, a singer sometimes allows a little breath to escape, as unvocalized air, immediately before the tone comes. That is wrong! It places the tone above the breath, leaving a layer of breath between. No breath should be allowed to escape, merely as breath. One should exhale breath and tone simultaneously. Thus the tone sits immediately upon the breath, with no vacant air space between.

Value of Rests

"Many young singers complicate matters for themselves by allowing the movement of the melody, as printed on the staff, to influence their mental conception of tonal projection. That is to say, as the melody line goes up, they *think their tones higher*. One should learn to differentiate between melody line and vocal line. The melody line moves freely about the staff, and of course the voice must follow it. Yet, at the same time, there should be *no change whatever* in the vocal line of projecting tone! This comes back to the perfectly even scale, the basic vocal projection of which remains the same through all registers of range. If you try to think in terms of this even, unbroken scale, projecting low, middle, and high tones with the same vocal line, you can help yourself greatly, both in encompassing range and in keeping the voice equal.

"This question of range brings up another interesting point. We have all watched singers who, as they attack a high note, rise up on their

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The Teacher's Round Table

Conducted by

Dr. Maurice Dumesnil

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

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

Degree-itis

For several years strange epidemics have been spreading all over the United States. With alarming speed they gain ground. Unless something is done to hold them in check, they threaten to damage the foundations of educational efficiency. Here is why:

In the past, the chief requirement asked of anyone aspiring to a college or university position was *talent*. Now it is different. What counts is a degree. So, a furious race after degrees is taking place. Mind you, their intrinsic value is no longer what it used to be, and they seem to have followed the purchasing power of the dollar on its downward trend. Inflation is at hand. There was a time when a B.M. was considered worthy of respect; when a "master" was hailed as a distinguished achievement. Now, nothing below a Ph.D. retains the attention of employers, at least where positions in the medium or upper brackets are concerned. A number of examples have been brought to my knowledge, among which I will mention the following one.

Recently an excellent all-round musician, pianist, organist, theorist, orchestral and choir director, applied for an appointment as head of the music department in a college. He holds an identical position elsewhere, but the change would have meant advancement in both salary and prestige. He called up the college president over long distance, and this laconic verbal exchange took place:

President—"Have you a doctor's degree?"

Applicant—"No. I have a master's from (here, the name of a well-known university)."

President — "Sorry. That won't do. Thanks for calling. Good-bye."

Who will get that important job? Someone worthwhile, perhaps. But perhaps also, some half-baked possessor of a phony degree (Heavens, that spells Ph.D., too) from one of the "mills" still allowed to function here and there. It may not have any more value than the D.I., Doctor of Innuendo, once granted to the ineffable Charlie McCarthy. What will it matter as long as some more initials will trail after a name, in the catalog? Of course the ultimate victims will be the students who will be deprived of an instruction of high caliber.

Some time ago I received an enlightening letter from one of the most distinguished educators in this country, to whom I had communicated my views:

"I agree with you about 'degree-itis.' The worst of it is, that many of the students go through milk-and-water music courses and acquire an amazing amount of inefficiency which entitles them to a degree. I worked my head off when I was a youth, and when I got a degree I wondered, 'What good is this to me?' Then I went abroad. In England, I made a special study of degrees and titles, and found a perfectly astounding number of people, with hardly the intellect of the corner grocer, who had been able to pass these examinations and pass them successfully, but who, to save their lives, could never do anything in music! Music, after all, is an Art. A music school, or a college, or a university should prepare for something to attest to the student's real efficiency. If a student is truly capable of producing notable samples of his work, then, and only then, should he be entitled to a high distinction. Finally and fortunately, it is the doddering old world which will decide whether the student is to become great, or remain puny."

Every experienced educator in the musical field has of course a reverence for high academic attainments and for practical artistic achievement. When a college or university with a thoroughly equipped musical department of high standing has identified an individual of outstanding ability and has resolved to dignify the individual with a degree, the recipient is properly and justly honored.

In one of our western colleges an excellent band was trained for years by a highly competent Italian-American conductor who, alas, had no degree. The state passed laws requiring degrees for all teachers in state institutions. The bandmaster was dismissed and his place filled during ensuing years by a parade of degree-possessing nincompoops, and the band has never reached the high attainments of the genius who "knew how" but had no degree.

In one of our great cities there was a cry for more and better instructors of orchestral music in the public schools. The players in a world-renowned symphony orchestra were available for these jobs, but they could not secure them because they had no degrees. This surely is an instance of *reductio ad absurdum*.

More adequate comments are beyond me. Next installment: "Contest-itis."

Needed: Co-operation

No one could tell where the musical gifts of that little girl come from, for her mother only cares to listen to radio croaners, while her husband smokes his pipe and reads Junior's "Comics."

The girl is a serious student who loves Bach, Mozart, Beethoven, and Mendelssohn. She comes home from her lesson and shows her mother the gold star affixed by her teacher on the Mozart D major Rondo.

"That's swell!" the mother exclaims, "I'm going to buy you *Golden Ear Rings*. And next week, if you get another gold star, I'll get you *Nature Boy*."

Please, Mrs. Mother, co-operate. . . . And try to make it more attuned to the good taste of teacher and child.

That Second Page

Greetings, once more, to our old friend the *Clair de lune*. This much abused number was the object of an interesting discussion during my Round Table at the Convention of the Ohio Music Teachers Association in Dayton. Several hundred participants surrounded the piano when the following point was brought up:

"What is the best way to inculcate into the average pupil an understanding of those values which have puzzled, and continue to puzzle so many hesitant fingers?"

Well, I explained (at least for those among the audience who were in need of it) how a "duplet" in a 9/8 measure works similarly to a triplet in a measure of 3/4. "The problem here is purely rhythmic," I said. "It can even be solved away from the piano, simply by having a metronome give the beats while the student taps with the hands 'one—two,' then 'one—two—three,' alternating and repeating the process until a satisfactory inward 'feel' of the rhythm is developed. I have tried this myself, as well as recommended it, and it has always worked."

The same result could be reached by using "stepping" in the same manner. But whatever the means employed, what matters is to assimilate the tricky flexibility of the rhythm so completely that it will no longer stand in the way of the fingers and make them stumble along the musical text. Sure enough, tapping or stepping will be a little jerky at first, but don't give up, for sooner or later smoothness will come.

Several teachers joined in the discussion, and at times the exchange of opinions became very lively:

"Some of my third grade students bring the music of the *Clair de lune*," one of them said. "They tell me that their parents want them to learn it. What can I do?"

Nothing, of course, except to try your best to minimize the bungling by a strong recommendation to practice carefully and very slowly. Much damage could be avoided if prospective interpreters could become convinced of the necessity to proceed carefully as regards the interpretation of Debussy. For instance: the *Reverie* should precede the *Clair de lune* —the *Album Leaf* (waltz) should be studied before *La plus que lente*—and by all means, *The little Nigar* ought to be an introduction to *Golliwogg's cake walk*. None of the pieces mentioned second should ever be attempted sooner than the fifth grade.

As the session closed, an anonymous voice arose: "Don't you think that most of the students who play *Clair de lune* should leave it alone?"

The hearty applause which came from all parts confirmed my belief that a sensible conclusion had been reached!

Favorites of the Hour

I am a senior in high school and have been asked to play at the fall concert. I have chosen the *Warsaw Concerto* and the *Sabre Dance*, which I think are wonderful numbers. Please give me your opinion of these pieces.—L. W. D., Indiana.

Wonderful numbers? Hum. So was the *Prisoner's Song*, some people thought. I'd rather refrain from commenting on such music.

Is Czerny Universal?

Some time ago in THE ETUDE I read articles which said that from the study of Czerny one could get everything so far as technic is concerned. I take for granted that this is right, for the authors had studied at the Paris Conservatory, and in fact I was also started in the study of piano with Czerny and after having read those articles I continued even more enthusiastically and feel that I am going in the right way. Is that correct? I feel that I need some guidance, for I study by myself, and the teachers I could have here are not the kind I wish for. Thank you very much in anticipation.

—F. J. C., Ecuador, South America.

Of course you understand how difficult it is to help you at a distance and without hearing you. I can only guess, and sometimes one guesses wrong. Czerny, of course, is excellent and there is hardly any pianist who at some time hasn't studied, or doesn't study it; the "299" and "740" in particular. Nevertheless, I consider the above statements as extreme, and I would take them with a grain of salt. Having studied at the Paris Conservatoire myself, I can assure you that Czerny is only one of various technical materials used there. Clementi's "Gradus," the Etudes by Cramer, J. C. Kessler (remarkable and not enough known), Chopin, and Liszt are also part of the regular diet.

May I suggest that you ponder on the

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Shake Hands With the School!

How the Teacher May Profit by Keeping in Touch With the Day School

by J. Lilian Vandevere

THE piano teacher's best advertisement is the pupil who plays well. Some teachers, however, miss a fine opportunity to present these living advertisements continuously and advantageously through a constant and active contact with the public school.

There was once a wise teacher who, at the beginning of the fall season, took a small note book and wrote in it each pupil's name, school grade, and the name of his school teacher. Then, on her professional stationery she wrote to each school teacher as follows:

Dear Miss Jones:

I am Robert Smith's piano teacher. Is there ever a time when he may play in his classroom, or for an assembly? He is trying to keep a small repertoire of pieces well prepared, and I should appreciate for him the incentive of possible public appearance.

Sincerely yours,
Marion Forbes

For the older pupils she stressed the fact that duet and ensemble work with her had fitted them to act as accompanists as well as soloists.

You ask, "Did this additional work and extra listing produce results?" Soon her pupils appeared at school, playing with credit to themselves and her. The school teachers saw that pupils studying with her were reliable performers. Parents began to seek her out as a teacher.

Piano teachers do not seem to realize that accompanists who read well have many opportunities to play in school. Children with good-sized hands for chords can be prepared for this work by playing the bass part of many duets. The more automatic and sure their reaction to chords, the more valuable they will be.

Playing for Assemblies

A music supervisor will welcome their services at assembly singing, or as orchestra pianists. From this may come the question, "Who's your teacher?," and one and another will inquire of *you* regarding lessons.

From the first grade on, there are frequent school assembly programs where individuals may appear. Never underestimate the importance of the fact that Sally, from your seven-year-old class, is playing *Pixie Pranks* at nine o'clock assembly next Wednesday, for the mothers attend these affairs! If Sally plays well, and shows an acquaintance with platform behavior, this is not lost on the ladies.

Mrs. Clark may have just moved into the neighborhood, and be looking for a teacher for Bobby. Mrs. Parker may be ready to start lessons for Nancy. Someone will ask, "Who is that little girl's teacher?" Another will answer, "Miss Blake, on Walnut Street."

When a boy can play an intriguing number with an attitude which says it is both manly and pleasant to play the piano, Mrs. Morse, whose Dick is a bit difficult, might sense the significance of this. In the hall she might stop your pupil and inquire pleasantly, "With whom are you studying?"

Boys are always impressed by the ability of another boy to perform. If they hear a classmate presenting a piano solo with some life and verve, those who have never studied may be inspired to have regular lessons, rather than strum by ear. The boy who has let his music drop may say to himself, "Well, if I had a teacher who would give me tunes like that, I'd do something!"

Though they are loath to admit it, boys enjoy appearing before an audience. A boy in the writer's class was a none too enthusiastic worker. He was allowed to play for the boys' glee club in his Junior High School and made several small appearances there which proved satisfactory. Then came a combined Junior High School concert in the Senior High School. He was chosen to act as accompanist for one number for the combined boys' glee clubs. Limitless time and effort went into the polishing of that bit of four-part harmony. On the night of the concert, the curtains parted. There stood the group of scrubbed and shining boys. There stood the conductor. And at the concert grand sat the lad, grave, alert, and confident. His parents and his piano teacher looked at each other proudly.

Given the thrill of such an experience, a pupil will accept your assignments more graciously. After all—are you making your pupil's program entirely of material which you want him to learn, or are you helping to enrich his experience with music which will be of use in his daily life?

MISS J. LILIAN VANDEVERE

Miss Vandevere was born in Canton, Pennsylvania. She studied with many noted teachers, including the late Ernest R. Kroeger of St. Louis and is a graduate of Temple University, Philadelphia. She has written many articles for THE ETUDE *and at present is on the editorial staff of C. C. Birchard and Company, Boston.* —EDITOR'S NOTE.

In planning for this solo playing in school, choose your material with especial care. You may favor the classics, but remember that a sonata will fall on deaf ears before the usual school audience. Choose pieces with sparkle. A definite, interesting rhythm is indispensable. A delicate solo with aesthetic shading will not register, for it is the more brilliant, lively music that will appeal to a young audience.

A short number will keep a grip on attention, and make a good impression. Besides being of the intriguing type just described, the solo *must* be something which the pupil plays with absolute ease. It is more of a test to play before one's schoolmates than for an audience of strangers. To do poorly before one's friends is a tragedy not to be lived down. As one boy told his mother, "Remember, I have to live with those guys!"

Should you be fortunate enough to have two or three pupils from the same class, why not have them prepare duets or trios for these small concerts? It gives more children an opportunity to appear, it is more unusual than a solo, and if the entering, seating, and bowing of the young artists are smoothly done, they will win added glory.

Besides a graceful bow after playing, accustom those children who are representing you to acknowledge compliments courteously. Whatever favorable comment is made on the playing, the phrase, "Thank you, I'm glad you liked it," will be a fitting response. All these bits of poise and presence add up definitely in your favor. The more frequent appearances your pupils can make in school, the greater assurance they will have in your piano recitals.

Encourage the shy pupil to play in school. If you feel that she is competent and well prepared, then insist, gently, that she play for her classmates. Stress the fact that music is a lovely thing to share, and that other children will enjoy her playing. When she has acquitted herself well, and read that fact in the glances and comments of her teachers and mates, it may mean for her a more secure and happy social adjustment.

When a pupil is to appear on a school program, especially an evening concert, it is a courteous gesture and a wise plan for you to be present. The fact that you care is not lost on the young artist and his family, and is not put forth added effort to meet with your approval. Your quiet word of commendation afterward will balance many practice periods, and strengthen the conviction that effort does really pay. You may be introduced to other mothers, and new pupils may be the result.

Follow-Up Procedure

When once the machinery is set in motion, and your pupils are playing frequently in school, don't forget the necessary follow-up. Ask the school teachers if the work was up to standard. When you cannot attend, ask the pupil for an honest evaluation of his own work. Children are both keen and fair in judging their own playing.

Ask Sue, "How did that march go, today?" You inquire of Tom, "What did Mr. Parker say about your accompaniment?" These questions show the children that privilege entails responsibility, and that for their sake and your own, you insist on creditable performances when they play for others.

It will neither lower your standards nor impair your prestige if your pupils who are old enough can play *America, The Star-Spangled Banner*, and *America, the Beautiful*, correctly, easily, and in the proper tempo for singing. Strange, how few piano teachers attach any importance to this accomplishment! If the pupils exert themselves enough to memorize these patriotic numbers, so that they can both play them and follow a conductor, they may, eventually, sit proudly on a platform, awaiting that conductor's nod.

Children thoroughly enjoy learning Christmas carols, and when they can tell their teacher that they know some of them—and prove it—they stand a good chance

of a share in the Christmas program.

Find out what song books are used in your schools. Get copies of the accompaniment books for these song books. Have some pupils learn a few of these accompaniments. Who knows—at the next P.T.A. meeting your Susie, who hasn't been too keen on practicing, could be playing for the girls' chorus! Stand out as one piano teacher whose pupils can play for singing.

Get acquainted with the Music Supervisor in your town. State frankly that you would like to have your pupils share in public performances. When this person sees that you expect to present only pupils who have something to offer, you will very likely be advised of tryouts for places on the music program.

You may not realize it, but the good supervisor follows promising pupils through school. If Jack, of the Fifth Grade, holds his own at the piano with two trumpets, four violins, a saxophone, and drums, the supervisor knows it. In Junior High Jack will easily gain an audition for orchestra pianist. Should he qualify, and prove competent, he may look forward to a welcome in High School, and gain first hand acquaintance with more fine music.

Encourage your pupils to invite their school teachers to your piano recitals. When they see some of their pupils appear to advantage as pianists, they will have tangible assurance to pass on to mothers who linger of a rainy morning to ask, "Do you know a good piano teacher?"

Specific Problems Discussed

Talk with the school teacher about your problem children. Consider all information confidential, then ask, "How is Marilyn Bates in reading—in getting thought from symbols?" Her teacher will very likely tell you, "She's in my lowest reading group." After that you won't feel so desperate when Marilyn flounders through new pieces. You will choose easier material for her, and turn on a little more patience. Then ask, casually, "How is Fred Kinsey in memory work?" When his teacher lifts her eyes to heaven, you may see that Fred's failure to keep a simple tune in mind is not from lack of effort, and your aim will be to assign very short, attractive memory work.

And that child who could do so well—but! Query regarding him, "Does Alan finish a task well? Is he satisfied with less than his best work?" The teacher's reply will prove that you both are working at identical problems. It is kindly character building that Alan needs, and you will try even harder to lead him to a sense of honest achievement. This corroborating evidence will give you a clearer sense of values, and greater joy in finding what music can do for these children.

In visiting a school, present yourself at the principal's office. Announce yourself as the piano teacher of certain children, and ask permission to attend the program. You will establish yourself as a professional who knows correct procedure, and will gain favorable attention.

While making contacts, you may meet that teacher who conducts Class Piano Lessons in the schools. This may be neither your method nor idea of teaching, but she is bringing music into the lives of many children. She is not working in opposition to or at cross purposes with you. She is preparing the ground, and if you acknowledge and respect her efforts, you perhaps may eat of the fruit thereof.

School piano classes are to give the children an opportunity to discover and test their musical aptitude. Those with real talent will soon outdistance the others, and will then look about for a private teacher. If you have a friendly professional attitude toward this class piano teacher, she may send her promising pupils on to you, pupils who are honestly interested, and ready to work.

Credit for Outside Study

Are you informed whether your high school pupils can receive credit toward graduation for the outside music study done with you? If not, find out what the set-up is in your high school. Should there be no such credit offered, why not bestir yourself, and help to get such a credit plan adopted?

When credits may be earned, be businesslike in dealing with required application blanks, practice slips, and examination dates. Present all papers made out and duly signed at the specified time. With the credit plan, some of your most worth-while pupils may be able to continue their music study with you, when otherwise the pressure of academic work would bar music from their program.

Recitals are, of necessity, widely spaced, so these fields in the public school, which provide opportunities for playing, supply a healthy stimulus and a definite reason for practice. Children enjoy something of immediate use. A simple folk dance tune, to be played for the dancers next week, will mean more than a Beethoven Bagatelle for next spring. If the folk dance goes well, the Bagatelle may be worked on more willingly, and, withal, more successfully.

Piano practice is a rather lonely business. If it can be brightened by the fact that some music will have a public performance in the near future, a zest will pervade the work on that further material which you, as a teacher, deem vital.

Life is not all Burgmüller and Chopin. Look about you, and become familiar with the latest *good* popular number. Get the piano part of the school orchestra album, and use it for sight reading. Let the older boy work with a clarinet player. Seize this wonderful opportunity for extending your income, your usefulness, your understanding of children, and your vision. Shake hands with the school!

The Etude Musical Miscellany

(*Continued from Page 652*)

When the diplomats assembled at the town of Ghent to draw the peace treaty which ended the Napoleonic Wars, the burghers of the Flemish city decided to give an entertainment in honor of the ministers. The director of the local band called upon the American ministers to obtain the music of their national air. Clay and Adams favored *Yankee Doodle*, while others proposed *Hail, Columbia*. But the Americans didn't have the music. The bandleader suggested that perhaps one of them would whistle the air. "I can't," said Mr. Clay. "I never whistled a tune in my life. Perhaps Mr. Adams can." But Adams sadly shook his head. Finally a brilliant idea occurred to Clay. He rang the bell, and summoned his servant. "John," said he, "will you whistle *Yankee Doodle* for this gentleman?" John obliged without hesitation, the bandleader took down the notes, and that night the Ghent Burghers' Band played *Yankee Doodle*, with suitable variations.

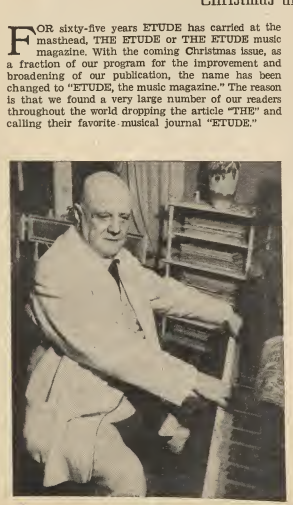
It should be recalled that *The Star-Spangled Banner* was not in existence at the time. In fact, it did not become the National Anthem of the United States until quite recently, by Act of Congress of March 3, 1931.

* * * * * *

Lincoln was visiting at General Grant's headquarters during the siege of Richmond, and remarked to Grant that the First Connecticut Heavy Artillery Band was a very fine one. It was then that General Grant delivered himself of his immortal phrase: "Maybe so, but I couldn't tell. I know only two tunes; one is *Yankee Doodle* and the other isn't."

Christmas and ETUDE

FOR sixty-five years ETUDE has carried at the masthead, THE ETUDE or THE ETUDE music magazine. With the coming Christmas issue, as a fraction of our program for the improvement and broadening of our publication, the name has been changed to "ETUDE, the music magazine." The reason is that we found a very large number of our readers throughout the world dropping the article "THE" and calling their favorite musical journal "ETUDE."



JEAN SIBELIUS

A feature in our Christmas issue will be an interview with one of the greatest living masters, which will be found in an article,

Sibelius Today
by LeRoy V. Brant

Mr. Brant, representing ETUDE, flew twelve thousand miles from his home in San José, California, to Helsinki, to secure his material. Incidentally, he took Mrs. Brant along on what proved to be an unusual and exciting honeymoon. Returning, he stopped in England, where he had a very stimulating conference with the foremost English composer, Vaughan Williams. This will appear in ETUDE in a later issue.

Another really thrilling article to appear in ETUDE for December is the amazing story of the "comeback" of the very successful radio singer, Jane Froman, after her airplane crash over Lisbon in 1943. Miss Froman told the story to Miss Rose Heylbut for ETUDE, and you will enjoy every word of it.

The Christmas ETUDE issue will be packed with music and articles which will delight our readers. Articles such as "Igor Stravinsky and the Greek Tragedy," by the great Italian composer, Francesco Santoliquido; "My First Day at the Paris Conservatoire," by André Benoist; and "The Mania for Speed," a really remarkable article for pianists by the famous virtuoso, Heinrich Gebhard. Then there will be two exceptionally fine articles upon the music of Christmas, together with the usual Christmas poem from the Editor, this year entitled "The Little Lights of Christmas."

Incidentally, your Editor desires to thank the large number of ETUDE friends who have written letters of appreciation of the biography of Theodore Presser, now running serially in ETUDE.

Thousands of ETUDE friends make Christmas presents of ETUDE subscriptions, starting with the Christmas issue. This year the beautiful cover will fairly "shout" Christmas, making it especially desirable as a gift.

This is Berlin

From a Conference with *Irving Berlin*

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Biographical Note

HAVING flown in from Hollywood for New York business appointments that could be measured in hours, Irving Berlin devoted one of those hours to an interview for THE ETUDE. He gave the time, he observed, because he respects the magazine. He said that not as a compliment, but as a plain statement of fact, and there is about the man a complete sincerity that makes his plain statement more eloquent than florid praise. Complete sincerity is the basis of Irving Berlin's songs; it is also the dominant trait of Irving Berlin. Nothing else about him suggests the fabulous composer of fabulous hits.

In appearance and manner, Berlin is unflamboyant. In his sixty-first year, he looks younger, with his lithe figure, his black hair, and penetrating dark eyes, magnified by spectacles in flat, heavy temples that do not appear in his photographs. He considers what he has to say with concentrated care, and expresses himself thoughtfully, without wisecracks, pointing his speech with intense little gestures and occasional pacings about his office. Without a trace of conceit, Berlin keeps a realistic sense of his own abilities. When he speaks of himself as a human being, he says "I," and his comments on "I" are not always flattering. When he speaks of his work, he talks of "Berlin" and appraises Berlin's work with the shrewd objectivity of any experienced critic talking of songs like *Alexander's Ragtime Band, White Christmas, Easter Parade, Blue Skies, God Bless America*, or of shows like "Yip, Yip, Yaphank," "This is the Army," or "Annie Get Your Gun."

Irving Berlin was born Israel Baline, in South Russia, May 11, 1888, the youngest son of Cantor Moses Baline. When the boy was five, the family, in poverty, moved to New York's teeming lower East Side. At fourteen, Irving left home to begin a career in music by singing for pennies in saloons, playing piano (by ear) in a Bowery dive, plugging songs in Tony Pastor's music hall, and progressing to the post of singing-waiter. For these duties, he needed a new song and dug it, words and music, out of himself. That song, *Marie from Sunny Italy*, came to light in 1907 and earned him royalties of thirty-seven cents. It also showed him, to his infinite amazement, that, by hard digging, he could write songs himself. With no encouragement at all, he kept on digging. Three years later, he found himself with a hit on his hands—*Alexander's Ragtime Band*. From then on, the name of Irving Berlin has become a part of America's history. Berlin's annual income passes the million mark; books have been written about him; several movies have been based on his songs (never on his life); and no one contests his position as First among America's popular composers. How did he do it?

A Difficult Question

"How do I write my songs?" repeated Irving Berlin, looking thoughtfully across the room, as though the answer might come out of the opposite wall; "If you mean, how do the ideas come—I don't know. How do anyone's ideas come? You have a letter to write and you sit down and write it. You don't stop to think *how* the ideas come—you just write. In my work, there's a job for me to do—a show or a movie to turn out. Something in a scene or a situation suggests a picture. Or the librettist needs a rhythm number in this spot or a ballad in that. Well, filling those needs is my job. I was born with a talent and I work at it. That's all I can tell you about how I write. Maybe that's all anyone can tell. You have something within you, and you put every ounce of energy you've got into bringing it out of you."

Berlin does not believe in the "inspiration of the moment." He is not aware of melodies floating around in his mind, and he does not invite special moods. Inspiration, to him, is another name for inborn talent. After that, his answer is hard work and an avoidance of weaknesses that interfere with hard work. His own initial incentive was dire need. He never made up his mind to write songs; simply, he had a living to make and wrote songs to help make it.

"I've never studied music," he confessed. "That is, never technically. But in turning out an average of twenty songs a year for forty years, I've learned something about what music means. There are two schools of thought about this business of an untrained talent. Some people say, 'If Berlin knew more about music, he'd do better work.' Some say, 'Berlin does what he does because he isn't cluttered full of theoretic abstractions that would only get in his way.' I don't agree with either view. I've been able to get along because of a talent at which I've worked—hard. Still, I believe that a resource of knowledge is a good thing to have. The important thing to remember, though, is that technique *per se* means exactly nothing. If it did, a youngster would have to do no more than study books to be able to write hits to order. And it isn't as easy as that. Music isn't a sort of slot-machine into which you can put so much technical knowledge and get out so many songs. The secret of the job is *what* you have to say."

Berlin is a legendary figure and legends have sprung up about him. One that needed explanation concerns his method of composing. Is it true that he doesn't write down his own songs? That he picks out a tune with one finger and then calls in expert arrangers to supply suitable harmonizations?

How He Composes

"It's true that I don't make the arrangements for any of my songs, either for the piano or the orchestra—very few American songwriters do. But the idea of giving a so-called one finger melody to a musician to harmonize without indicating what harmonies you want, is silly. Here's what I mean . . ."

Berlin jumped up from his chair and went across to his office piano—a transposing piano, with a lever at the right-hand side that adjusts the familiar keyboard to fit various hammers. He uses a transposing piano because he plays only in the key of F-sharp. When he wishes to work in D, or B, or any key at all, he throws the lever and keeps right on playing in F-sharp. He sat down now, threw the lever, and played *White Christmas*, emphasizing harmonies and modulations. He plays easily and fluently, with swift, smooth technique and good finger action. What marks him as an untrained pianist is a waste of motion in the use of his arms, which he twists about, turning out his elbows. Oddly enough, these twistings, to which any piano teacher would object, have not the slightest adverse effect on his tone.

"Look," he went on, pointing harmonies in *White Christmas*; "does any sensible person suppose *this* or *this* could be shoved in by someone else, as a kind of second thought? That's the way the song was born—it couldn't be harmonized any other way. The best answer to this question of whether melody can be separated from harmony is this: let the best arranger in the business prepare a harmonization for a hit-song, and then take it to the best melody writer, to have a tune written above it. It just couldn't be done. No, I haven't a musician's background and I can't make my own arrangements, but of necessity, melody and harmony come together in the songs I write. It couldn't be done any other way.

"I'm not proud of being untrained. Neither am I ashamed of it. It's simply a fact—I'm not a schooled musician. When I began, forty years ago, few of the popular songwriters were trained musicians. Those with a European background—like Victor Herbert—were, of course. And that brings out an interesting difference of approach. The European composer became first a musician, with all his tools in his hand, and then made a composer of himself. The American did it just the other way around. He asserted himself first as a composer and then set about picking up what he could about music.

"As to the youngster today, with ambitions along the line of popular composition, I have only this to say: keep at it. Nature has a curious way of healing wounds, and a curious way of taking care of those into whom she has poured a genuine talent. If you have the real thing to say, you'll get ahead—with encouragement and without it. Among the genu- (*Continued on Page 709*)

IRVING BERLIN

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

Dr. Theodore M. Finney

Head, Music Department, University of Pittsburgh

Editor and Chairman, Archives Committee of the MTNA

THE program for the Chicago MTNA Meeting—December 29 through January 1, at the Stevens Hotel—is taking final shape. That you may begin to make definite plans, here is the calendar:

Wednesday, December 29

2:00 P.M. Opening Session. 2:30 P.M. Joint Session with the National Association of Schools of Music. 4:00 P.M. Joint Session with the National Association of Teachers of Singing. 8:30 P.M. Concert by the Chicago Symphony Orchestra.

Thursday, December 30

9:00 A.M. Section Meetings (Under this heading are grouped Piano, Theory, Voice, Violin, Organ and Choral, State and Local Association Council, Psychology, Audio-Visual, College Music, and so on, sections, each conducting special meetings and forums arranged by the standing committees for each area. At each period assigned to Section Meetings several of these groups will meet. 2:00 P.M. Joint Session with the American Musicological Society. 3:00 P.M. Section Meetings. 5:15 P.M. Social Hour. 7:00 P.M. Annual Banquet.

Friday, December 31

9:00 A.M. Section Meetings. 11:15 A.M. Annual Business Meeting. 12:15 P.M. National Federation of Music Clubs Luncheon. 2:45 P.M. General Session: American Music. 4:30 P.M. Social Hour. 6:30 P.M. Concert.

Saturday, January 1

10:00 A.M. Section Meetings. 2:00 P.M. General Session: Music in Radio. 4:30 P.M. Social Hour. 8:30 P.M. Organ and Choral Concert.

This outline of the Chicago program does not give a complete picture of its richness. The December issue will carry more details. Chicago musicians will be completely mobilized. Their local committee unites all of the musical interests of the area: John R. Hatstaedt, Chairman, American Conservatory; Arthur Becker, De Paul University; Edgar Brazeiton, Chicago Conservatory; Rosseter Cole, Cosmopolitan School; Helen Howe, Chicago Board of Education; George Kuyper, Chicago Symphony Orchestra; Walter L. Larsen, Chicago Park District; Charles E. Lutton, Clark-Brewer Teachers Agency; Richard De Young, Richard De Young Studios; Walter A. Erley, Sherwood Music School; Scott Goldthwaite, University of Chicago; George McClay, Northwestern University; Hans Rosenwald, Chicago Musical College; Peter Stam, Jr., Wheaton College.

There is good news for the many members of MTNA who have formed the habit of crossing most of the continent every December for meetings, and for the much larger number who have been unable to make such an extended journey. A SECOND ANNUAL MEETING will be held in San Francisco during the summer of 1949. The dates are August 17 to 20, and Headquarters will be at the Palace Hotel. Miss Caroline Irons, a member of the MTNA Executive Committee, has begun work on the local arrangements.

This meeting in the Far West will be the climax of plans which were considered as far back as the pre-war Cleveland meeting. They involve not only the desire of MTNA to recognize by a national meeting the intense activity and interest in the West, but the plans for the organization of sectional groups which would alternate with the national in biennial meetings. These have been discussed repeatedly at Executive Committee meetings, and our Constitution has been amended to make them possible.

Forums and Sections

Last month we pointed out that one of the characteristics of recent MTNA meetings has been the tendency of people who had come together in a Forum or Section Meeting to constitute themselves a specialized organization. This process does not imply a consequent separation from MTNA; the new organization is not dissident, and it continues its relationship by accepting the responsibility for continued committee work and meeting participation.

Meetings of the String Forum always have been exciting events for string players. Several hundred teachers and players and students, representing all of the great traditions, come together to talk shop. More and more, in recent years, however, the warmest interest has been aroused by the increasing evidence that the violin, the viola, and the violoncello are not interesting a great enough number of American boys and girls.

With this much editorial introduction, we can let Mr. Duane H. Haskell, of Marquette, Michigan, President of the American String Teachers Association, tell the story of his branch of MTNA interests:

"It is a pleasure to welcome you to this opening session of the String Forums. They are unusually significant because they mark the initial joint effort of the Music Teachers National Association and the American String Teachers Association to deal more aggressively and more objectively with string matters. For ASTA these Forums are tremendously important because they mark its first formal appearance before MTNA since its founding last March at the St. Louis MTNA Meeting.

Interest in Strings

"In 1946, at the Detroit Meeting of MTNA, a committee was appointed for the purpose of investigating the feasibility of organizing a string teachers guild or association. The background of this suggestion of organization is a frequently told story. Interest in strings had been diminishing for two decades. From many quarters, the question was being asked, 'What can be done to save the strings?' Articles had appeared by prominent symphony conductors posing the question, 'Where will our future string players come from?' One prominent professional school had conducted a thorough survey of the string situation and had publicly reported that the situation was most alarming. It was difficult to find young string players who could qualify for that institutions' available string scholarships. At the same time, similar statements were being issued by the public school music teachers through their official organization, the Music Educators National Conference.

"1946 was also the year of the Cleveland Biennial of the MENC. Considerable time had been allotted for a series of string forums and, during the course of these forums, a meeting was planned which would bring together the recently created MTNA String Organization Committee and a similar group from MENC. The result of this meeting was the formation of a provisional organization which would bring together into one coöperative unit the efforts of all string teachers in MTNA and MENC. It was the unanimous opinion of all those attending this meeting that only through combining the efforts of all string teachers—public school, college, university, private, and studio—was there any hope of ultimately restoring interest in stringed instruments in our country.

"The provisional organization, which was called the American String Teachers Association, began immediately to create the organic framework for an organization which would be effective, durable, and energetic. It sought to build its house upon the proposition that the interests of the humblest string teachers, sowing the seed in the public school classes, were identical with those of the artist teacher who was far removed from such realities. It was recognized that the string players of (*Continued on Page* 712)

Theodore Presser

(1848-1925)

A Centenary Biography

Part Five

by James Francis Cooke

The four previous chapters in the life of Theodore Presser have brought his career from his humble beginnings, through his activities as a music clerk, as a professor of music at colleges, as a founder of the M.T.N.A. in 1876, to this installment, in which he establishes The Etude Music Magazine. This is one of the most colorful and picturesque periods in his life. —EDITOR'S NOTE.

WHEN the first edition of THE ETUDE was put out (October, 1883), Mr. Presser had spent his capital of two hundred and fifty dollars and was obliged to borrow money to continue. He also secured a position as organist in the Methodist Church in Lynchburg, Virginia, which paid him during his stay a yearly salary of one hundred and fifty dollars. A religious revival at the church proved to be a stroke of good fortune for Mr. Presser. The evangelists drew great crowds and the music provided by Mr. Presser as organist and choirmaster was one of the attractions. He considered his services to be voluntary, but at the end of the revival the leaders presented him with a little red velvet bag containing two hundred and fifty dollars. (When I reached the fifth anniversary of my employment with THE ETUDE, Mr. Presser presented me with the same red velvet bag, containing five hundred dollars in gold coins. A few days later Mr. Presser asked if he might have the little red container back again.)

It was with the windfall of two hundred and fifty dollars that Mr. Presser decided to move to Philadelphia. Moving was a simple matter. The printing of THE ETUDE from the start was "jobbed out" to a printer. The sale of THE ETUDE to the "trade" was handled by the firm of S. T. Gordon and Son in New York. The rest of Mr. Presser's assets could easily be packed in a couple of trunks. Accordingly, we find him in January 1884 installed in a third floor back room at 1004 Walnut Street, which was both his office and his residence. He often told how at the start he slept under the counter for months.

A Merry Struggle

In Philadelphia he enlisted the interest of James Gibbons Huneker, the eminent American music and art critic. No two men could possibly have been more different in almost every sense of the word. James Gibbons Huneker (1860-1921), (nephew of the famous James Cardinal Gibbons of Baltimore), was essentially a *boulevardier*, a man of the world. A piano pupil of Michael Cross of Philadelphia, Theodore Ritter of Paris, and Raphael Joseffy, he was thoroughly trained in the literature of the instrument. He was a teacher, but most of his life was spent as a critic. His many books had immense sales. Free, easy, and luxurious in his way of living, his life was in a way a musical reflection of that of Edgar Allan Poe. Mr. Presser used to tell how Huneker came to him and, stating that he was broke, borrowed twenty dollars for living expenses. Later, Huneker confessed that he had gone hungry and had bought a coveted edition of the works of Edgar Allan Poe.

Mr. Presser, on the other hand, was extremely abstemious, worked upon a regular schedule, and their friendship was a strange but successful affinity. As Huneker once said to me "Somehow we both did each other good." Existence was a struggle, but a merry one. In the morning they went to the office, and if insufficient funds came in the mail, Mr. Presser would go out and pawn his watch, redeeming it when adequate subscriptions came in later. Thus they managed to eat and live. Mr. Presser often said, "I didn't mind. I never had a better time in my life, because I knew that I was working for something worth while. His whole idea in starting THE ETUDE was altruistic. He expected that, when and if the magazine reached a subscription of five thousand copies, it would be self-supporting and he could then go back to his profession of teaching music.

A demand soon developed for sheet music publications and Mr. Presser commenced to publish works other than studies and exercises in the music section of THE ETUDE. These were reprints, it is true, but they were distinct publications. His first was *Danse des Sorcières* by the Chevalier Antoine de Kontski, that curious Polish composer who also wrote *The Awakening of the Lion*, a composition which was a well-known "war horse" in the seventies.

THE PRESSER HOME FOR RETIRED MUSIC TEACHERS
Germantown, Philadelphia, Pa.

The business grew slowly and surely, so that after six years (in 1889) he was able to open a retail music store in a much better location at 1704 Chestnut Street. He was ambitious to be upon America's most historic street. Three years later we find the business expanding so rapidly that he was compelled to secure the entire three stories of the building. This was then a residential part of Chestnut Street, but is now one of the busiest sections in the city of Philadelphia. It was here that Mr. Presser entered upon the most progressive and productive years of his life. Freed to some extent from financial worries, he began to realize the tremendous possibilities of musical education in America. He also realized the weaknesses of certain business customs. THE ETUDE, which originally was almost exclusively a journal for music teachers, now began to make an appeal to music students, and to self-help students. He realized that he had several outstanding problems; the principal one being the building of a highly trained personnel for the transaction of the business—music clerks who "knew what it was all about," and who knew his ideas for dealing with accuracy, promptness, understanding, and courtesy. He secured many men of great capability in this field. Foremost in this early group was William E. Hetzell, who entered the business as an errand boy in the early years of the enterprise, and through his energy and aggressiveness rose to the position of General Manager. He remained with the business until 1923.

The "Back-Log of Experience"

Mr. Presser was always very proud of his force of employees. He enjoyed computing the aggregate work years of those who had helped him build his organization. The total ran into many centuries and he used to call this "the back-log of experience" in his business. He valued the services of those in menial positions and quoting from Deuteronomy 29:11 he referred to them as "drawers of water and hewers of wood" and respected them in their humble tasks. In the thirtieth anniversary issue of THE ETUDE (1913) he insisted that every one, from office boys to members of the Board of Directors be included in a list published in THE ETUDE at that time, giving the years of service of each employee. Among many actively engaged during Mr. Presser's lifetime were (in alphabetical order): David W. Banks (deceased), Secretary and Treasurer during the last two years of Mr. Presser's lifetime; John Y. Blaetz (retired), for years the very popular and efficient Manager of the Retail Store; John W. Drain, former Director of Publicity; William M. Felton (deceased), able composer and arranger, Assistant Music Critic, and Music Editor of THE ETUDE; Frederic L. Hatch (deceased), Assistant Music Critic; Henry Hessel (*Continued on Page* 714)

The Symphony in Your Home

by Alfred Lindsay Morgan

THE New York Philharmonic-Symphony Orchestra, now in its one hundred seventh year, began its nineteenth season of broadcasts over the Columbia network on October 10. The Sunday programs, scheduled from 3:00 to 4:30 P.M., EST, will be carried by the one hundred sixty-seven CBS stations in the United States.

Bruno Walter, who is Music Advisor of the Orchestra, plans a six-week Beethoven cycle this season, culminating in a performance of the Ninth Symphony, with the Westminster Choir participating. "One of my musical dreams in this country," Bruno Walter has said, "has been the performance of this Beethoven cycle." Three other conductors will officiate during the season —Dimitri Mitropoulos, Charles Muench, and Leopold Stokowski. Among the distinguished soloists scheduled to appear are Myra Hess, Rudolf Serkin, and Robert Casadesus, pianists; Nathan Milstein, Joseph Szigeti, Isaac Stern, and Erica Morini, violinists; and Gregor Piatigorsky, 'cellist.

The Sunday afternoon broadcasts of this famous orchestra will be sponsored this season by the Standard Oil Company of New Jersey. Charles Triller, President and Chairman of the Board of Directors of the Philharmonic-Symphony Society of New York, commenting on the new sponsorship had this to say:

"We feel that the association is a natural one between this bulwark of American industry and our orchestra, which is the oldest in the country and has so often proved itself a leader in the symphonic field. By its sponsorship, the company is substantially aiding the continuance of our society's contribution to the musical enjoyment, education, and culture of the nation. In this time of ever-rising expenses and increasing difficulties in operating non-profit cultural ventures, the aid and coöperation of such an outstanding example of American enterprise as the Standard Oil of New Jersey is most encouraging."

The history of the New York Philharmonic-Symphony is of interest. It is a direct outgrowth of a sixty-three member orchestra which gave its first concert December 7, 1842, in the Apollo Rooms on Lower Broadway in New York City. From its earliest years it has given world premières of many works which were destined to become famous, among which are numbered first performances of compositions of Beethoven and the now popular and wide-loved "New World" Symphony of Dvořák. When this organization began, Beethoven had been dead only fifteen years, Brahms was a boy of nine, Tchaikovsky was an infant of two, Wagner was a young man of twenty-nine with his first successful opera, "Rienzi," just produced, and Dvořák was in his fifteenth month.

Recalling Wagner in 1842 brings to mind the performance of his Symphony in C Major, which the CBS Symphony Orchestra programmed on September 12, under the direction of Alfredo Antonini. Wagner wrote his only symphony at nineteen, using as a model, he later confessed, Beethoven's Second. It was first produced by an amateur group in Leipzig, and later by the noted Gewandhaus Orchestra. After this, it disappeared for over forty years, until the orchestral parts were discovered in an old trunk in 1877. It was revived at a private performance in Venice on Christmas Day, 1882, with Wagner conducting two movements, and his friend, Humperdinck, the other two. Perhaps, had the score of the work not been lost, the Philharmonic-Symphony might have given it its first performance in America in the early days of its existence. It should be noted in passing that the September 12 performance was the first on radio. The revival of this youthful score by one of the world's greatest composers was an event the present writer found of considerable interest, for it revealed the extraordinary confidence and vigor of the youthful Wagner and its eclecticism proved less distracting than a great many later day compositions that have been heard more frequently and have undeservedly received sustained public approval.

ALFREDO ANTONINI

Mr. Antonini's association with the CBS Symphony at the end of this past summer season has resulted in some unusual and distinctly worthwhile programs. The week following his performance of the Wagner symphony, he introduced to the radio audience Igor Stravinsky's talented pianist-son, Soulima, in a performance of one of Mozart's finest and least heard concertos, the C Major, K. 503. The younger Stravinsky proved himself a most gifted pianist, whom we are told is not only an authentic interpreter of his father's works but also a brilliant performer of the standard piano repertoire. The technical problems of the Mozart, which it is said make it one of the most difficult of the composer's to play, were handled with astonishing musicianly ease and assurance by young Stravinsky. Of interest on the same program were the Tibor Serly orchestrations of three pieces from the late Béla Bartók's "Microkosmos," and the discussion of the noted composer by musicians and friends which took place during the Green Room intermission.

Arturo Toscanini, scheduled to reappear at the helm of the NBC Symphony Orchestra on October 23, will have been welcomed back by many readers of this magazine by the time these words are read. The noted conductor is announced for eight broadcasts, after which guest conductors will take over during the Maestro's middle season rest period. It is unfortunate that inadequate publicity at the time of writing prevents us from giving any news on Toscanini's plans for the coming season. It is rumored that after the first of the year he will program another opera, as he has done in the past three years, possibly Verdi's "Falstaff."

It would have been most welcome news if NBC had rearranged for the Toscanini broadcasts on Sundays instead of Saturdays. The Saturday hour—6:30 to 7:30 P.M.—is not as desirable as the previous Sunday time, inasmuch as most people are not at home on Saturdays. Many listeners during the past year have told us of their inability to arrange their time to that of the symphony programs. The awkwardness of this Saturday hour was never more manifest than this past summer, when so many people engrossed in outdoor activities were unable to arrange adequate means to hear the broadcast. This was most unfortunate, inasmuch as the programs of the NBC Symphony during the summer months have been of considerable interest, though the constant change of conductors has not always proved advantageous in establishing a consistently smooth orchestral ensemble. During August, much to our regret, we were unable to hear the programs several of which had unusual features. The appearance of the young German-American pianist, Claude Frank, on August 28, offered a worthy incentive to young musicians, and from reports his radio début seems to have been most successful. A pupil of Artur Schnabel, young Frank's playing of Schumann's Concerto in A Minor was praised as being clean and musicianly. The conductor on this occasion was Roy Shield, manager of the orchestra, whose tone poem—"The Great Bell," based on a Chinese legend—was programmed.

Tuning in on the September 11 broadcast—the second of two concerts conducted by Hans Lange—we heard the world première of the Concerto No. 1 for piano and orchestra by the celebrated French-American E. Robert Schmitz, and a most appreciative performance of the lovely *Fantasie on a Theme of Tallis*, by the contemporary English composer, Vaughan Williams. On September 18 and 25, Max Reiter, regular director of the San Antonio Symphony Orchestra, appeared as guest conductor. Reiter's two programs were particularly well planned and offered several worthwhile novelties. The lesser known Overture to Cimarosa's opera, "I Traci Amanti," and the thoroughly delightful Rossini-Respighi "La Boutique Fantasque," dominated the September 18 concert. The suite from Richard Strauss' "Der Rosenkavalier," which the conductor also played, was made in recent years by the composer and first introduced in this country last year by Reiter at the composer's request. In the September 25 broadcast, Reiter gave the radio première performance of Strauss' *Fantasy* based on his opera, "The Woman Without a Shadow." Reiter had previously given the score its first performance in this country with his own orchestra in San Antonio, Texas. His association with Strauss dates back to Italy, before the war, where the conductor programmed many of the composer's works. Strauss has given Reiter first performance rights in America to many of his recent compositions.

A new musical program, Festival of Song, featuring familiar American music by a sixteen-voice male chorus and the nationally known Symphonette, directed by Mishel Piastro, made its début on Sunday, September 26, over the Columbia network, from 2:00 to 2:30 P.M., EST. Long remembered and widely cherished songs are sung in straightforward and simple arrangements on this program. Broadcast in the popular vein, it is designed to appeal to the widest audience.

It is with regret that we mention the passing of Columbia's famous "American School of the Air" this year, and the withdrawal of one of the finest programs of its kind on the airways—Columbia's "Invitation to Music." Rumor has it that many musical features on the air are being replaced by newly planned programs of a "documentary" nature. The implication of the adjective is one which may concern others as well as ourselves, suggesting as it does that at the present time politics are more important in this world of great unrest and disunity than (*Continued on Page* 700)

RADIO

The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

Critic Criticized

"Paul Rosenfeld, Voyager in the Arts." Edited by Jerome Mellquist and Lucie Wiese. Pages, 284. Price, $3.50. Publisher, Creative Age Press, Inc.

Many people have associated criticism with condemnation for so long that the word has come to have that connotation in the minds of the public. A critic is properly one who has learned the art of judging the production of the creative worker. The more accurate, the more acute, the more illuminating, the more understandable, the more deft, and the more exquisite the criticism, the greater the critic. Such a critic was James G. Huneker, first editor of THE ETUDE, although some have complained that he could not refrain from using his biting wit at times, thus belittling the works of those he wrote about.

The critic may not be known to the world at large, but is held in the highest esteem by a coterie of those capable of appraising his fine qualities. Paul Rosenfeld, whose genius was regarded with great enthusiasm by those who knew him, was born in 1890 in New York City, the son of Julius and Clara Liebmann Rosenfeld. He died July 21, 1946. He was educated at Yale University, at Columbia University, and commenced his voluminous writing at a very early age for publications of the type of "The Seven Arts," "The New Republic," "The Dial," "Vanity Fair," "Modern Music," "The Musical Record," "The Yale Review," "The Musical Quarterly," "Saturday Review of Literature," "The American Mercury," "Harper's Bazaar," "The Kenyon Review," and other publications making a special appeal to what the public terms "the intelligentsia." His great production dealt with art, music, and literature. Notwithstanding his voluminous works, including nine noteworthy books, his excellent constructive efforts received small general public recognition. In "Who's Who in America" we find a very short, modest biography (probably all that he would permit to be published). In "Who Was Who in America" he is omitted entirely. In two or three of the encyclopedias of music his name does not appear. It is therefore impressive to receive this large collection of appraisals of his works from writers, artists, and musicians, such as Alfred Kreymborg, Lewis Mumford, Waldo Frank, William Schumann, Max Graf, Alfred Frankenstein, Carlo Chavez,

Permission of An American Place Galleries

PAUL ROSENFELD

Charles E. Ives, Aaron Copland, Ernest Bloch, Sherwood Anderson, Mark Van Doren, Roy Harris, Angna Enters, Llewelyn Powys, and others. As one writer describes him, he was "a vivid painter in words" and it is gratifying to see this collection of informed appreciation put into a fine volume by his friends.

Musical Drills

"A Workbook in the Fundamentals of Music." By H. Owen Reed. Pages, 90. Price, $1.50. Publisher, Mills Music, Inc.

This work book is obviously a teacher's note book, dug out of experience to meet a practical musical, educational exigency. Dr. Reed is one of the faculty of the very progressive Michigan State College at Lansing, Michigan, which has been developed along such modern lines by Dr. Roy Underwood.

The book is designed to establish a more thorough knowledge of music fundamentals, a foundation upon which all progress in music must depend. The spelling and notation of all the chords are very definitely set out, and at the end of the book there is a series of pages, perforated at the edge, so that they may be used as tests in class work. The work is, on the whole, most practical.

A Novel for Violinists

"Wolf Tone." By Lawrence Goldman. Pages, 215. Price, $2.75. Publisher, M. S. Mill Co. and William Morrow & Co.

Lawrence Goldman is obviously a keen music lover. His life has been a varied and interesting one, with a gift for fiction which he displays admirably in this story about the life of a violinist.

Beethoven Masterpieces

"The Quartets of Beethoven." By Daniel Gregory Mason. Pages, 294. Price, $4.75. Publisher, Oxford University Press.

Dr. Mason's scholarly and illuminative work upon the sixteen Quartets and the Grosse Fugue of Beethoven is directed primarily to the new audience for these masterpieces made possible by "the wide dissemination of phonograph records in recent years, together with their steady improvement in quality." He does not refer to vastly increased opportunities to hear chamber music over the air, nor to the great increase in the number of chamber music groups, amateur and professional. Your reviewer has no records of the number of such groups in America in the Eighties of the last century, but it seems safe to make a guess that for every such organization at that time there are at least one hundred now. The phonograph makes everyone with the taste, the inclination, and the means a possible nobleman, musically speaking; a Prince Esterhazy, a Count Waldstein, a Prince Lichnowsky, a Prince Labkowitz, or even a Frederick the Great, provided with a string quartet without the trouble and expense of maintaining it.

Dr. Mason does not concern himself so much with the historical background of the Beethoven Quartets as with the inner content of the magnificent works themselves. His excellent study should be of great practical value to students in colleges, thousands of whom, although playing no musical instrument, may, score in hand, study these Quartets over and over again, as though they were early nineteenth century patrons of the art.

However, those who will get the most from the Quartets and from Dr. Mason's book are those fortunate enough to join in playing the compositions themselves.

Appointed by Destiny

"Milton Cross' Complete Stories of the Great Operas." Pages, 627. Price, $3.75. Publisher, Doubleday & Co.

Milton Cross* was appointed by Destiny to do a great job. After years of experience as a concert and church artist and as a broadcaster on radio, he was selected by the Metropolitan Opera Association and the Texas Company as annotator for the Saturday afternoon broadcasts of top-flight performances at the Metropolitan Opera House at Thirty-ninth Street and Broadway, which for sixty-five years has been the operatic center of our country.

Mr. Cross expresses his gratitude to a number of able friends who have helped him with his work, particularly his wife, to whom he makes reference in his Introduction, and to whom, together with his little daughter who died, the book is dedicated. The reference follows:

"Her assistance was no passive encouragement from the side lines. Not only did she read and listen to the stories hour upon hour; she participated in the work directly, and many of the most felicitous words and phrases are hers. Her patience and competence have frequently rescued a scene or an act from my hands and given it new life."

This splendid book is quite different from other volumes written with a similar purpose, in that Mr. Cross has lived in the Opera House in continual contact with the great conductors and artists, and is not merely a literary figure doing a special task. Opera has been his life for years.

The seventy-two operas are described with charm, simplicity, sincerity, and great accuracy. All of the stories have a graphic quality, just as though the writer were seeing them upon the stage. Speaking week after week for years, to the largest audience of its kind in the world, he tells the stories just as he sees them over the footlights.

The book should prove priceless to the millions who listen to Mr. Cross weekly and who find one of their greatest joys in audible, but to most of them, invisible opera, made visible in the imagination by the skill of Milton Cross. Part II, Part III, and Part IV are devoted to very practical and helpful information upon "How to Enjoy an Opera," "A Brief History of Opera," and "The Ballet in Opera." These short chapters should really have been the Preface to the book, as they give a fine over-all means of getting the most from opera.

*See the excellent interview with Mr. Cross, "Opera for the Millions," in THE ETUDE for September, 1948.

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and Music Educator

Chopin: Prelude in F-Sharp Minor, Opus 28, No. 8

THE Chopin Preludes which make formidable demands on speed, clarity, and endurance, and which require technical competence of virtuosic grade are of course Nos. 8 (F-sharp minor), 12 (G-sharp minor), 16 (B-flat minor), 19 (B-flat major), and 24 (D-minor). None but "advanced" students should grapple with them, for they are as difficult as any of the Etudes, Op. 10 and Op. 25.

Each of these poses special technical problems. In the F-sharp minor Prelude the strong yet free thumb required, the glittering and awkward finger arabesques above it, the strenuous work-out demanded from arm and hand, the imposing and irresistible sweep of the phrase line—to mention a few of the requisites—make it, I think, a unique example of sheer technical endurance. Sometimes it seems that Chopin is trying to extract the impossible from the pianist's mechanism. What a superb (but even then, difficult) piece it would have made for two pianos!

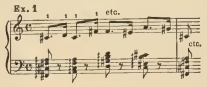
But since the composer wrote it for a soloist, students will want to know at once how to tackle its hurdles. I'll try to offer a "fool-proof" practice routine for it.

A Practice Plan

At first, all memorizing and slow and fast practice should be done in two-measure groups; later these may be extended to four, eight, and more measures.

1. Begin by reading two or four measures several times very slowly and solidly in a "digest" like this: (Key signatures are everywhere omitted here).

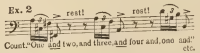
Ex. 1



2. Memorize and practice slowly and rapidly the right hand *thumb melody* above (see Ex. 1). Use free arm rotation for this, rather than thumb-finger approach. This perennially loose thumb is probably the most important technical skill required by the piece. Don't poke from above, but touch the key before playing.

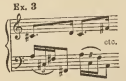
3. Practice the left hand alone slowly—counting "one and, two, and," and so on; always accent the low "and" note. . . . Then practice the same rapidly with pauses (relaxed silences) between each figure . . . count aloud as indicated:

Ex. 2



4. Right hand thumb melody and left hand . . . (count "ands"!) . . . first slowly then rapidly:

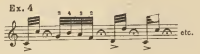
Ex. 3



5. Like No. 4, except play *octaves* in right hand melody.

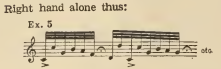
6. Right hand alone thus:

Ex. 4



7. Right hand alone thus:

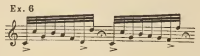
Ex. 5



Don't hold melody tunes.

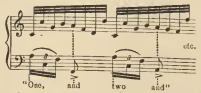
8. Now shake the entire impulse out of the rotative forearm. This does not mean that excessive arm twisting or moving is used. Keep finger close to keys, hand and arm quiet. Don't flop! . . .

Ex. 6



9. Hands together (as written) very slowly. Count by "ands," and accent "ands" thus:

Ex. 7



It is not necessary up until now to hold melody tones; in fact, it is often unwise to hang onto them; the contracted "squeeze" on held tones is one of the chief contributing causes to excessive tension. . . . Do not try to play the triplet in the left hand absolutely even with the four thirty-seconds in the right . . . you'll have no trouble later with this in rapid tempo. . . . Just get those "ands" together!

10. Like No. 7 (Ex. 5), but with hands together.

11. Like No. 8 (Ex. 6), but with hands together.

12. Now in longer impulses of two complete quarter counts, hands singly then hands together. Pause long, and rest after each two counts (half measures).

13. Play entire *two measures* very slowly, both hands as written, and without looking at notes or keyboard.

14. Play one measure, both hands very rapidly as written . . . pause . . . play the next . . . pause . . . play the two measures without pause. (You may look!) . . . Do this several times, aiming to reach the speed of the prelude, ♩ = 72–80.

In practice, be sure to pause and relax completely after every short or long impulse or group. By establishing this habit you will be able to build up enough reserve to carry you through the prelude. To relieve strain, and to avoid dangerous fatigue, always alternate practicing each hand separately after a few long or short repetitions of hands together. . . .

Interpretative Mastery

If you survive the above practice, you and the prelude will be well on your way! If you think the fourteen points "faddish" or extreme, I refer you to the irrelevant and topsy-turvy "modes of practice" prescribed by Joseffy in his edition of the Prelude. Compare those with the economical and pertinent helps offered here, and draw your own conclusions.

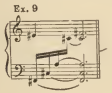
Once technical mastery is achieved, the "interpretation" of this prelude offers little difficulty. No pianist will fail to play the thumb melody with deep, rich tone, or to illumine it with the lustrous note clusters above. Every player will shape its phrases ardently, realize its two climaxes fervently, and carefully moduate the fading light at the end.

How could anyone miss the prelude's glowing inner and outer texture, the Wagnerian ardor of its melody, and its soaring and swelling phrases? When Niecks unaccountably writes, "How wonderfully the contending rhythms of the accompaniment and the fitful, jerky course of the melody depict a state of anxiety and agitation" we can't resist snorting! . . . "Fitful and jerky" indeed! I've never known a more lubricated, less jointed melody anywhere. The rhythmical pattern

Ex. 8

and the contours of the theme of the prelude are a miracle of smoothness. Only in the hands of incompetent players could this music jerk. . . . And when Niecks speaks of "anxiety and agitation," is he taking refuge in Chopin's "*Molto agitato*" direction at the beginning? Might not Chopin's *agitato* refer to passion and ardor rather than to a state of perturbation? . . . For the final chord Joseffy suggests

Ex. 9



I prefer

Ex. 10

The Passing Panorama in Music

THE ETUDE is pleased to announce that it has arranged with Professor Edward Burlingame Hill, distinguished American composer and author, for many years a member of the faculty of Harvard University, for a series of intimate pictures of "The Passing Panorama in Music," in which Mr. Hill will recount his impressions of the notable figures here and abroad who have contributed to the great advance of music in our country. Members of the Harvard faculty have frequently been represented in the past through many notable articles in THE ETUDE. Professor Walter Raymond Spalding was for years one of the most active and enthusiastic contributors to THE ETUDE. Professor Hill's articles will appear in forthcoming issues during 1949. These articles have a definite historical value as well as an engaging interest for the average student and reader.

Stumbling Into Music

A Conference with

Douglas Taylor

Well-Known Advertising Executive

SECURED EXPRESSLY FOR THE ETUDE BY HARRISON COATES

Biographical Note

DOUGLAS TAYLOR is former Vice-President, Manager, and part owner of "Printer's Ink," and now is associated with J. P. McKinney and Son, of New York, Chicago, and San Francisco, representing the noted chain of twenty-one highly successful newspapers owned by the Gannett Corporation. Those who know him think of him as one of the most active, shrewd, popular, and hardworking men in his exciting field. He is familiar with almost every phase of the giant advertising enterprises which have had an all-important part in promoting American industry and commerce, and in helping to make the United States the most prosperous nation in history.

It would be hard to imagine a more typical American businessman than Mr. Taylor. His musical development, which he feels is so important in his life, would not be suspected upon a casual meeting. Many men in his field find their playtime limits in golf, fishing, hunting, or some other form of sport. Mr. Taylor for years has been making music his sport, for no better reason than that he loves it. Gradually, he found that from music he was deriving certain invaluable byproducts in his personal affairs and well-being. It was because of this that he was persuaded by a representative of THE ETUDE to recount his experiences, which might prove profitable to other businessmen. Every Christmas, for years, Mr. Taylor has been composing the words and music of a Christmas carol, which he and Mrs. Taylor send out as a Christmas greeting to their friends. Several of these carols have been sung by the choirs of prominent churches in Westchester County, and he admits to a thrill, when he hears them, comparable to that of closing an advertising contract.

Mr. Taylor was born in the middle of the Murray Hill district of New York City. After passing through the public and high schools of the metropolis, he found employment as a stenographer. Then, over a period of four years, after a hard day's work, he attended New York University five nights a week, being graduated with the degree of Bachelor of Science in Commerce. He immediately plunged into business in earnest, and has been known as a hard worker ever since. Of course, there have been sensible vacations. When asked by his friends how he could stand the long, continuous business strain, so common in the advertising field, he replies with a sly smile:

Music a Saving Grace

"I have a little secret. You will be amused when you hear it. Music has been my saving grace. There is something about music that is little short of miraculous. There are doubtless thousands of business men all over the country who have found it to their mental, physical, and social advantage to make an avocation of music study. The business man who can give a portion of his leisure time to the study of music finds there is nothing that will as well obliterate the cares of business, refresh the mind, inspire the soul, and, most of all, relieve the strain upon the nervous system which is one of penalties of modern business life. The power and significance of music are being more and more recognized each year. It is still a mystery to the wisest man of the world. The explorations in its uses in industry, in sociological situations, in medicine, and in other fields have been intensive, but the horizons of its significance have not been touched.

"No boy ever disliked music lessons and the necessary practicing more than I did. My teacher was a German 'Professor.' He had to be a 'German' and a 'professor' to stand tops in the old Murray Hill district of New York. He was a venerable gentleman with a dignified, square-cut beard, parted in the middle, and wore stiff wing collars. His disciplinary strictness, for which German professors were famous, nearly brought my musical life to an end. With every mistake he rapped my knuckles sharply with the biggest lead pencil I've ever seen, as though he were training a kind of dog. My lessons became an ordeal, and I dreaded to see the 'professor.' If he had only offered me some kind of bait, things might have been different. For three years I had absolutely nothing nearer to music than scales and exercises. At the end of each lesson there were complaints to my mother about my resistance and failure to practice. This might have been the proper prescription to make a Beethoven or a Schumann, but it put a lively American boy in a mood to shy away from music.

"In these days, when children are given their musical castor oil in palatable capsules of pretty tunes, we may be missing a great deal in the way of residual technic, but at least it does not exterminate the thrill of musical delight. I had two or three other childhood teachers, but they never did much to give me any kind of musical understanding. I received no theory or rudiments of harmony. The Key of E to me, in those days, was 'Four sharps,' without the slightest idea of C-sharp minor. I just learned to play the notes, do the scales, and run arpeggios up and down, up and down.

A Musical Awakening

"It was during my high school years, I think, that I had a musical awakening. Those are the years in life when the popular tunes and school songs usually seem at highest heat in the human heart. You've seen ads about: 'They all looked surprised when I spoke to the waiter in French,' or 'They laughed when someone asked me to play the piano.' Well, that was I, only I was the surprised one (and my Mother, too) when I began opening the long-silent piano, which nobody in our family played, and started working out the popular songs by ear. I guess I became pretty 'snappy,' as the saying went in those days—anyway I got asked around a lot and had a good deal of fun. I guess the old professorial whiskers were bristling with anger and contempt somewhere up yonder, but the long shadow of that big lead pencil still hung above my knuckles with unconscious effect.

"There were few phonograph records in those days, and radio as a means of amusement was unknown. If you wanted music it had to be home-made. I became what might be called a home-made virtuoso and my friends seemed to like it better because I didn't have to be bothered with notes. They were hilarious, wholesome parties and 'a good time was had by all.' Had I been able to play any classical numbers, probably they would have been submerged by conversation. All the time, however, I began reaching more and more for music.

"I even started going to a few concerts. I'll never forget the Russian Symphony Orchestra that played in the old Madison Square Garden to packed houses, where I paid a quarter to sit in the top balcony up in the roof girders, and nearly fell over the railing when they did the '1812' with red fire burning all along the front of the stage sending up clouds of smoke, and two real cannon booming out in the *Finale*. That was music to stir a young heart—and to be honest with you, it still stirs a somewhat older one.

"After high school came those four years of working days and college nights. Not much time then for 'studying' music. No lessons, obviously. There hadn't been any since I was less than twelve. Certainly no time for practice. Ah, but there was time for playing. It was in those years, more than any before or since, I think, that I learned the value of even just a few minutes at the piano—fifteen, thirty, forty-five—relaxing, playing what I felt like. Improvising and

DOUGLAS TAYLOR IN HIS MUSIC ROOM

rambling became great fun and a great relief. Saturday nights and Sundays often were musical at the home of my Best Girl, who had a fine voice (still has) and knew how to use it (still does)—hers was a musical family.

"Then the interruption of World War I. Around the Naval Air Station at Pensacola the piano was certainly no handicap during jittery evenings following a day in one of those training crates, with a student at the wheel who was often either too scared or too reckless.

A Returning Appreciation

"When the war ended my Best Girl and I got married, and earning a living took on that cold stark realism so familiar to many young folks these days. But music was a means of real enjoyment to us, just as many people enjoy the theater, golf, or a ball game. Ours was cheaper—an important point at such times—and perhaps more real, because we were able to make it ourselves. Anyway we were blessed with some degree of business success as time went along and with that, pressure and responsibilities increased and time became more precious. There also came a returning appreciation of what music could mean as a resort, a change of pace, a countervail. These also came an increased interest in really learning something about music; some reading on theory and history.

"Music compels such a high degree of concentration that many business annoyances, such as those which come up daily in almost every man's life, disappear like snowballs in Cuba. Often, when business affairs are taken up again, there is a new, fresh, and more promising aspect. However, there is a phase of this process which I have found rather important. For instance, I have a fair phonograph record collection, and have found records very relaxing and an invaluable help. Millions can now find joy in listening to phonograph records and to radio. But making music yourself at the keyboard is a wholly different matter. Making, however, must not be 'fooling around at the keys.' If you just sit down and play a few old tunes you have heard most of your life, or a few classics you have practiced and practiced, you won't get the kind of relief and repose I have in mind. It will be like reading yesterday's newspaper over and over again. 'Making music' to me is a matter of exploration and challenge.

The Thrill of a New Piece

"Even with my limited technical ability and probably very poor sight reading, I get a genuine thrill of discovery in, perhaps laboriously at first, working over a new piece. I am always trying to take on new ones, probably long before any teacher would allow me to leave the old. Some of this is pretty hard on Mrs. Taylor, and much of such exploring is done on Thursday nights when she is at choir. Usually that is my night at the piano in shirt sleeves, a look of grim determination—and sometimes of frustration, I fear. But even if I can't play the thing I'm at, I at least find out what the composer was after and how he went about getting it. Of course there are some exceptions to that, too—some of these fellows make it awfully hard for one to discover just what it is they have in mind doing, if anything.

"In any event, there are always a few pieces I'm trying to take seriously. I find I cannot expect to be a pianist, in the sense of memorizing or developing a fine interpretation. My average of not much more than forty-five minutes an evening available for the piano precludes that. In fact I get scared to death when people ask me to do any serious playing for an audience of one or more. But I still have a pretty good supply of the old songs up my sleeves for some barber shop sessions and it's forever interesting to me to see how many people like just such sessions. But I think I've found something much bigger and deeper for myself, even though I have neither the time nor the early technical training to make it presentable to others in a manner I'd be proud of. Always there are those two or three pieces on which I'm trying to improve myself and I try always to have them present new problems and difficulties that have to be licked. I don't suppose it is much different from the fellow who's always trying to cut his golf score and perfect his mashie shots out of the rough, except that I can benefit Monday through Friday, as well as week-ends—a rainy Saturday doesn't completely throw me, and it's a lot easier for me to squeeze in a half hour at the piano than for him to get a half hour of practice at the golf club. For example, in that time, he is very apt to find it difficult to get past the bar.

"It seems to me, too, that there must be some degree of exercise in mental alertness involved for those who follow music. Try reading the score of a symphony or a Mass during a performance, and I'll match that against the requirements of remembering the discards in Gin Rummy, or analyzing the bids in bridge any time. Or how about playing (from notes, I mean, not from memory) the *Doppio Movimento* in Chopin's 'F-sharp Nocturne'—have the cross-word puzzle fans got much on that? Maybe that's why musicians so frequently seem to preserve a bright and alert mental attitude as they get along in years. And they don't seem to get the flat feet, aching backs, and stomach ulcers of some of my golfer friends.

"It is amazing what one can accomplish if one follows some sort of a regular plan for several months. More than this, you will be surprised how much your musical life will be broadened. As an instance of this, I have accumulated a library of miniature scores of the symphonies—and the 'Analytical Symphony Series of Great Orchestral Works' by Dr. Percy Goetschius. If I am going to a concert, or if I see a notable number scheduled for the radio, I get so much more out of it through a little work at the piano in advance. Believe me, I am certain that I have many times the enjoyment that the average listener has when I hear these works performed. It may be a kind of passive pleasure to watch a swimmer in the surf, but if you are a swimmer yourself you will probably have ten times the fun when you plunge in. The work you put upon music will always repay you many times if you go about it in the right way.

"I certainly don't want to pose as a musician. In music, I'm pretty much self-taught and book taught, and that's hardly best. I've tried to study harmony, form, and counterpoint myself, and suppose I have made a not too perfect a job of it—but it does add to my appreciation and understanding. Trying my hand at a little composition increased tremendously my appreciation and understanding of the real composers, I find there is something about trying to put music together which reveals, to me at least, a much deeper sense, when playing and enjoying that put together by others. Without a doubt it greatly enlarges one's respect for these great masters.

Words of Appreciation

"I feel a great debt to Dr. Goetschius, with whose works I became acquainted through reading THE ETUDE, in which his book 'The Structure of Music' was first published serially. This American-born teacher, who for fourteen years was one of the Professors of Harmony at the Stuttgart Conservatory (1876-1890), and who was honored with the title of 'Royal Professor' by the King of Wurttemburg, has produced the most helpful of all books of the kind that I have found. I know none that has its clearness of exposition and interest. Also, I wonder how many readers of THE ETUDE are following the Master Lessons which appear from time to time, and are getting as much out of them as I. I would like more of them.

"Of course, no one should get the idea that one can do as well without a teacher as with one. A really fine, well-trained, intelligent teacher can save the usual pupil hours of blundering at the keyboard. At times I have gone to recitals at conservatories, and the assurance and confidence this engenders in the student must be very valuable. And, how fortunate one is, if along with his early lessons on an instrument, he also gains some understanding of theory and structure! However, if you are so situated, as I was, that you cannot employ a regular teacher, do not despair. You will be amazed at what you can do by self-study, association with musical friends, and regular exposure to good music. To me THE ETUDE has been an invaluable interest. In fact, for more than fifteen years my daughter's most important single Christmas present to me, each year, has been a subscription to THE ETUDE. Knowing how I valued it, it was one of the first things she wanted to buy me out of her little girl's weekly allowance.

If I were to hope for anything out of this interview, it might be that it would reach and interest a few of the many thousands of adults who took music lessons as children, but have let it go at that—people who have missed the thrill of exploration, the interest of self-study, the accomplishment of meeting a recurrent challenge, and the deep pleasure of being just a little more than a 'music lover.' I don't like the word 'student,' so much to express my idea; it sounds too much like work and not enough like fun. How about 'participant?' That might do it—the deeper pleasure of being a 'music participant.' Perhaps, too, I might hope that this interview might encourage music teachers and schools to 'beat the bushes' for more adult pupils; not beginners, perhaps, so much as refreshers. I think they will make satisfying pupils in responding more quickly, in making more serious effort, and in showing greater appreciation."

Richard L. Austin

THE ETUDE, with deep regret, informs its readers of the passing, on September 10, 1948, of Richard Loper Austin, Vice President of The Presser Foundation since 1918.

Mr. Austin was born in Philadelphia in 1859, and through most of his life was associated with banking, becoming one of the most distinguished Philadelphia financiers. After having been President of the Girard National Bank from 1901 to 1914, he became one of the organizers of the Federal Reserve Bank of Philadelphia and was appointed the first Federal Reserve Agent and later the Chairman of the Board for nearly a quarter of a century. He became Vice President of The Presser Foundation in 1917, and later Chairman of the Relief Department for Deserving Musicians.

Mr. Austin was a "gentleman of the old school," with the highest ideals and broadest conceptions of life. He was a devout Presbyterian. His kindnesses, his wisdom, his extensive experience won him the admiration of all. Although eighty-nine at the time of his passing, his mind was unusually clear in business matters, and he kept a lively interest in world affairs.

He was busily engaged in the office of the Foundation the day before his death. Mr. Austin resided at the Union League in Philadelphia, where he died in his sleep.

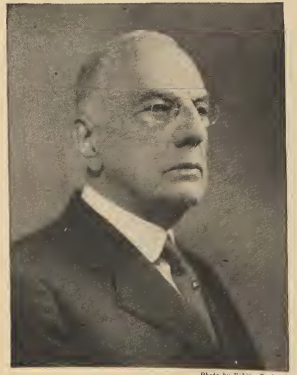


Photo by Fabian Bachrach

RICHARD L. AUSTIN

Jenny Lind's Vocal Exercises

Additional Advice from a Great Singer of the Past, Supplementing the Article in The Etude for February 1948

Mrs. Mildred Foas Game, for many years a leading oratorio soloist, after reading in THE ETUDE for February, 1948, the remarkable suggestions of Mme. Jenny Lind on "Learning How to Sing," has called the attention of THE ETUDE to additional material in which Jenny Lind gave some of her vocal exercises. Mme. Lind's advice, with Mrs. Game's interpolations in parentheses (signed M.F.G.), is given below.
—EDITOR'S NOTE.

JENNY LIND

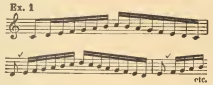
"THE breathing is the foundation of all singing. On that almost entirely depends the character and firmness of the tone. The art to breathe well consists in a saving of the outgoing breath. The breath must be taken quickly, and steadily kept in the lungs, only very slowly letting it go with the song.

"This can be practiced without singing, so as not to tire the pupil, and, most important, never sing with the last (of the—M.F.G.) breath. That is extremely weakening. And never allow any so-called 'sobbing' to accompany diaphragmatic action.

"It does not matter if one breathes often when singing, as long as the phrasing is not interfered with.

"It is therefore imperative to breathe anywhere and at any time, only it must not be perceived. In passionate things one must naturally breathe oftener because the emotions affect the breath and make it shorter. Also in singing *forte* the breath is a good deal wasted. The exercises are therefore to be done with regard to the breathing as in this:

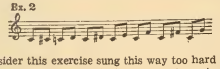
Ex. 1



so that the lungs may get time not only to give out, but also to take in sufficiently deeply for the new phrase. (I believe she means to release all the old breath after the scale is completed, before taking in a new breath in order to continue the exercise.—M.F.G.)

"Here is a good exercise to learn the *portamento*:

Ex. 2



(I consider this exercise sung this way too hard for the average pupil. I prefer starting up and coming down chromatically.—M.F.G.)

"The finding is next in importance after the breathing. ('Finding' is used here instead of the word 'attack,' which is our word for the same thing.—M.F.G.) Naturally this exercise ought to be done slowly, 'dragging' upward with time for the breathing between each figure of two notes. (Dragging downward if my exercise is used.—M.F.G.) In an exactly opposite way,

Ex. 3

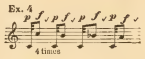
the trill is 'bounced' downward and is quite a peculiar study. I taught myself the trill. In the trill, the uppermost note is the principal thing because there is the same difficulty as when one tries to jump up from below. (I think she means just ordinary physical

JENNY LIND IN HER PRIME

jumping—nothing to do with singing.—M.F.G.) The lowest note of the trill goes of itself when it has been practiced in connection with the higher note. The trill must not be sung; it must be done with a stroke—must be done as shown in Ex. 3.

That is, this interval of a whole or a half tone (the half is more difficult than the whole) is the last exercise for the trill. The real trill exercise ought to begin with the octave, and so forth, until one arrives at the half note interval.

Ex. 4



The under note should only hang 'in the air' so to speak; both notes in the trill must be 'led' (sung—M.F.G.) but the lower one lets go and the upper one holds fast. Finally it becomes one stroke and this stroke must then be repeated. This exercise one can begin at once, for there is nothing so helpful for *colorature* and *portamento* as this trill exercise when done properly. But it is not easy to describe with pen and ink. Sing an octave and bind upward, only letting the notes 'hang together,' not cease when going down, is as near as I can put it.

"These are about the elements of singing as I understand them." (I think she means—these are the fundamental elements of singing.—M.F.G.)

Jenny Lind was a musician far in advance of her time. Her devotion to Bach was one evidence of this. She helped to train the great chorus for the first unabridged performance of the B minor Mass ever given in England. Apart from "Der Freischütz" and "Euryanthe" she sang none of the more difficult rôles in opera. She was known chiefly for her admirable work in concert and in oratorio. When she came to America under the spectacular management of P. T. Barnum, she found that she could not endure the claptrap and ballyhoo of the eccentric showman. Therefore, she broke with Barnum and continued under other management. Nevertheless, she earned $130,000 in two years in America. Considering the change in money value, it is unlikely that any artist of today receives a higher remuneration. Characteristic of her great nature was the fact that she (*Continued on Page* 700)

JENNY LIND
From a contemporary oil portrait.

VOICE

A People's Song to Their God

A Delightful Picture of the Medieval Origin Of the Gregorian Chant

by Rev. Eugene Kellenbenz, O.S.B.

TO US AMERICANS the Middle Ages are an unknown world. We may have a vague awareness that the great Gothic cathedrals of Europe came to us from a period in history known as the Middle Ages, but that is the extent of our knowledge. The rich culture of Medieval times deserves more than this scant attention. And—more and more in recent times people have been digging into this bygone era to uncover many rare treasures. Not the least among their discoveries has been the Gregorian Chant.

As some exotic tropical flower, the Chant, of awesome beauty in its native setting in Medieval times, suffers when transplanted to the hustle and bustle of the Twentieth Century. In our music today, we expect good four-square tunes that catch the ear's attention right off. Since the Chant does not have these, its rather shy beauty may often escape us. Chant melodies, never forthright and direct, are sometimes not more than subtle suggestions. The modern man's swiftly paced days and hours don't admit a too profound contemplation on beauty of a too delicate and fragile hue. Our ear adjusts easily to Bach and following, to music in major and minor mode, because the tone color of the major scale and the minor scale contrast so sharply with each other. The Medieval man, like the ancient and also the Oriental of today, was more sensitive to tone color, to tonality. Where we employ two modes, major and minor, in our tonal system, the Gregorian Chant made use of eight modes. It is difficult for us to distinguish the peculiar tonal flavor of each of these eight modes, their differences being seemingly too slight for us to appreciate. To the citizen of the Middle Ages each mode had its own distinct character, its own particular spirit. In that slow, quiet civilization a man had more time and inclination to meditate and comprehend the most subtle tonalities.

A Self-Sufficient Unit

To better understand this Medieval musical man, let us dip into the story of those past ages. From the year 400 to around 900 A. D. the Dark Ages, as a blackened pall, hung over Europe. The onrushing feet of barbarian tribes (Vandals, Visigoths, Ostrogoths, and Franks) blanketed Europe. Native populations to save themselves, fled to the security of walled cities and fortified castles. In time, barbarian invasions grew less frequent. The barbarian was Christianized. Life became more stable and secure as the Dark Ages dawned into early Middle Ages. Yet, because of the perils of the times, people settled about the castle of a great and powerful duke or baron to receive his protection. The peasant gave his lord a share of his earnings, in return for the lord's armed protection. Travel being exceedingly hazardous, few people ever ventured out of sight of their native village. These factors slowed the tempo of the times, making them unlike the "busy-ness" of the previous Roman civilization, with its fine highways, and far removed from our own 1948.

The noble was at home in his castle, perched precariously on some hill top. The castle was a stronghold to protect the noble and his subjects from barbarian raids. In later centuries it served as protection from attacks by ambitious neighbors, dukes and barons desirous of more land. The castle was built as an impregnable fortress; living quarters were an afterthought. Since the rooms and halls of the castle were drafty, damp, and dark, ornate tapestries were often hung from the walls to give at least some warmth and color to the rooms. The castle, and the village nestled about it, were a self-sufficient economic unit not dependent on trade with neighboring towns and cities. Trade and commerce, as we know them in modern times, were unknown in the Middle Ages.

TWELFTH CENTURY ARCADES AND GARDEN OF THE CUXA CLOISTER

This Cloister was imported, stone for stone, from France and reérected in the Cloisters on Riverside Drive, Fort Tryon Park, a branch of the Metropolitan Museum of Art in New York City.

As for the peasant's living quarters, he built his cottage at the base of the castle, that he might take refuge in the castle during frequent wars and raids. The peasant's hut was a small, one room affair, which he shared with his domestic animals. A fire for warmth and cooking purposes was built in the middle of the room on the earthen floor. Smoke from the fire escaped through an opening in the thatched roof. A mat of straw served as a bed. Architects in 1948 are using more and more glass in the construction of homes. Glass means a great deal in the way of maximum sunlight and comfortable room temperature. Glass makes the modern home the cozy, lightsome thing that it is. This commonplace of today was little known in the Middle Ages. There was glass, but it was too expensive for the average castle, and out of the question for the peasant. Windows were mere holes in the wall, made as small as possible to admit a minimum of cold. At night these openings were sealed over with animal skins or wooden shutters. Candles were costly, so it was to bed with the chickens and up with the sun.

All these factors that I have listed, conspired to give Medieval life a quietness, a tone almost *pianissimo*, that was sure to be reflected in the world of art, in Medieval music. Nowadays, our ears are accustomed to a din of sounds and noises: the factory—a veritable stew of variegated sounds; the Times Squares of every city and would-be city in America—a babel of street noises. All this can not fail to color and flavor our modern music. Modern music has a tendency to outshout the noises of our civilization; to out-shout the thunderous purr of the machine. Contemporary composition has a hysterical quality about it, as if to out-run that grim pace-setter, the machine. Using the immense sonorities of the modern symphony orchestra, the composer paints with broad brush-strokes of sound, piling up pyramids of sound. By contrast, the pastel shades of sound coloring of the Gregorian Chant may fail to impress us. Accustomed to the broad melodic line of the Romantics and the lush harmonies of modern music, we may find difficulty adjusting to the delicate lace work of a Gregorian melody. The chant may strike us as a little antique. Then too—the Gregorian lacks our vigorous modern rhythms, possessing only a gentle, undulating beat in two's and three's. The Chant had its golden age in another civilization, in Medieval times. In this soft, *pianissimo* civilization, the gentle art of the Chant was in congenial surroundings. In this quiet, pastoral setting, the music didn't have to shout to be heard. The ear of the music lover was attuned to this lovely speech music. It is speech music, for the melodies do seem to grow out of the words in a kind of musical declamation.

Obscure Origins

The origins of the Gregorian art are obscure. Who composed the more than four thousand Chant compositions? In this publicity-wise age of ours, composers are very meticulous to sign their manuscripts. There is never any doubt about who composed what. In the hey-day of the Gregorian, composers didn't fuss about signing their compositions. This does not mean that Medieval composers were in any way averse to a little publicity. But if a new Mass were done in church on a Sunday morning, all the villagers knew that it was their Ludwig who composed the music. The people were essentially provincial in outlook. Since there was so little communication between one town and the next, between one city and the next, for all practical purposes the world outside the massive walls of one's own city did not exist. The aspiring composer was quite content to lap up the praises of his fellow townspeople. He didn't envision for himself an international reputation. Composers of international reputation belong to another age and time. Also, since the printing press did not exist, history books, newspapers, and magazines did not exist either. As a consequence, a composer did not picture himself going down into the pages of history in a blaze of glory. It is for these reasons that the Medieval composer rests in obscurity today. We know little about specific composers in connection with particular Chant compositions.

Any innovation is never quite the innovation that it may at first seem to be. Often, its roots are deep in the past. Chant did not suddenly appear on the scene full-blown. It was rather an organic process, a result of gradual growth out of the past. Some have suggested that Gregorian Chant developed from the Jewish liturgical chants. This possibility gains strength when we remember that the early Christians broke only gradually with the synagogue. By degrees, they broke with Jewry, establishing their own churches. In those critical times it doesn't seem likely that the early Christians would compose a whole new hymnody of their own. It seems more likely that they adapted for their own use the Jewish chants they knew so well. It could well be, that in listening to some ancient Gregorian piece, we are hearing a snatch of melody that Christ Himself heard as He prayed in the Temple in Jerusalem. All this can (*Continued on Page* 706)

Make Your Christmas Music Attractive!

by Alexander McCurdy, Mus. Doc.

THERE is a wealth of wonderful organ music written for Christmas that is not so familiar as it should be. At the end of this article is a list of suggested numbers which will no doubt be helpful to many.

Among selections for this season of the year that should not be overlooked are "Chorale Preludes" by Bach. "The Liturgical Year" ("Orgelbuchlein"), edited by Albert Riemenschneider, has no fewer than eleven chorale preludes for Christmas. Both are sublime works and should be played more frequently. Take for example, *All Praise Be Unto Jesus' Hallowed Name, O Hail This Brightest Day of Days*, and *To Shepherds as They Watched Their Flocks By Night*, to mention only three which should not be neglected. Also, there is *In Dulci Jubilo*, which is a double canon and always most effective. It is interesting, also, when one needs a number of pieces in a pre-service recital, to use the other settings by Bach of this chorale. The one which he wrote as a cradle song, and the other for full organ with the double canon make a fine and well diversified group. Then we must not forget the best one of all, which is *Rejoice Now, Good Christian Men*. (Organists would do well to hear Horowitz's record of this for piano; it is truly amazing the way he plays it.) Fortunately for us as organists, we can play the melody with our feet. Try playing the melody in the pedal, an octave lower than written, with a four-foot combination. This at once expresses the joy of Christmas.

The one Chorale Prelude by Brahms which we must play before all others is *A Rose Breaks Into Bloom*. Its beauty and simplicity make it perfect for Christmas services. It is interesting to analyze this little work before we play it, to see how wonderful it really is. Note that it is difficult to hear the melody (which we know so well). However, when we understand that it is a type of coloratura chorale, it is quite simple to find the melody. In Brahms' setting it is necessary to make certain changes in the registration, so that the melody will come out. For example, note the second line of the chorale, where the melody appears in the alto and the tenor. This must be brought out on an eight foot pedal stop coupled to another manual with a solo, and then the bass played at eight foot by the pedal.

Siegfried Karg-Elert has given us much wonderful music in his chorale improvisations for Christmas. But most of all I like the *Adeste Fideles* from his "Cathedral Windows." All sorts of kaleidescopic effects and sounds we seldom hear are possible in this piece. I like to think, when I am playing this number, that I am in a great European Cathedral, looking up at the windows, with the ever-changing lights and shadows of the late afternoon. Perhaps now and again there is found a fragment of the theme of *Adeste Fideles*, which is later lost in a maze of sparkling colors. Then another part of the theme is discovered and again lost in splashing colors, over and over again. The possibilities of registration in this piece by Karg-Elert are practically endless. I love to play it at a candlelight service, when I can barely see around the church through the smoke from the tapers. I imagine that I smell incense; it is all so wonderful at the services in celebration of the Birth of the Christ Child.

Previously in these columns I have mentioned, in passing, a work, "Poëmes Evangeliques," by a modern Frenchman, Jean Langlais. There are three numbers in the suite, all written on texts from the Bible. The second movement is called *La Nativité* and is one of the most delightfully beautiful things we have had from France in many a day. It is divided into four sections, beginning with the Crèche. This is followed by the Angels, the Shepherds, and finally the Holy Family. It is not a long piece but Oh, how delicious! Like the Karg-Elert *Adeste Fideles*, it is full of opportunities for colorful playing and much imagination. With a fine big organ, it offers an opportunity to display these qualities, and even with a small organ, there is plenty that one can do to make it sound gorgeous. The composer makes helpful suggestions, such as the use of eight foot pedal, as a solo in the section devoted to the Crèche; then mere bass, in the Angels, with eight and sixteen; and in the Shepherds, two parts with just a coupler to pedal; and finally in the Holy Family we have a big solo on the pedal with four. What an uplifting sound! I know of nothing that will give an organist who is sincere in his preparation more pleasure than to work on and play this piece.

Here in America there are many compositions which deserve our earnest attention. Among these are the works by the Bostonian, Everett Titcomb. His setting of *Puer Natus Est* is especially suitable to be played at a Midnight Service. This number truly represents the spirit of Christmas. His subtle use of the Gregorian chant and his inclusion here and there of well-known carols is infectious.

Richard Purvis has contributed his share of interesting things for Christmas. His *Carol Rhapsody* is unexcelled for recital purposes and many other uses during the Christmas season. In this composition he uses *Silent Night* as a cradle song with harmony which makes one prick up one's ears. *Hark! the Herald Angels Sing* is then introduced as a brisk *scherzo*, and after a short interlude, comes a thrilling *toccata* on *Adeste Fideles*. At the end he again uses some daring harmony which does cause some interesting discussions and which all organists seem to enjoy. Purvis' *Divinum Mysterium* is another fine work which always sounds well on any organ, and last but not least by any means is his *Greensleeves* in which he captures the real spirit of the day with all of its nostalgia, yet with genuine happiness.

I have also mentioned in these pages Myron Roberts' setting of *Good Christian Men, Rejoice*. Here again we have some jolly music, which I fear we often lack these days. After all, is there a more joyous time than Christmas?

In Marcel Dupré's "Seventy-Nine Chorales," there is a most unusual setting of *In Dulci Jubilo*. It is only two pages long but so lovely that one wishes that it went on for twenty pages. Dupré is always doing something out of the ordinary. He told me once that he wrote this chorale while on his holiday at the beach. (I imagine on the Riviera.) Only someone like Dupré could write such a thing. It seems to me that there never has been created a lovelier cradle song than this; it has all the delightfully heavenly sounds that only Dupré can achieve. If we are not interested in anything else in this book of Chorales, *In Dulci Jubilo* is well worth the price. I suggest that you experiment a lot with "juicy" combinations until you find just what is desired, and I feel sure that you will derive much pleasure from this piece and also will give much pleasure to those who listen. I never play this number that someone doesn't inquire about it and ask me to play it again. In my church I play it at least a half dozen times each Christmas.

Another little piece which must not be overlooked is the *Noël* by Mulet. This is from his "Byzantine Sketches." It is very simple, musically, but with careful treatment it is so effective that it can be made one of the choice offerings on our programs.

SIEGFRIED KARG-ELERT
(1877—1933)
Famous German composer of organ music.

We are always looking for numbers that are suitable for Christmas Postludes. Some of the works mentioned above can be used for Postludes as well as for Preludes. Perhaps some of the things suggested later will also be suitable for Preludes in case more than three or four numbers are played before a service. After all, there should be much variety in our programs.

The *Toccata, Thou Art The Rock*, by Mulet, also from his "Byzantine Sketches" is always thrilling alike for the player, as well as the listener. The *Toccata* from the Fifth Symphony by Widor is also one that surely can be played during the Christmas season and everyone will appreciate it. Again, another work by Mulet which is popular at this time of the year is the *Carillon Sortie*, as is also the *Finale* from the First Symphony by Vierne, the *Carillon* from "24 Pieces in Free Style" by Vierne, and his *Carillon de Westminster*.

Being a person who thinks one should arrange one's work well in advance, I suggest here some things upon which we should begin working this Christmas and perhaps play in another year or two. I have in mind such works as the *Pastorale* by Roger-Ducasse, which has been said by some to be the most important work written in this century for the organ. This great piece is not written particularly for Christmas but it is most appropriate and is played by some of the better organists of the world. It is (*Continued on Page* 702)

ORGAN

The Municipal Band and Its Place in The Musical Life of America

by Louis B. Dobie

SOME extremely interesting and highly pertinent observations on the status of the wind-and-percussion band were made by Dr. William D. Revelli in the March, 1948 issue of THE ETUDE. His picture of the virtual extinction of the professional band was not a heartening one for those who love the band and believe in it, but unfortunately the picture was devastatingly true. There are many things which I might say about this situation and the various possible means of changing it, but as I am strictly "non-pro," I prefer to turn my attention to the municipal band, which is likewise in a deplorable state. As a preamble, it will be necessary to look into the possible causes of this condition and to answer some of the questions which Dr. Revelli has raised about bands in general. I shall do this at the risk of giving some answers which he may already have presented, and at the further risk of disagreeing with him in some details, though I am sure we are in substantial agreement on most of the fundamentals.

There has been an impression in some quarters that the band belongs to another era, that it can't survive because of "changing times," and, in any case, that people don't want to sit around at Park concerts these days. To this we may reply that music is music, whether it be played by winds or strings or a combination of them, and that although the wind band is traditionally an out-door organization, the bands of Gilmore, Sousa, Pryor, and Kryl were somehow able to do a respectable indoor job too. On the other hand, Dr. Edwin Franko Goldman has amply demonstrated over a period of more than a quarter of a century that people really will sit around at Park concerts, and there is no evidence that the popularity of his concerts is diminishing.

It has also been said that the band has outlived its usefulness, possibly because of the mistaken impression that wind music no longer has any broad and general appeal, or because the existence of so many good symphony orchestras has rendered the formerly popular wind organizations no longer necessary. This simply is not true. Mozart's wind ensemble music is pretty fine music, just as fine as his writings for strings, and we are still able to listen to it with the keenest pleasure. Furthermore, there is no earthly reason why a wind band should not do as good a job as a symphony orchestra, and even give us something that the orchestra can't give.

The Problem of Arrangements

In this connection we should clearly recognize that one factor which militates against the band as an artistic ensemble is the fact that our band literature is still inadequate, regardless of anything we may say about the interest of Holst, Hadley, Grainger, and others, in wind bands. An appallingly large number of so-called arrangements for band, turned out by uninspired musical mechanicians, are utterly unworthy of their orchestral sources and often show the lack even of a rudimentary knowledge of the capacities of the individual instruments.

More power, however, to Erik W. G. Leidzen, David Bennett, and others of their kind who have come along and made band transcriptions which show at a glance that they have been done by genuine musicians who know how to write for the instruments and have an appreciation of effective scoring.

What about the school and college bands? There are swarms of them, and a great many do excellent work. Don't they give us all the band music we need or can absorb? The answer is that these bands do not provide an adequate outlet for band music, because their performances can be heard by only a limited number of people, and furthermore, such musical activities are only part of a very busy schedule. In other words, these organizations do not exist primarily for the production of music of ever increasing excellence for the benefit of the public, but rather for the good of the players and the schools—and this is quite proper.

As the last feeble objection it may be said that the radio, recordings, and juke boxes have completely deadened the last spark of interest in the band. To this objection we may reply that these forms of entertainment certainly have their clienteles but they haven't hindered the symphony orchestras, both professional and amateur, which seem to be getting more numerous and excellent all the time. Now, if all other sources of gloom have been exhausted and a really final gasp must be made, let's whisper that the municipal band costs too much and therefore is unthinkable, if for no other reason. My answer to this may seem radical but it is true nevertheless; a municipal band might well cost less than a third-rate soft-ball team.

Facing the Facts

Having replied to some of the objections, to the satisfaction of this writer at least, let's face a few uncomfortable facts. It is terribly true that the more school bands we have and the bigger and better they are, the more the municipal bands are shrinking in number and quality. For years I have been asking myself and others the question, "What becomes of these school and college musicians?" As musicians, they dry up and disappear, like a stream on the edge of the desert. We cannot altogether blame the school people, because when the boys and girls are graduated, the teachers are through, so far as any official influence on these young people is concerned. One might ask pointedly whether the schools' objectives are such as to leave anything like a permanent imprint of musicianship on the players or to stimulate a thirst for future development. Indeed, there are some people who cynically suspect that these objectives are limited to the exigencies of the hour—the school concert, the game, the Decoration Day parade—but I am one who believes that the teachers do as well as could be expected, with the time and facilities that are available. We must bear in mind that the majority of our teachers are sincere and capable, and that in most instances there is little time left for real music-making and fundamental development after the absolutely essential mechanics of instruction are taken care of.

Maybe people just don't want to play in bands after the thrill of school and college participation is past. This is another fallacy, because I know from personal observation that there are hosts of people who would like to continue to play for the simple reason that there is no satisfactory substitute for it. This matter of personal participation is of tremendous and basic importance, because there are so many of us who want desperately to *take part,* no matter how much we may enjoy listening—and, incidentally, no matter how some of us may fumble with our instruments.

No, let us not blame the schools, the colleges, or the times for the near-collapse of the municipal band as an American institution. The material for the adult band is there, but nobody does anything to bridge the gap between the school and adult participation. Perhaps one of the greatest barriers to the continuation of the school band into what someone has called the "alumni band" is the utter indifference on the part of a sizeable proportion of our faculty members as to what goes on, musically, outside the walls of the schools. In some instances, fortunately rare, this indifference has even appeared to be outright antagonism. Lest someone feel that this shoe is intended to fit all the faculty feet, let me hasten to add that I can point out some conspicuous examples of exactly the opposite attitude; teachers who have helped the town band leader in rounding up promising talent, or who have sacrificed, by lending musicians from the school band to help the town band, when both organizations were in the same parade, or who themselves have been members of the local band. Possibly I am prejudiced, but it has seemed to me that such coöperators have done notably good work in the schools and have also been popular with both their students and the public.

Whose Job Is It?

If we grant the fairly obvious premise that the adult population contains many individuals who are talented and who are willing and anxious to play in a municipal band, we are driven to the equally obvious conclusion that all we need to do in any community is to get busy and organize a band. But whose job is this? Certainly the community has the heavy responsibility, either through the duly constituted authorities or through private individuals with the gift of leadership and the time and physical stamina to exercise it. Anyone who has had any contact with the harsh realities of this sort of thing knows that it is a killer for all but the most hardy, inspired and determined souls, but every town has at least a few of these amazing people, and with their leadership it can be done. They, of course, don't need to be musicians, and in fact it would probably be preferable if they were not active musical participants in the project, as both the business and musical personnel should have plenty to do with their own responsibilities and would need to merge only in the form of earnest and cordial coöperation.

And now one might add, quietly but significantly, that we also need conductors who are musicians in the very best sense of the word, who believe in this thing so fanatically that they won't be satisfied until they make the band a really fine wind-and-percussion ensemble, and who have in themselves such a flame of evangelism as will cause their players, intuitively or otherwise, to behave and play as nearly like artists as their individual talents will permit.

* * * *

"If we give up our rights in this contest, a century to come will not restore us to the opinion of the world . . . Present inconveniences are to be borne with fortitude."—Benjamin Franklin.

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

The Alto Clarinet

by Professor William H. Stubbins

THE alto clarinet occupies a position in the clarinet class comparable to that of the viola in the string class. Its normal range, written in concert pitch, is

Ex. 1

and as written for the instrument is

Ex. 2

A greater range is possible, which written in concert pitch is

Ex. 3

and as written for the instrument is

Ex. 4

It is really easier to obtain this extended harmonic register on the alto clarinet than it is on any other member of the clarinet class.

The pitch of the alto clarinet is in E-flat. Its ancestor, the Bassett horn, was pitched in F. Concerning the Bassett horn, it must be said that this now obsolete instrument found considerable favor with the early composers of wind instrument music and a notable body of composition for it can be found in the works of Mozart. Its decline and subsequent abandonment was due largely to the erratic development of a standardization of orchestral instrumentation which at best has been capricious in more than several ways. There is no reason why the Bassett horn should not have been perfected both acoustically and mechanically, but somewhere along the backward path of history it fell by the wayside. It may have been that the desire to simplify somewhat the score construction in groups of C, B-flat, and E-flat instrumentation caused this abandonment. Or, it may have been that, unlike the French horn which had a facility in both the pitch of E-flat and F, the necessity of constructing two instruments, an alto clarinet in E-flat and also in F did not appeal to the instrument makers, so one was chosen and the other discarded. It is also possible that the F clarinet was considered really as a *mezzo-soprano* voice, as was the now obsolete F saxophone, and that the truer alto voicing of a pitch one whole step lower, making a more decided bridging of the clarinet voicing between the soprano and the bass, caused the subsequent choice between the two. Whatever the reason, whether the choice between the E-flat and the F pitch be laid to the score of the composer, the bench of the instrument maker, or the ear of the practical musician, it is more a matter to thrill musicologists, in turning down the dusty pages of the past, than it is for our practical purposes. Today we possess a true alto voice in the clarinet class and, in the light of our present stupidity in misusing it, are on the verge of losing that whole valuable voice of character unless we take advantage of our possession.

Evidence of Neglect

Whether inspired by a desire on the part of modern composers and arrangers to again simplify their score construction, or by the lassitude of the instrument makers, who find it easier to construct in quantity production a few popular models, or by lack of imagination on the part of those who play "the clarinet," it is nevertheless a regrettable evidence of neglect, and a lack of knowledge and imagination which has caused the alto clarinet to be subjected to recent attacks and demands that proof be given of its value in the instrumental sphere. In order simply, and without prejudice, to present the values of the alto clarinet to those in whose minds there exists such questions as to what the alto clarinet is, what it does, what should be expected of it, what literature is available, what instrumental problems it has, what examples we have of its successful usage and what suggestions there may be for its future—this article has been prepared. It is hoped that it will lead to more clarity of thought on the subject.

The alto clarinet, which is the true alto voice of the clarinet class, has a dark, reedy, and sonorous tone color. In fact, its sonority, note for note, is greater than that of any other of the clarinet class. It is true that the upper clarion and harmonic registers of the alto clarinet, when compared to the same pitches as reproduced on the soprano clarinet, lack the brilliance of the soprano, and it is also true that the chalumeau register of the alto clarinet, when compared with the same pitches produced on the bass clarinet, lacks the same depth as the bass. But the interesting thing about the entire range of the alto clarinet is that the entire register possesses an evenness and balance which surpass both the soprano and the bass voices. This is not the case with other members of the clarinet class. The others are subject to much more change in tone color between registers than is the alto, and the register changes are therefore much more violent in character and disposition. The even-tempered disposition of the alto clarinet makes it the ideal supporting instrument of the clarinet voicing and, like the viola in relation to the violin and 'cello, it does the yeoman service of being always present but not always accounted for. It adds to the sonority without disturbing; it adds to the body of the clarinet timbre without distortion. It is the perfect catalyst for blend of tone in the clarinet section.

It has been advanced by various critics of the alto clarinet that its voice is unnecessary, because of the fact that the lower notes of the soprano clarinet can be produced as upper notes of the bass clarinet, and that therefore the alto voice is not needed as a bridge. This criticism is very naïve, because it presupposes that mere pitch variation supplies the variety of color, rather than realizing that timbre is of much greater importance. To use a *reductio ad absurdum* argument in answer to this criticism is irresistible. If the mere reproduction of pitch values is of the greatest importance, and if it is true that any note which any wind instrument can produce can be duplicated in pitch on the piano keyboard, are not all wind instruments therefore unnecessary? The arrangers who use the above criticism of the alto clarinet as their primary argument would perhaps find it more convenient simply to arrange for a piano score.

The alto clarinet's similarity to the viola provides the perfect sonority and blend so requisite for the clarinet voicing, without which no ensemble tone can be achieved with clarinets. It is the well-nigh perfect ensemble instrument of its class and therefore indispensable in that category.

The ideal instrumentation of the wind band, which some day will be achieved, will make use of the clarinet class in the same manner in which the string class has been long used in the symphony orchestra. A balance of the requisite number of B-flat clarinets, divided into equal proportions as to first and seconds, alto clarinets, bass clarinets, and contra-bass clarinets (that is, the true contra-bass one octave lower than the B-flat bass), with the addition of E-flat and A-flat soprano clarinets in order to strengthen the harmonic register of the B-flat soprano clarinets, would present an almost perfect balance of tone color and sonority in this respect, and would permit the wind band to produce effects comparable to the sonority of the orchestra.

Of course, the usual objections of few arrangements, few original compositions, and fewer players of the members of the clarinet class, other than the B-flat soprano, as well as the lack of adequate instruments, will be raised. Fortunately, the manufacturing and the availability of excellent instruments is an actuality, due to the foresightedness and skill of at least one present-day manufacturer. The entire clarinet class is available in a highly perfected form. The players of these instruments can be found, provided the instruments are presented to them and adequate instruction, or shall we say, knowledge concerning instruction, is made available. Again, fortunately, the playing of these other members of the clarinet class is not so different from the playing of the B-flat, and any player who has the potentialities to play a soprano clarinet can play the others, if only he is shown the basic and slight variations. It is much easier to play a B-flat soprano and a bass clarinet for example, than it would be to play both the violin and the 'cello competently.

If the problem of (*Continued on Page* 709)

FREDERICK EGGERT

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BAND and ORCHESTRA
Edited by William D. Revelli

Johnny Makes a Discovery

He Likes Music But Doesn't Know It

by Dorothy Greener

THE beleaguered teacher looks at his pupil despairingly. The young lad, star of the local baseball team, has been sent by his mother for his first violin lesson, and it's a question of who's the better man.

"We'll first draw a nice tone from the open strings," suggests the teacher hopefully.

Johnny settles himself, feet apart, and lustily applies bow to string. What comes out may best be described as the mating call of one lost soul to another—the trump of doom has been sounded. Johnny, his tongue clamped firmly between his teeth, persists, and the instructor must grasp his arm forcibly to put an end to the mayhem.

"What'd I do?" asks Johnny with wide-eyed innocence."

"It's not what you did—it's what you didn't do," points out his teacher ruefully. His witticism is lost on Johnny.

"Look," comes the explanation. "The bow should be held lightly in the fingers, like this," he illustrates, "and not like a baseball bat! See? Lightly?"

"That's what I did," says Johnny and resumes his death hold on the bow.

"Strike three," murmurs the teacher to himself.

"Don't I get to use any fingers?" demands the young chap.

"Why, of course," he is reassured. "But first I want to make sure you know how to draw a nice, round tone. Try again."

After about fifteen minutes of this, Johnny has started to sound less like the creaking door in "Inner Sanctum" and more like a dignified cat on the back fence.

"That's much better!" sighs the teacher with relief.

Johnny is more skeptical. "You really think that's good?" The honesty in his gaze is soul-searching.

The teacher backs down. "Now I didn't say it was good. I said it was much better. It takes a while, you know."

"How long?" comes the succinct query.

The teacher reviews, in a flash of memory, his own years of study, the painstaking hours of toil and, in the final analysis, the far-from-satisfying accomplishment. How many years has it been . . .

"How long?" demands Johnny again.

The teacher arouses himself with a start. He compromises. "A few weeks, anyway, to learn the scale and to pull a tone. After that it will take you a few years before you can . . ." his voice fades before Johnny's scornful gaze.

"Holy mackerel!" the boy says. "As if I had that much time!"

"Well, wouldn't you like to play the violin? Your mother tells me you're quite musical."

"She does?" Johnny beams. "She always tells me I can't carry a tune in a basket." This convulses him and the teacher waits patiently until the lad pulls himself together from the hysteria of his own joke.

"O.K.," says Johnny briskly, "let's go!"

Then comes the difficult task of getting four fingers to behave as if they belonged to a hand, and not an old discarded glove.

Johnny's face is grim as he persists through the scale. His fingers are like uneducated worms in a maze, groping their way to the solution of the perplexing problem. Finally, comes the accomplishment: four bows to a note, and eight notes strung after each other —a scale!

He looks up, his face transfigured.

"Hey," he almost whispers, "you know what that sounds like? *Suddenly My Heart Has Wings!* It's a song that Frank Sinatra and those guys sing. It goes all the way up to the top and then it comes down again. It's sort of silly—anybody could write a piece like that—but I bet if I went home right now and practiced those notes and put maybe a few more of these things" (he gestures with the bow) "on each note, I'll bet I could play *Suddenly My Heart Has Wings* for the kids!" He laughs. "Pretty good! My first lesson and I can play *Suddenly My Heart Has Wings.*"

JOHNNY

But the going is not as rapid as Johnny visualized and, in the ensuing struggle for another reasonable facsimile, both pupil and teacher begin to feel the strain.

Johnny suddenly lets his left arm drop to its full length, the violin, traveling at a frightening rate of speed, narrowly missing the floor.

"Awk!" says the teacher, and leans weakly against the table.

"I'm tired," explains Johnny disarmingly. And then continues conversationally, "Say, could I wiggle my fingers?"

"Go right ahead," says the teacher understandingly. "Any time at all you feel a cramp in your left hand, just shake it loosely and it will start the blood circulating and relax your hand."

He looks at Johnny. The boy is still standing there, the violin hanging limply from his lifeless paw, his mouth slightly open. He looks entirely blank and uncomprehending.

"I must ask his mother if he's bothered by adenoids," muses the teacher, making a mental note.

"Well, Johnny," he arouses the boy. "Don't you want to get the cramp out of your fingers?"

Johnny gives a start. "I haven't got any cramp in my fingers," he says defensively. He looks at his hand inquisitively as if a cramp in it would be obvious.

"But I thought you said you wanted to wiggle your fingers," the man persists.

"I do!" Johnny admits. "But I mean like the big violinists when they're playing."

The teacher takes his handkerchief from his pocket spasmodically and coughs into it, his face red, the tears flowing from his eyes. The coughing spell over, he puts the handkerchief away.

"Oh, that?" he says in a normal tone. "You mean a *vibrato?*"

"Yeah," comes the answer. "I guess so. It makes it sound nice. There's like a little wobble. Not plain, like I've been doing."

The teacher mentally sets himself a time limit in which to teach Johnny a *vibrato*. It may take months, but he'll do it.

"That'll come in time," he reassures the boy. "Everything in time," and in the boy's eyes he sees a perfect trust and faith that is quite unsettling.

"Well, I guess if those other guys can do it, I can," says Johnny. "I never heard of one of them yet could pitch a curve."

The logic is so apparent that there's no answer and the teacher sets about charting a course of study for the next week.

Just before Johnny is ready to go, he turns at the door. "You know what I'd like to play?" he asks.

"What?" asks his teacher, expecting to be told "Jack Benny's *Flight of the Bumblebee.*"

Instead Johnny muses, "I can't remember the name of it, but it goes like this . . ." He stands with his eyes closed for a moment in concentration, and then begins to sing in a clear, perfect *falsetto:*

"When my school is out and the kids begin to play, they all begin to shout and this is what they say . . ." he breaks off, laughing self-consciously. "We got the records at home," he explains. "It's really a violin piece, but when I sing I have to have words, so I made them up . . ." his voice trails off.

Exultantly the teacher is crying to himself, "The kid's singing the Schubert *Rondo*—the Schubert *Rondo* —what do you know!?"

"You'll do it, Johnny," he says, trying to sound matter-of-fact, "I know you will!"

And when Johnny leaves, the teacher goes to the window and watches him down the street. His music is clutched tightly against his chest, the violin bangs up and down against his right leg. And back from the street comes the whistled, cheery pipe of the Schubert *Rondo.*

"I'll be seeing you next week, Johnny," whispers the teacher to the small, distant back, "and the week after next . . . and the week after that . . ."

Music As Great Minds Have Viewed It

Musick is the thing in the world that I love most.
Samuel Pepys (1633-1703)

* * * *

Architecture in general is frozen music.
Friedrich von Schelling (1775-1854)

* * * *

There is no truer truth obtainable by man than comes of music.
Robert Browning (1812-1889)

* * * *

Music must take rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare.
Herbert Spencer (1829-1903)

* * * *

Sing—sing—Music was given,
To brighten the gay, and kindle the loving.
Thomas Moore 1779-1852)

About Fingerings on the Violin

by Hans Basserman

Biographical Note

HANS BASSERMAN has held a very prominent position in Europe and is considered one of the best violinists of his generation. His mother was a pupil of Clara Schumann, the composer's wife, and Brahms and Joachim were intimate friends of his mother and father. One day, the old Joachim came to the child's parents. The sound of a violin struck his ear. He listened more attentively and exclaimed: "Who is this? What purity and clearness of tone!" It was little Hans Basserman. "This child is destined to be a musician!" The judgment of the world-famous violinist induced the parents to have the child study music at the Berlin Hochschule under Henri Marteau.

At the age of twenty-two, he became Concertmaster of the Berlin Philharmonic Orchestra under Arthur Nikisch; later on he was Concertmaster in Leipzig, Germany, and Geneva, Switzerland. As a soloist he played in the leading circles of Europe and under all of the famous conductors such as Nikisch, Mengelberg, Furtwaengler, Weingartner, Scherchen, Abendroth, Dobroven, Ansermet, and others. Moreover, he appeared in concert with Bruch, Reger, d'Albert, Rudolph Ganz, Ernest Schelling, Saint-Saëns, Hindemith, Toch, and other celebrated artists.

As a teacher he has held prominent positions at the Berlin Hochschule, the Leipzig Conservatory (as a successor to Henri Marteau), and as Professor at the State Hochschule in Weimar.

Mr. Basserman plays a famous Stradivarius of 1712.

A Changing Approach

At the time of the celebrated violinist, Ferdinand David, it was not customary to ponder over the musical aspects of fingerings. The main purpose was to facilitate the execution, but even this goal is hardly reached in the editions of the great masters of the past; and it is a safe guess that they were such stupendous players not because of, but in spite of their fingerings, which originated from hazy instincts rather than from reasoned judgment. Great teachers of our age, like Carl Flesch, have another approach to the problem. In selecting fingerings they take into account not only ease of performance but also, and mainly, the musical angles such as tone color, phrasing, and rhythm (note the beginning of the *Allegro* of Beethoven's Trio in E-flat major, in Flesch's edition). These principles are so convincing that they are applied nowadays not only by good soloists, but also by intelligent chamber musicians and orchestra players.

It is all the more astonishing that some publishers continue to print editions which are revised by highly incompetent people. In the midst of general enlightenment these editions affect us like the fossil remainders of a forgotten past. They must be considered useless for two reasons: First: Intelligent professional string players do not dream of using those fingerings. Second: amateurs and students are seriously misguided.

I am thinking, for example, of the Kalmus edition of Brahms' chamber music, revised by the Gewandhaus Quartet in Leipzig. The first violinist of this group was an experienced concertmaster. However, he indulged in the unfortunate habit of continual sliding during a passage of eighth or sixteenth notes. These utterly outmoded slidings are perpetrated in his editions. We do not object to occasional sliding in a slow melody, if it is done with good taste and delicacy (see Flesch's "Art of Violin Playing," the chapter on *glissando*), but the quick passage work has to function without disturbances. It should sound like a passage on the piano or clarinet, and no slidings should be allowed. A few examples may show that the aforementioned edition violates those principles and inevitably entails most unmusical effects:

(The following quotations are all taken from the first violin part.)

Brahms' String Quartet in C-minor, Page 5, Line 5, Measure 4:

Ex. 1
bad
p — d

The downward extension of the first finger to the Note C guarantees smooth operation. It could be objected that a master player is able to execute the top fingering without audible sliding. However, it is very difficult for the rank and file player, hence the bottom fingering is safer.

Brahms' String Quartet in C minor, Page 10, Line 9, Measure 4:

Ex. 2
bad
good

In such a dotted rhythm the change of position should take place after the *long* note, where we have time, but never after the *short* note, where we do not have time. The short note belongs inseparably to the *next* note, like the article and the noun in a sentence.

Brahms' String Quartet in A minor, Page 14, Line 1, Measures 1 and 2:

Ex. 3
bad
good
p espr.

This theme of chaste character should be played in the position indicated and without a *glissando.*

Brahms' String Quartet in A minor, Page 20, Line 4, Measures 6 and 7:

Ex. 4
bad
good

This figuration cannot tolerate any sliding, because no sentimental mood is inherent.

Brahms' String Quartet in A minor, Page 22, Line 1, Measures 1 and 2:

Ex. 5
bad
good

The old dislike of the second and fourth positions is responsible for this unnecessary shifting.

Brahms' String Quartet in B Flat Major, Page 31, Line 1, Measure 2 (Ex. 6) and Page 36, Line 1, Measures 1 and 2 (Ex. 7).

Ex. 6
bad
good

Ex. 7
bad
good

Brahms' String Quartet in B Flat Major, Page 34, Line 7, Measures 3, 4, 5, 6, 7:

Ex. 8
bad
good

In these examples the shifting should be replaced by clearness and dynamic variety.

Brahms' String Quartet in B Flat Major, Page 30, Line 1, Measure 4:

Ex. 9
good

In this case, as well as in many others, the sliding is required by the singing character of the slow melody. But it should be done with moderation, which means that during the sliding, the bow should have less pressure than on the notes themselves. In other words, if the notes B-flat and G-natural are *piano,* the sliding should be *pianissimo.*

The edition of Brahms' chamber music is full of unreasonable fingerings. We find similar shortcomings in the Beethoven quartets, revised by Joachim and Moser (I happen to know that the fingerings are made exclusively by Moser).

Beethoven's String Quartet, Op. 127, Page 16, Lines 6 and 7 (edition by Joachim and Moser)

Ex. 10
bad
good

Shifting on half-tones with the same finger is never disturbing.

Two traditional fingerings in famous concertos may be quoted: Bruch's Concerto No. 2 in D minor, last movement:

Ex. 11
bad
good

Brahms' Concerto in the *Adagio:*

Ex. 12
bad
good

The bad fingerings are played on two strings of different tone color. The passages should be played on the same string, even at the expense of convenience. In the passage of the Brahms' Concerto, the shifting does not disturb too much, (*Continued on Page* 704)

VIOLIN
Edited by Harold Berkley

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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

How to Count Twelve-Eight Measure

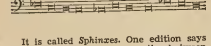
Q. I have a pupil who is studying a piece by Tchaikovsky that is in 12/8 measure. In the thirteenth measure there are two eighth notes, followed by three groups of three eighth notes. In other words, there are only eleven notes in this measure, and my pupil cannot see why one cannot count twelve, since the piece is in twelve-eighth time. I have explained to him that it is like a triplet in reverse, that a triplet is three eighth notes played in the time of two, and that here it is two eighth notes played in the time of three. Is this correct? —Mrs. V. H.

A. Your explanation is correct, but I believe your pupil is employing too much arithmetic and too little rhythm. Actually, 12/8 is a quadruple type of measure, and if you will get your pupil to count four to the measure, slowing down the note-speed a little when he reaches the group of two eighth notes, and accenting each of the four beats in each measure slightly, he will be playing with far better rhythm than if he tries to count twelve in most measures but only eleven in the measure that has the group of eighth notes in it. Always try to get your pupils to think of larger units rather than smaller ones, if you want them to play with better rhythm.

What Do the Sphinxes Mean in Schumann's "Carnaval"?

Q. For many, many years your page in THE ETUDE has been a great help to me and to my pupils. In fact, I can't remember when THE ETUDE first came to our home. I think my mother was among the first subscribers. It is a constant source of inspiration to me.

This passage from Schumann's "Carnaval" has me puzzled.



It is called *Sphinxes*. One edition says it is supposed to be a conversation between a lady and a gentleman. Will you kindly explain this passage to me? —L. K. H.

A. Thank you for your kind words. It makes me very happy to know that THE ETUDE has long been a source of inspiration and help to you.

Schumann's "Carnaval," a collection of short piano pieces describing various scenes and characters at a masked ball, bears the subtitle, "Scènes mignonnes sûr quatre notes," that is, "Little scenes on four notes." These notes appear in three different arrangements, and are ingeniously used as the beginnings of most of the pieces. In the first half the notes are A, E-flat, C, B (which pitches are represented in German alphabetical letters by A, S (Es*), C, H). In the second half they are A-flat, C, B (which pitches are represented in German alphabetical letters by As*, C, H. In *The Sphinxes* and *Lettres dansantes* they also appear in the arrangement of E-flat, C, B, A (Es, C, H, A). The first of the arrangements (A, S, C, H) spells the name of a village in Bohemia where a lady friend of Schumann's lived; the second arrangement (As, C, H) is simply another arrangement of A, S, C, H, but giving different musical pitches; and the third arrangement (Es, C, H, A) represents the only letters in Schumann's name that can be represented in pitches, Es (E-flat) being used for S.

I suppose that the passage in question might be considered as a conversation between Schumann and his lady friend. But in any case, the interest in *The Sphinxes* lies in the literary suggestions of the letters rather than in their musical value. For this reason they are usually not performed. So far as I know, Schumann left no directions as to whether or not they should be played, but the very fact that the composer wrote these few notes in strange notation and gave them the title he did leads many authorities to feel that he meant them to be like the sphinxes, enigmatic and silent.

* In German, Es is called Es, As is called As, Bb is called B, and Bb is called H.

A High School Girl Needs Advice

Q. I shall soon be a freshman in high school, and I need advice, so will you answer some questions for me? I would like to become a piano teacher, but I want also to teach harmony and other such subjects. I have studied some Bach, a little Czerny, and some pieces such as Rubinstein's *Romance*, Gartlan's *Lilac Tree*, and others. I have also had some theoretical work and a little work on the string bass, the clarinet, and the percussion instruments. I would like to play some other instrument in addition to the piano, and I'd like to know whether you would recommend the violin, the clarinet, or the flute. Another thing: My left hand gets tired much quicker than my right one, and this is quite an obstacle in playing rapid pieces such as the Bach Inventions. I should also like to have you suggest to me which subjects to study when I go to high school and which ones I shall have to take in college in order to become a teacher. —M. B.

A. My advice is that you emphasize your work in piano and harmony, asking your high school Principal to allow you credit for your outside work in these subjects. Your difficulty with the left hand is a common one, and your piano teacher should be able to suggest some special studies or exercises to strengthen it. The selection of pieces you have worked at seems all right except that you ought to be doing some Chopin, some Schumann, and probably a Haydn sonata or two very soon.

As for a second instrument, first choice would be the violin, but because you will need to spend so many hours at the piano, and because the violin is also a very demanding instrument, I suggest that you work on either the flute or the clarinet—whichever you like better.

Many of the subjects taken in high school are prescribed by the school, and you will have to take the courses in English, history, science, and so on, that are required of everyone. But if there are some electives, I suggest that you emphasize courses in English literature, and that you try to get credit for at least some of your outside music study. In college there is more freedom of election, but it is too early to plan your college courses and I suggest that you merely work hard, keep your eyes open as you go along, emphasize your music as much as possible—especially the work in piano; and then wait to see what happens! I hope you may enjoy all your work—the other subjects as well as the music, that you may become a fine teacher of piano in the course of the years, and that music may remain a real friend and comforter to you all your life.

What Is a Chord Of the Fifteenth?

Q. I've looked in every available book in music stores dealing with harmony and can't find out what tones compose a fifteenth chord. Will you please tell me about this chord, and show how it would be played in open harmony?—C. P. McN

A. There is no chord of the fifteenth, for the interval of the fifteenth is simply the root doubled two octaves higher. In constructing chords by superimposing thirds, the highest we can go is to the chord of the thirteenth. Such a chord, if all members were present, would contain all the degrees of the scales as shown in "a" of the accompanying example.

In actual practice, however, certain members are usually omitted, even in the instrumental music of the past century where the chord is most frequently encountered. In four-part writing it is obviously necessary to omit three of the seven members. The chord, when arranged in open position, is usually found as in "b" below, although other arrangements are possible. With so many members omitted, the ear is more likely to accept the thirteenth (and the eleventh and ninth, if present) as a non-chord tone dependent upon a simple triad or seventh chord, rather than as a member of the harmony.

If you desire further information on this subject, I would refer you to Chapter Twenty-one of "Harmony," by Walter Piston.

Time Signatures

Q. Will you please explain the difference between these three time signatures: (1) four-four; (2) C; and (3) the C with a perpendicular line through it? —X. Y. Z.

A. The first two mean the same thing, namely, the equivalent of four quarter notes to the measure, with accents on the first and third beats. The third one means the same as two-two, namely, the equivalent of two half notes to the measure, with one accent in each measure.

The C in Examples 2 and 3 is supposed to derive from the broken circle which came into use hundreds of years ago to indicate a duple type of measure in contrast with the triple type for which the perfect circle stood.

Writing Without a Key Signature

Q. 1. I have studied piano, as well as harmony and composition, for several years but have had little experience in the analysis of modern works. I know that each key signature stands for either a major or a minor key, and that each piece ends with a tonic chord. However, in the *Bear Dance* by Bartók, the key signature is no sharps or flats, indicating either C major or A minor, and yet the principal tonality of the piece is D, and the last chord is the one of D major. Will you explain this to me?

2. Would you please explain also how the mordents in Rameau's *Le Tambourin* should be played? They are written thus:

—Mrs. K. C.

A. 1. Modern composers frequently write without a key signature because their music is often so atonal, or it modulates so frequently, that a signature which stands for only a single tonality seems futile. I do not happen to know the piece you mention, but I feel sure that the composer did not intend it to be in either C major or A minor just because he omitted sharps and flats from the place where they are usually to be found.

2. The sign you have written above the note stands for an upward mordent, but since you have also written the two small notes which constitute the interpretation of this sign, you may disregard the sign itself. It is all right to have an ornament indicated either by its sign or by the actual notes that are to be played; but not by both.

Leschetizky's Pianistic Philosophy

Reasons for the Great Success of Theodore Leschetizky as a Master Teacher

by Austin Roy Keefer

MANY of Leschetizky's pupils and exponents of his exceptionally adroit and effective manner of teaching others how to play the piano so understandingly, have provided an immense amount of information about his so-called "method." He never claimed to have a method, except that of teaching the piano artistically. He used to say that there was a right way and a wrong way, and that there were several approaches to the right one. "There are many routes. I teach the right way, but others may get fine musical results through other means."

Leschetizky was fundamentally an artist, but he was also a great pedagog. His great art as a teacher was largely in making passages, which at first trial seemed absolutely insurmountable, appear so simple and so easy that the pupil was amazed and delighted.

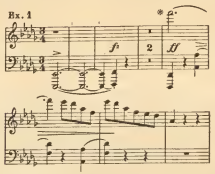
Present day students who desire to emulate Leschetizky's ideas have increasingly rarer opportunities to study with a Leschetizky pupil. To them I would recommend a very close perusal of books by his assistants, Marie Prentner and Malwine Bree, as well as biographical books and articles by his pupils, Ethel Newcomb, Marguerite Melville-Liszniewska, Edwin Hughes, and others. May I also ask that you study the writings and lives of the great Leschetizky pupils—Paderewski, Gabrilowitsch, John Powell, Benno Moiseiwitsch, Mark Hambourg, Martinus Sieveking, Katherine Goodson, Ethel Leginska, Helen Hopekirk, Frank LaForge, Fannie Bloomfield-Zeisler, Artur Schnabel, Ignaz Friedmann, and others. If you are fortunate enough, you may make a collection of the existing records of these great masters of the keyboard, which, after all, is a permanent monument to the Leschetizky "method." It must be remembered that Leschetizky was himself not merely a virtuoso and a great teacher, but a profound musician. He was a most modest man, and actually destroyed his concerto because he thought that it did not measure up to his standard. He looked upon fine piano playing as a most serious and difficult art. He used to say that it was far harder to play one page of Beethoven's Waldstein Sonata in a masterly manner than to conduct the whole Ninth Symphony.

Important Study Points

When Leschetizky was asked what he believed were the outstanding points of importance in studying a new composition, he would answer:

1. Complete understanding of the composition in every detail.

2. Moulding the hands to the contours of the keyboard. This latter is very hard to explain, inasmuch as the keyboard itself is fixed and immovable. The hand has to be shaped to the various angles and needs so that it will naturally and automatically fall into the most advantageous position while playing. Sometimes just a little tilt will make a difficult passage very simple to perform. In *fine*, the hand position must be such that it has a natural, not a strained feeling, when applied to the keyboard while playing a composition, so that all attention may be given to the artistic interpretation, without watching the hand. Leschetizky studied every little angle of hand adjustment, and evolved principles from his observations. For instance, he found it expedient to play certain melody notes on black keys with flattened fingers. Another instance of his unusual hand treatment is represented in the Chopin B-flat minor Scherzo, in which the following passage occurs. In fact, it occurs eight times in various forms.



On the high F (marked with an asterisk) which calls for a *forte* at the end of a treacherous leap, Leschetizky had his pupils, particularly those with small hands and short little fingers, strike the high F not with the tip of the fifth finger, but with the hand held flat and used very much like an axe, so that the fifth finger strikes on its side. If struck with the tip of the finger, the tone is too feeble. It is almost impossible to get the necessary force and surety in any other way. When the passage occurs again, both hands shoot out in two directions, and there would be great danger of missing the climactic top note if the tip of the fifth finger were to be used.

3. A third postulate in the Leschetizky method of study might be stated thus: While the eye is important in music study, pupils must not become eye-minded. The ear must be continually alert to every nuance, every vibration of every key struck in its relation to all other keys as a part of the whole. The artistic balance must be heard in tone values, not in printed notes. "Music is a thing to be heard. You cannot see music."

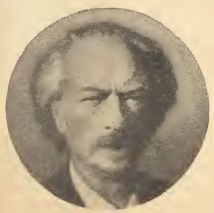
Of course these three principles are by no means the foundation of any Leschetizky method, but they are ones that I heard the master stress frequently. There are a thousand and one other attributes of his art. One of his great principles was that of controlled repose and relaxation.

Photo by Pauline Hamilton

THEODORE LESCHETIZKY

With his pupil, Marguerite Melville-Liszniewska

Leschetizky of course was a great stickler for absolute accuracy. He could never forgive wrong notes after ample preparation. Ethel Newcomb once told me a story of Carmen Sylva, the young Princess Elizabeth of Wied. She had prepared the Mendelssohn G minor Concerto to play at one of the classes. Near the beginning there is a low octave D, which she had some difficulty in hitting accurately. Leschetizky had her play it twenty times consecutively. He then felt sure that she could be (*Continued on Page* 708)



IGNACE JAN PADEREWSKI

MARK HAMBOURG

ALEXANDER BRAILOWSKY

OSSIP GABRILOWITSCH

Bach's Gavotte and Musette in G Minor

A Master Lesson

by Sidney Silber

JOHANN SEBASTIAN BACH was born in Eisenach, Germany, on March 21, (old style) 1685, but according to our present calendar, on the thirty-first. He was the outstanding member of an extensive Thuringian clan whose predilection for music is traceable through eight generations. Johann Sebastian married twice. His family comprised twenty children, of whom the most famous were Karl Philipp Emanuel, Johann Christian, Wilhelm Friedemann, and Johann Gottfried Bernhard. Bach's professional career centered about Lueneburg, Weimar, Arnstadt, Muehlhausen, and Leipzig, in which latter city he spent the last twenty-seven years of his life, dying on July 29, 1750.

A Glimpse of His Times

During the latter half of the eighteenth century, the arts of music, poetry, painting, and the drama were almost exclusively under the patronage of the nobility. The social and economic status of musicians was approximately that of valets and menial servants. This condition persisted throughout the lives of Mozart and Haydn, improving only with the advent of Beethoven. Very little instrumental music was in print or circulation, while of ecclesiastical music, such as Bach composed for the Lutheran Church, there was practically none. The *Kapellmeister* of the princely court and the Cantor of the parochial church school were equally charged to furnish music of their own contriving.

There were no spacious public concert halls. Transportation and communications were laborious and slow. There were no railroads, nor telegraph, telephones, automobiles, radios, airplanes, and the like. Louis XIV and XV reigned in France. Paris was the center of European culture. In Prussia, Frederick the Great was king.

Bach's works were practically unknown for a half century after his passing. In 1829 Mendelssohn presented the "Passion Music According to St. Matthew." From that day the "popularity" of Bach's music grew apace, permeating every corner of the cultured world. This development was an aftermath of the French Revolution, which insisted upon the political, social, and economic rights and well-being of the so-called "common" people. With the Industrial Revolution which followed in England, the art of music became even more widely diffused, so that today millions, the world over, hear and enjoy "the art of arts."

Our Precious Inheritance

The list of Bach's compositions is truly prodigious. It includes pieces and works, ranging from the smallest and simplest to the grandest, in every department save one—the Opera—which in Germany was still in its infancy. Briefly, this legacy includes the following:

For organ: 40 Fugues, a large number of Chorale-Preludes and 6 Sonatas.

For clavichord and harpsichord: "The Well-Tempered Clavichord," consisting of *48 Preludes and Fugues* in all major and minor keys, various Preludes (or Toccatas) and Fugues, Two- and Three-part Inventions, the "French" and "English" "Suites," Partitas, Fourteen Concertos for one to four clavichords with strings, "The Musical Offering" and "The Art of Fugue."

For other instruments: Many sonatas and concertos for violin, viola da gamba, 'cello, flute, and so forth, besides works for various ensembles.

For chorus: About three hundred Cantatas or Motets for the Lutheran Church Year (three complete cycles); Oratorios, Magnificats, Five Passions, Five large Masses, and many secular and occasional works.

Virtuoso and Innovator

Bach was an amazing virtuoso on the clavichord, harpsichord, and organ. The piano, or *Hammerklavier*,

BACH'S HOME AT EISENACH

Dr. Silber, author of this Master Lesson, in the foreground.

as it was then called, was invented in 1709, but during Bach's life was inferior to the harpsichord, which it finally displaced in 1770, the year of Beethoven's birth. Even then the piano, judged by our modern instruments, was immature in the matter of octave range, tone quality, volume, and so forth. The same applies to the organs of Bach's day. Nevertheless, it is universally conceded that Bach's organ works are even now unsurpassed.

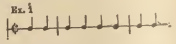
Bach's Place in Music

Few students know that before Bach's time scales were played without the use of the thumb. It was he who introduced its use in all scale work. He was likewise the inventor of what is known as equal temperament for tuning keyboard instruments. This permitted vastly greater opportunities for moving from one key to another than the method of tuning in vogue. In order to demonstrate the superiority of equal temperament, Bach wrote "The Well-Tempered Clavichord.

Every great creative artist is indebted to his eminent predecessors and contemporaries for music of his inspiration. Polyphonic composition reached its culmination in Bach's works. In fact, his art is a remarkable union of the Netherland genius for counterpoint, the Italian melodic element, and the German feeling for strong basses. Beethoven once wrote: "His name should not be Bach (German for 'brook')—it should be ocean! Titanic, noble, lofty, profound—divinely human—such is the great source and fountain-head from whom well-nigh all that is best and most enduring in modern music has been derived."

The Bach Suites consist generally of seven or eight short movements, all in the same key. Long before his time, four of these established a preferential inclusion. They were the *Allemande, Courante, Sarabande* and *Gigue* (jig), while the *Gavotte, Bourrée,* and *Minuet* were also popular. The *Allemande* expressed the solemn nature of the German, the *Courante* the fervid temperament of the Italian, the *Sarabande* the courtly dignity of Spain, the *Gigue* the robust jollity of the English, while the *Minuet* and *Gavotte* expressed the refined gaiety of the French. All of them may be called glorified folk-music, presenting considerable variety of mood, from the meditative and pensive, to the happiest and merriest.

The *Gavotte* originated, as far as can be determined, in the Tenth Century. One source informs us that the *Gavotte* was a dance of the Gavots or natives of Gap, a district in the Upper Alps in the old province of Dauphine. Two *Gavottes* are frequently coupled, the second being an "Alternitivo" or Trio to the first, and if one has a drone-bass, it is called a *Musette* (French for "bag-pipe"). *Gavottes* invariably begin on the second half of the measure and are in duple or quadruple measure. The characteristic gavotte rhythm is as follows:



This exquisite excerpt from the third "English" Suite is brimful of animation and gayety. The rhythm of the Gavotte is incisive and is best brought out by crisp accentuation, particularly in the left hand part. Note well that the left hand carries the tune in the fourteenth and fifteenth measures. This, of course, must stand out in relief from the accompanying right hand part.

The *Musette* is in G major and presents, by contrast, a mood of peace and tranquillity. Differences in touch are likewise important. Whereas the *Gavotte* requires well-placed *staccato*, the *Musette* is exclusively in *legato*. The dominant characteristic is the drone-bass (the "G" in the bass). In order to bring this tone well to the fore, it is wise to stiffen the fifth finger of the left hand and bear down upon the respective key with considerable weight and pressure. Here we have a fine example of what is generally known as "discriminative emphasis" or "plastic touch"—to which, incidentally, our present-day instruments lend themselves most admirably. When, as here, several keys are made to sound simultaneously, this touch is required, since it lends the total tone mass excellent perspective. All flatness of sound, caused by equal weights or pressures on all keys is to be avoided. You will need to develop plastic touch, especially in the presentation of fugues.

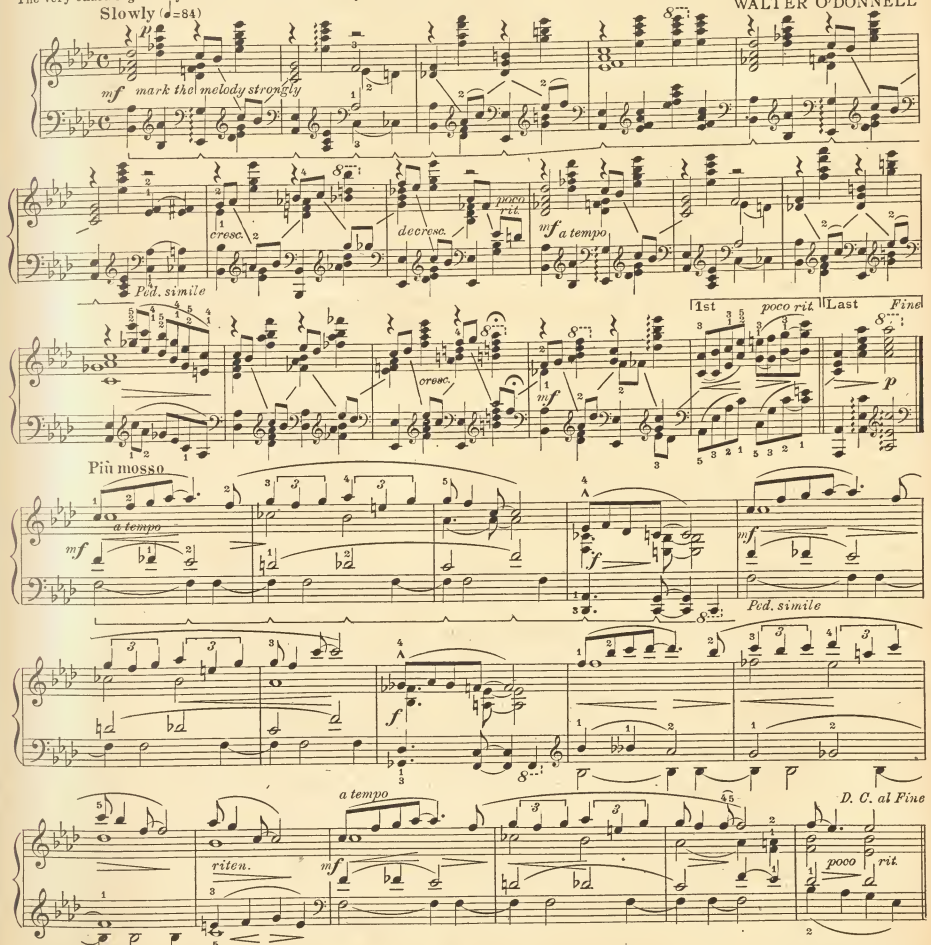
In order to assure the prolonged sounding of the drone-bass, I suggest that the "G" in the bass be repeated in the second halves of Measures 8 and 12 of the *Musette*. Tunes are always to be presented with the *legato* touch, especially in all running passages. But that alone does not suffice. A well-modulated *legato*, together with appropriate dynamics (shadings) must be acquired and kept under constant control. All of these items are precisely indicated in the text on Page 676 of this issue.

In Bach's time music was (*Continued on Page 706*)

MOONLIT BAYOU

Mr. Walter O'Donnell's *Moonlit Bayou* will prove visually difficult to some, whereas it is really not difficult to play. Teachers will find it advisable to have the pupil memorize this composition as early as possible so that he may play it fluently without looking at the printed page. The very charming melody and the out-of-the-ordinary harmonies will make this a useful piece for student recitals. Grade 4.

WALTER O'DONNELL



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GAVOTTE IN G MINOR

Few composers have been more prolific than J. S. Bach, and this was due largely to his very regular life, during which he kept busily at work all day long and had few deterrents and interruptions, save those of family mishaps. Of the thousands and thousands of notes that he put down, a few melodies have won unusual popular favor, and the *Gavotte in G minor* (for which Dr. Sidney Silber has written a Master Lesson in this issue of THE ETUDE is one of the best known. Grade 3.

J. S. BACH

Molto allegro (♩=100)

La Musette *D'istesso tempo*

TRIO

Both pedals

a tempo

BAGATELLE

Just a little sketch from the pen of the great master. Played in lively fashon, it can be made to sparkle like morning dew on a meadow. Grade 3.

LUDWIG van BEETHOVEN
Op. 119, No. 9

Vivace moderato

LAS MARIPOSAS

(THE BUTTERFLIES)

Butterflies mean much to our Latin American friends, who look upon the gorgeous spectacular and iridescent specimens as the fireworks of the woodlands. Starting with a rapid waltz, the composition turns to a bewitching bolero; and if played with zest, it becomes very glamorous indeed. Grade 5.

FRANCISCA VALLEJO

Tempo, fast waltz (♪=138)

mf *f* *p*

poco rit. *a tempo* *mf*

p *cresc.*

poco rit.

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Slower (♩=♪)

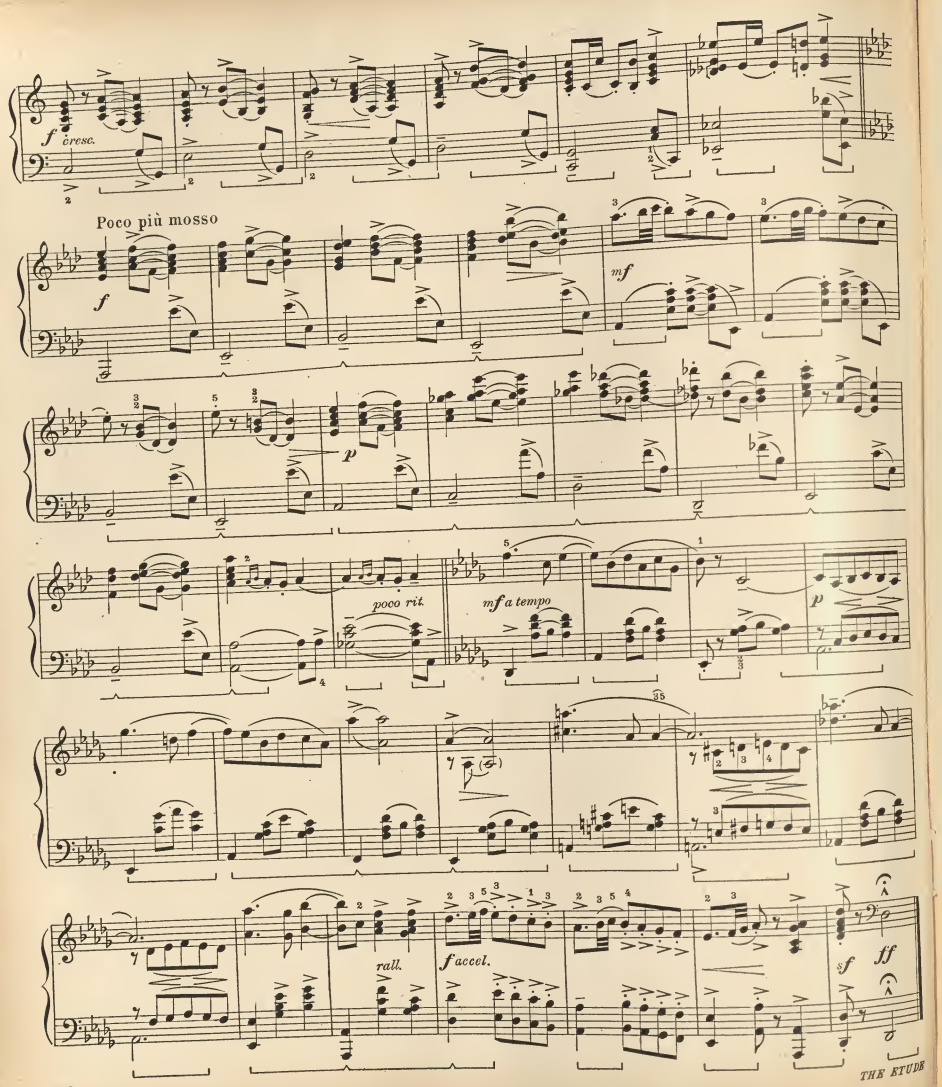
p *p*

f *p*

cresc. *ten.* *ten.*

Tempo di Bolero

p

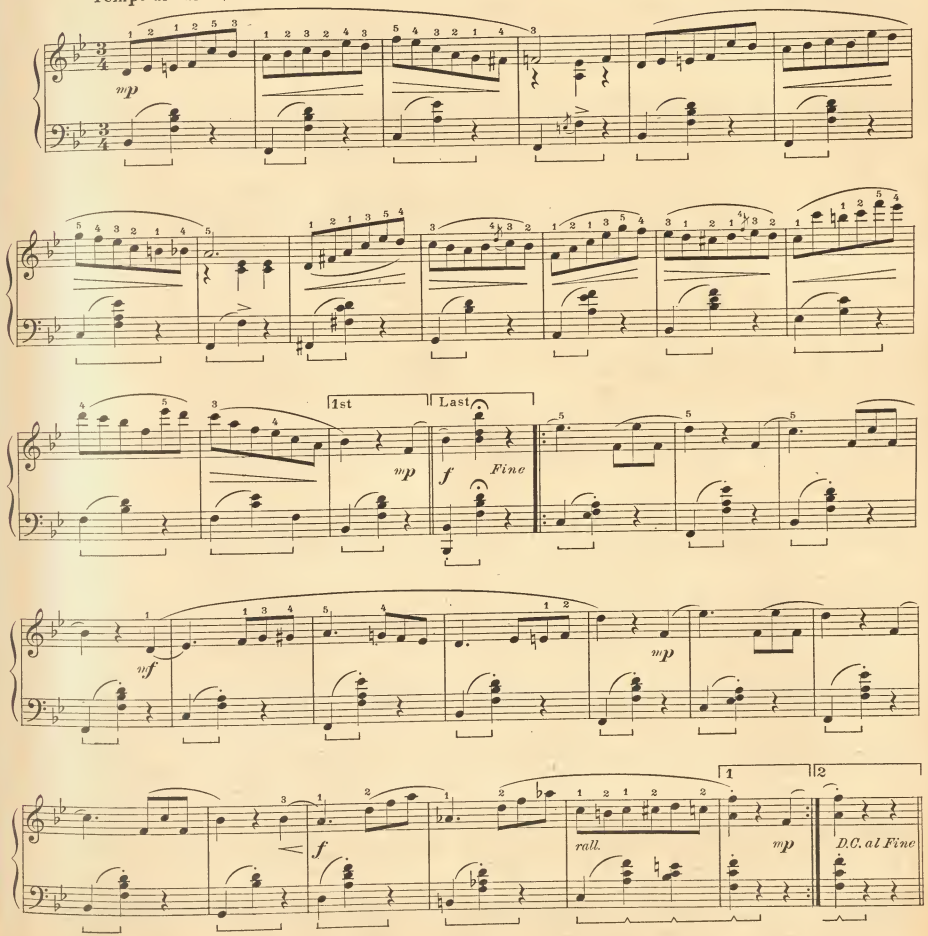


SOARING FALCONS

Grade 3.

BERTRAM ALTBAYER

Tempo di Valse (♩.=69)



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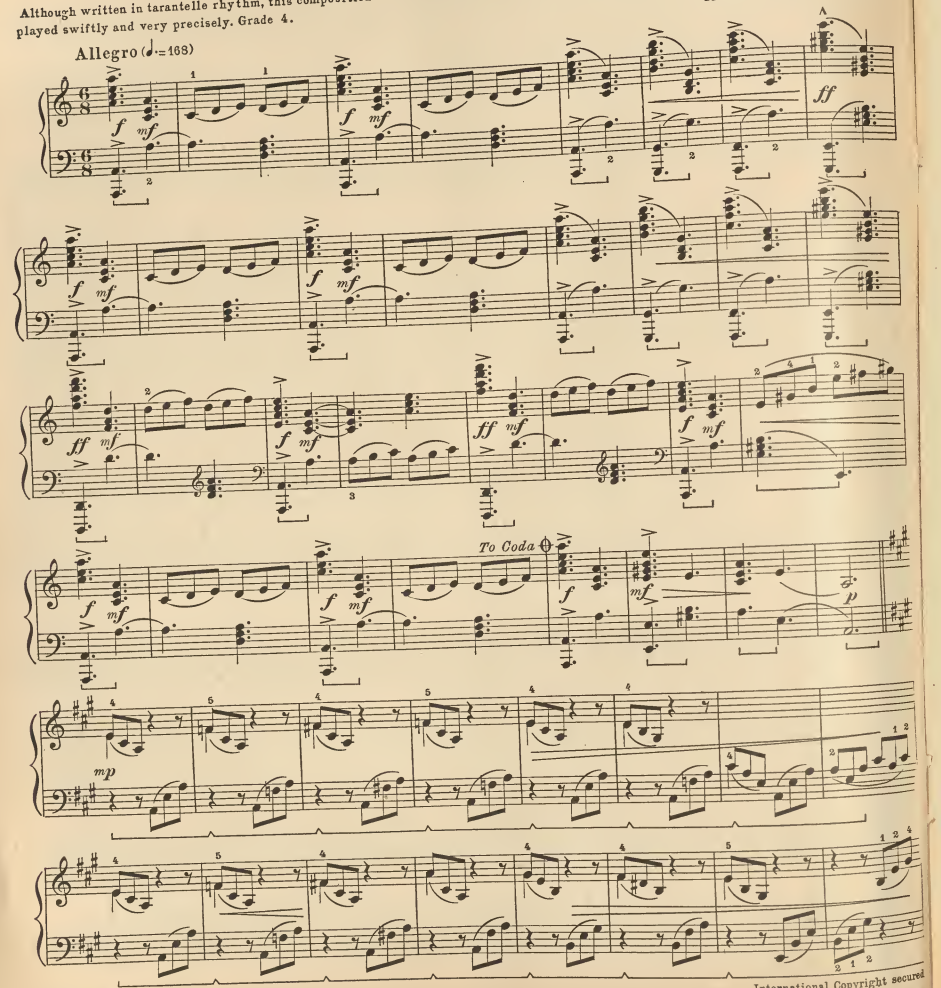
SWIRLING WATERS

RALPH E. MARRYOTT

Although written in tarantelle rhythm, this composition does not have the character of the conventional tarantelle. It is meaningless unless played swiftly and very precisely. Grade 4.

Allegro (♩.=168)



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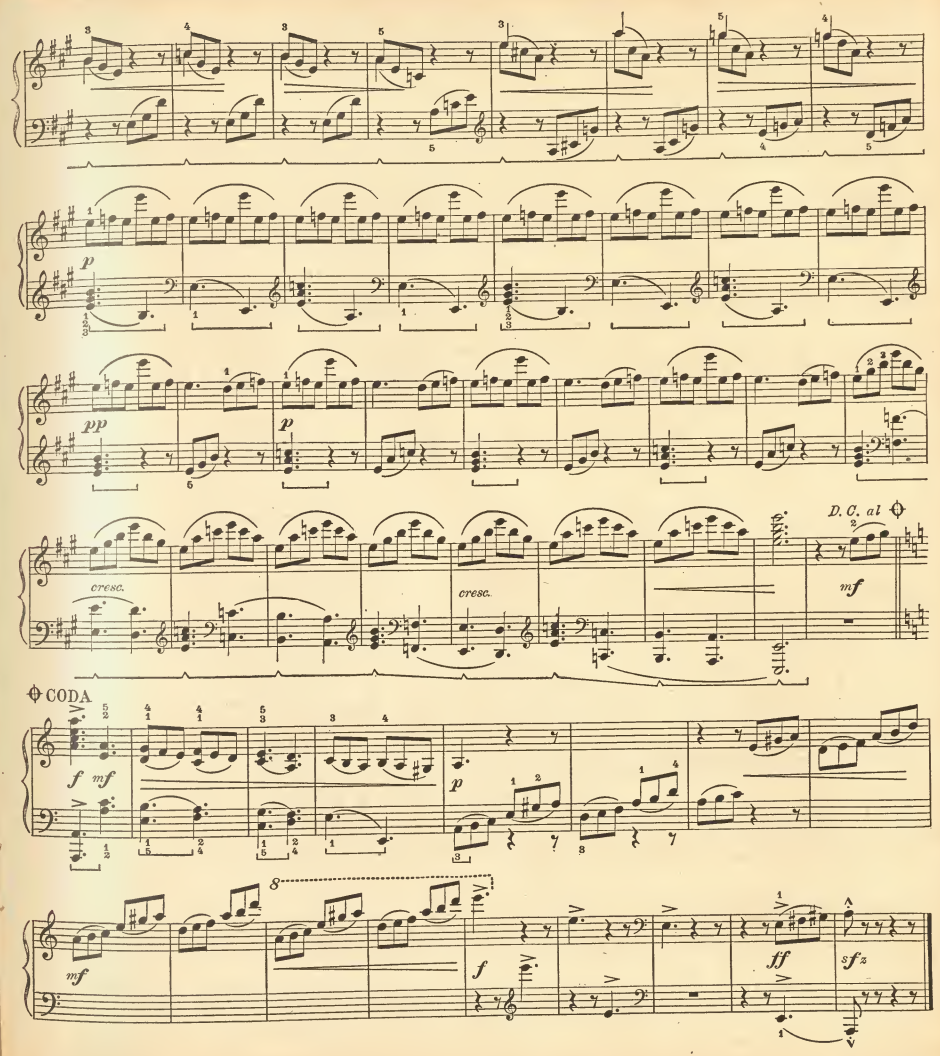
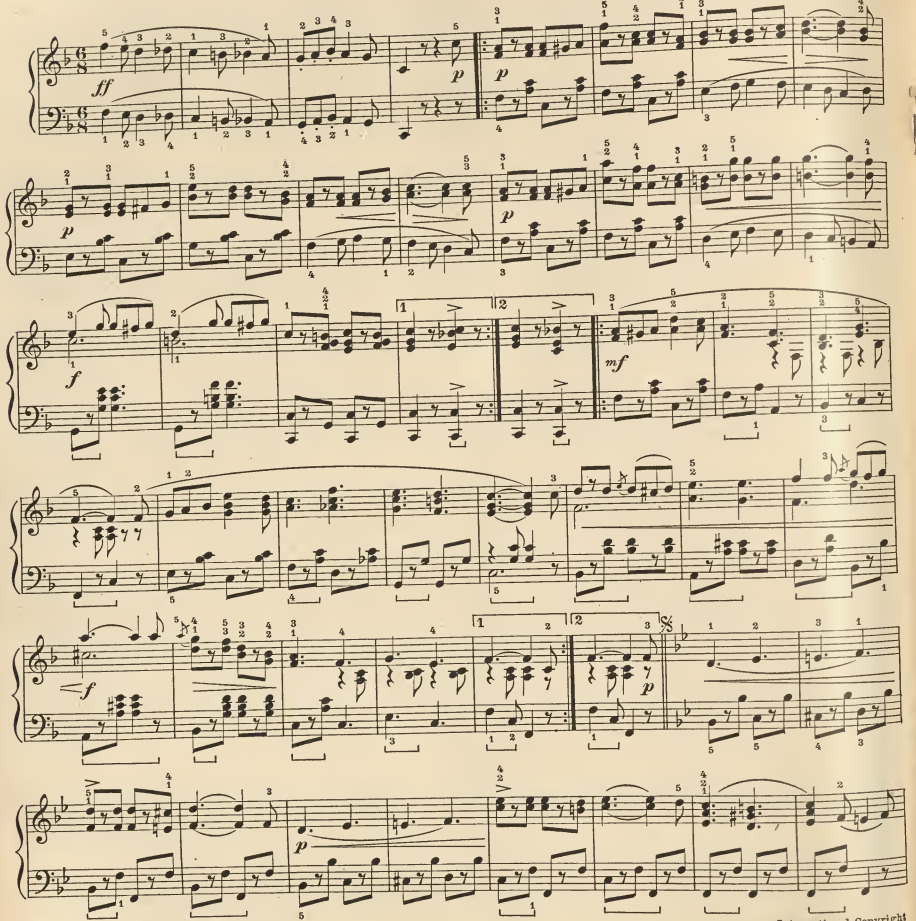


THE LIBERTY BELL

(MARCH)

*There is something electric about the music of John Philip Sousa, which is immortal. Push the button, and the force is turned on instantly, just as lights of a metropolis are burst forth. This is finely illustrated in his wonderful Liberty Bell march, and it is not lost even in this very playable and simplified arrangement. Grade 3½.

JOHN PHILIP SOUSA
Arr. by Henry Levine



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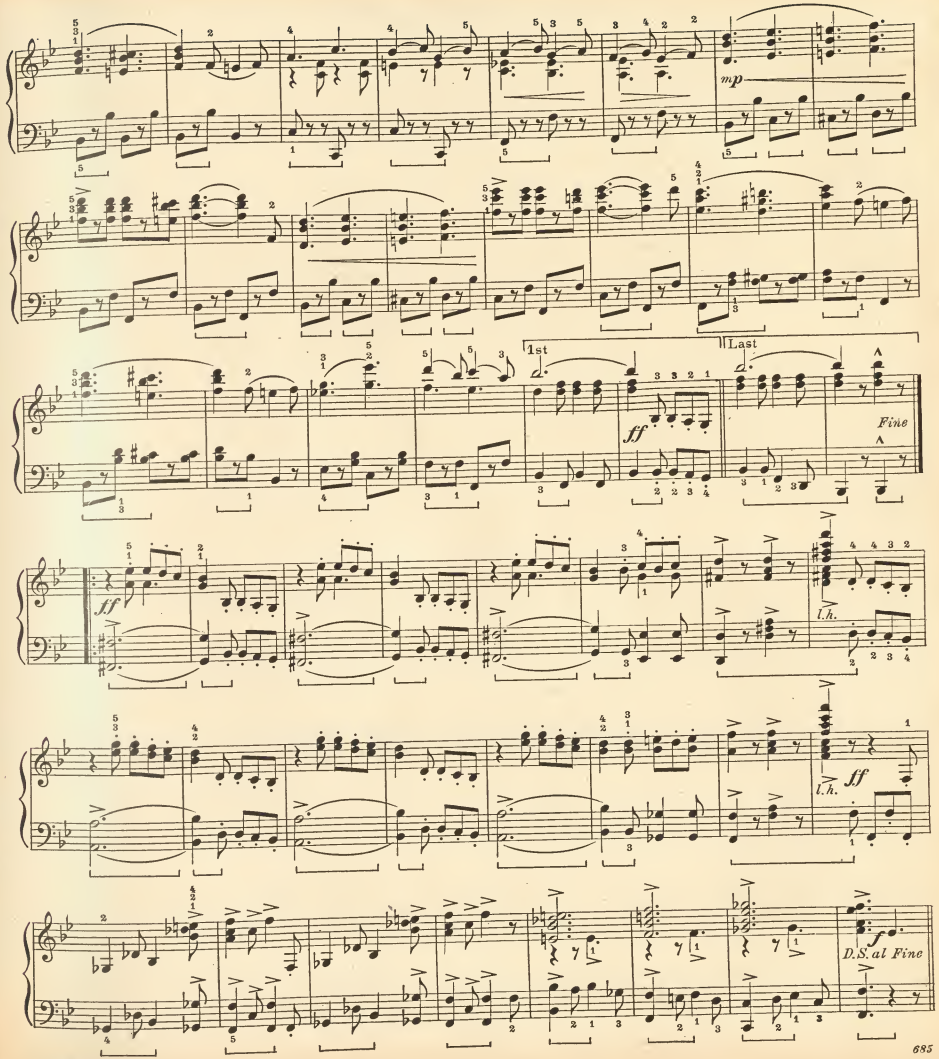

SHADOW DANCE

Grade 3.

LEWIS BROWN

Gaily (♩.=126)

mp *sf* *sf* *mf* *ff* *ff* *Fine* *mf* *f* *mp* *mf* *f* *mp* *mp* *ritard.* D. C.

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BERCEUSE RUSSE

(RUSSIAN CRADLE SONG)

Edited and fingered by Jascha Fishberg

Traditional Melody
Transcribed by Boris Levenson

Andantino

con sordino

VIOLIN

PIANO

p *p* *cresc.* *cresc.* *f* *f* *dim.* *dim.* *mf* *mf* *p* *p* *rit.* *rit.* a tempo *p* a tempo *p* *cresc.* *p* *cresc.* *f* *f* *dim.* *dim.* *mf* *mf* *rit.* *rit.*

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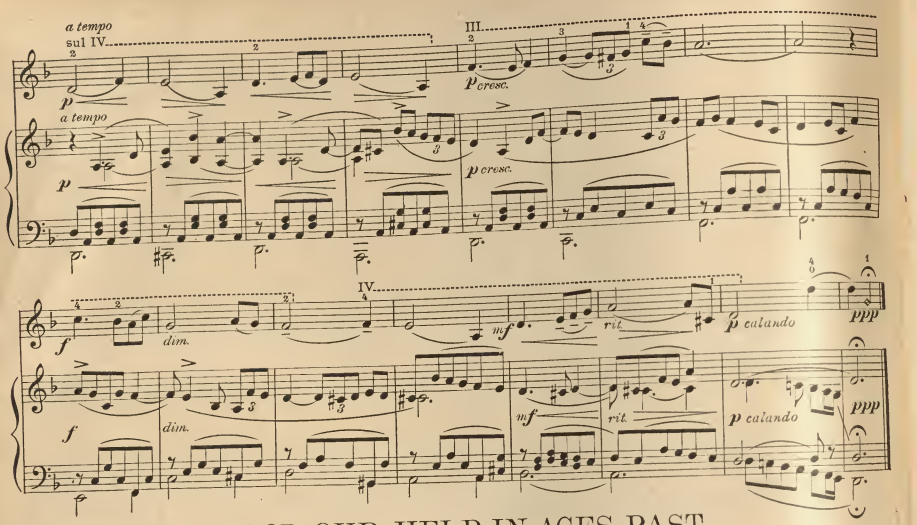

O GOD, OUR HELP IN AGES PAST

(St. ANNE)

H. ALEXANDER MATTHEWS

Hammond Registration
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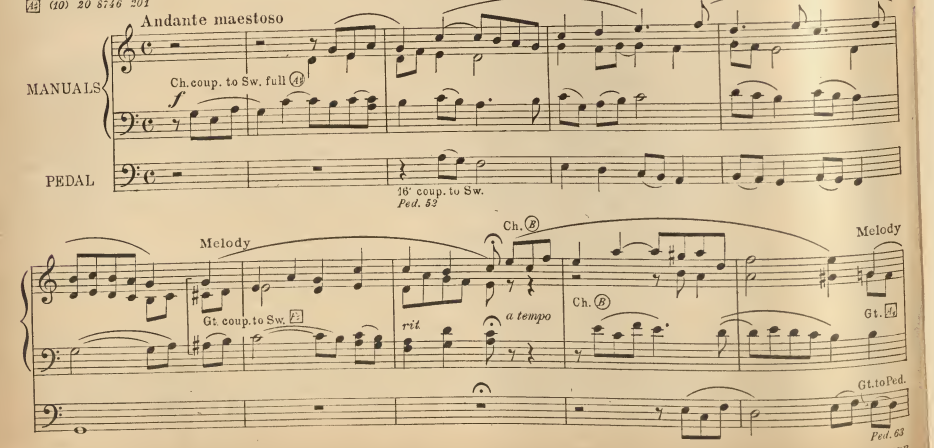
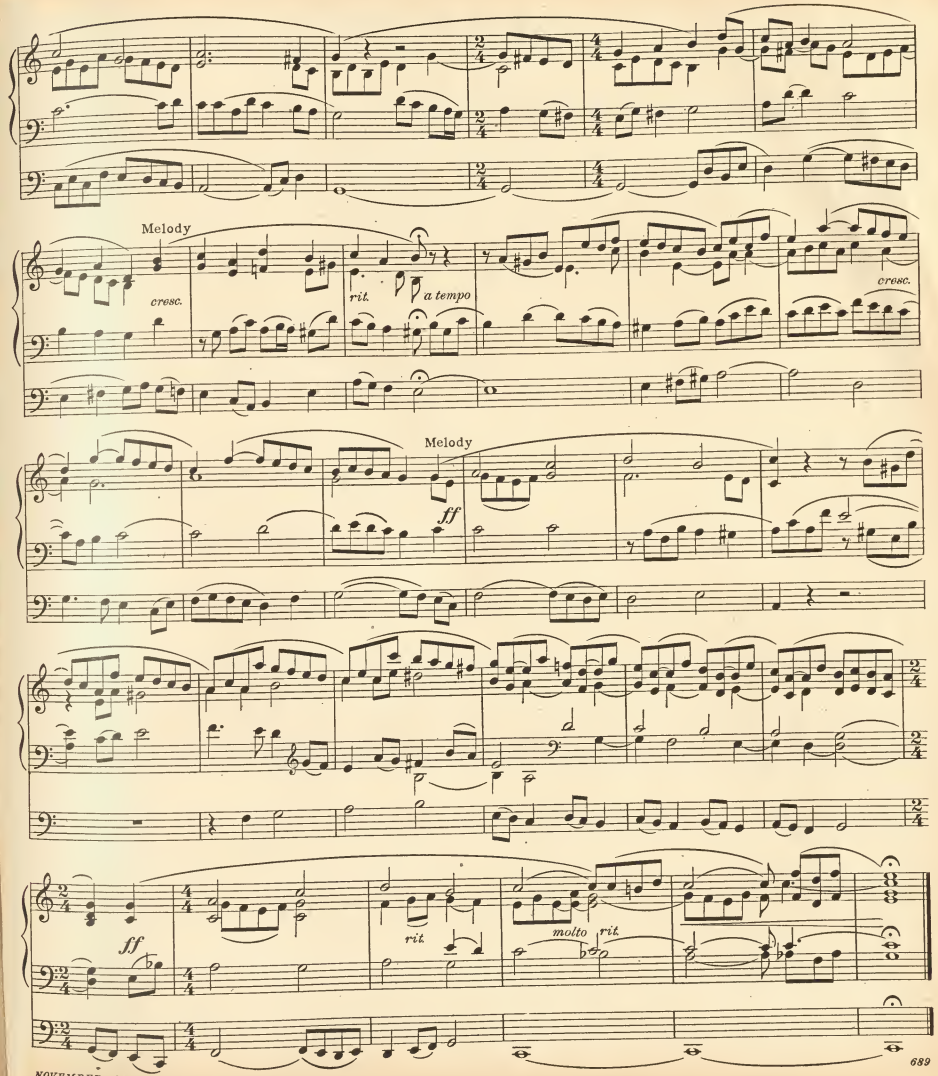
(B) (11) 00 7635 000
(C) (10) 20 8746 201





MY DREAM OF VIENNA

Hugh Kenyon

GUSTAV KLEMM

Moderately and with tender simplicity *(a la Viennoise)*

mf *rit.* *a tempo*

When there's a night like this

mf *poco rit.* *mf rit.* *a tempo (rubato)*

With such a moon, I dream of bet - ter days That must come soon;

rit. *a tempo* *f*

I seem to hear a waltz, Thrill - ing and new, Strains of the mag - ic waltz

rit. *a tempo* *f*

mf A little faster

I'll dance with you. I see Vi - en - na rise, Laugh - ing once more,

mf

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f rit. e dim.

Gone all the hate and fear, Joy reign-ing as be - fore.

f rit. e dim.

mf As at first *rit.* *a tempo*

Then on a night like this 'Neath such a moon, Waltz - es will

mf *rit.* *a tempo (rubato)*

thrill a-gain Young hearts in tune; There I shall bring a-gain

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

poco a poco cresc. *f* *molto rit.*

Some - one long true, Some - one I'm dream - ing of, You, dear, just

poco a poco cresc. *f molto rit.*

poco a tempo *mf* *molto rit. e dim.* *p*

you. That's my Vi - en na dream I'll share with you.

poco a tempo *mf* *molto rit. e dim.* *p*

'TIS RAINING

SECONDO

HOMER GRUNN
Arranged by Henry Levine

Allegro non troppo (♩.=56)

Primo

mp *pp* *mp* *pp* *a temp* *rall.* *mp* *pp* *rit.*

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'TIS RAINING

PRIMO

HOMER GRUNN
Arranged by Henry Levine

Allegro non troppo (♩.=56)

pp *p* *sopra* *pp* *p* *a tempo* *rall.* *pp* *p* *rit.*

SECONDO

a tempo

mp

simile

cresc.

poco rall.

mp

pp

mp

meno mosso espressivo

mp

sostenuto

poco rit.

mp

PRIMO

a tempo

mf marcato la melodia

cresc.

poco rall.

pp

p

sopra

pp

p

glissando on black keys

meno mosso espressivo

mp

poco rit.

mp

pp

BIG CHIEF WAHOO

MAMIE Mc CONNELL

Grade 1.

Allegro (♩=132)

mf

f p f p pp f

f ff

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FROST FAIRIES

BERENICE BENSON BENTLEY

Grade 2.

Lightly; delicately (♩=about 96)

pp p retarding mp in time

mf a little slower p

Capriciously

mf in time

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mf mp r.h. l.h. p

mp mf

retarding mf in time l.h. r.h. cresc. growing faster to end l.h. r.h. l.h. mf pp pp

SLEEPY BIRD

J. J. THOMAS

Grade 1½.

Moderato (♩.=60)

mp p

mp Fine

mp D.S.

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RIDING ON A STAR

This spirited little composition seems fairly to play itself. It is the kind of piece that pupils enjoy and are inclined to return to over and over again. Watch the sweeping phrases in the first section. Grade 2½.

LUCILE SNOW LIND

Allegretto (♩.=63)

mf *legato* *mf* *Fine* *f* *r.h.* *l.h.*

Poco meno mosso

mf *mf* *cresc.* *D.C.*

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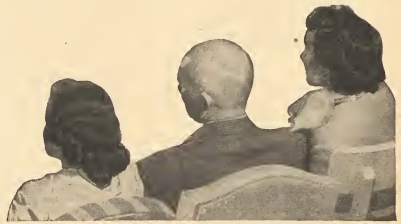

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New York Herald Tribune

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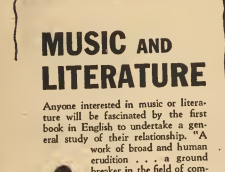

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Jenny Lind's Vocal Exercises

(*Continued from Page 665*)

distributed $100,000 for charities in Sweden, keeping only $30,000 for herself.

In her last years she was appointed Professor of Singing at the Royal College of Music in London.

Jenny Lind was far more than a prima donna. She was a great personality. Her fine spirit and noble character made her a world figure. Barnum, with his keen business sense, realized this and counted upon it. He wrote:

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Chopin's Appraisal of Jenny Lind

One of the rarest appraisals of the work of Jenny Lind is that written by Frédéric Chopin. Chopin heard Jenny Lind for the first time in London, the year before his death. It was the Spring of 1848, when Jenny Lind was at the height of her powers. He wrote to his friend, Gryzmala:

"I had been to the opera, where Jenny Lind appeared, for the first time, in 'La Sonnambula,' and the Queen showed herself, for the first time, to the people, after a long retirement. Both were, of course, of much interest to me . . . I have also made Jenny Lind's personal acquaintance. When, a few days afterward, I paid her a visit, she received me in the most amiable manner, and sent me an excellent 'stall' for the opera, where I was capitally seated, and heard excellently.

"This Swede is indeed an original from head to foot. She does not show herself in the ordinary light, but in the magic rays of an aurora borealis. Her singing is infallibly pure and true; but, above all, I admire her *piano* passages, the charm of which is indescribable."

Make a fresh beginning of position and attack after every rest. The experienced composer has put the rest there for that purpose! By learning to respect the rests, vocally as well as musically, the singer keeps his emission flexible and free, and guards against tensions.

"Points like these—and there are many of them—are all part of the building of a voice. They take time to learn, time to practice and to apply. For that reason alone, the young singer should go ahead slowly, spending much time and equally careful thought on preliminary exercises. Then he may progress gradually to songs and arias which are suited to the young, inexperienced voice. In Italy, there are well-known sopranos—singing publicly and delighting their hearers—who work fifteen years before daring to attempt the role of *Violetta* in 'La Traviata!' In a singing career, the safest maxim is—The longer it takes, the better it is, and the longer it lasts!"

The Needs of the Young Singer

(*Continued from Page 653*)

toes—almost as if they were arranging to meet that top tone somewhere in the upper reaches of space. That is a great mistake! Such a sudden change of body position while attacking a high tone has a bad effect. It shifts the breath and spoils the attack. Never interfere with the position of the breath while preparing an attack, especially a high one.

"Another helpful thing to remember is the value of the rests in music. Naturally, they must be regarded as part of the musical pattern. But they have other uses. Good music, written by composers who understand vocal line and voice care, provides rests as a means of strengthening position and attack. Never hold the breath or the tonal position down through a rest. When a rest comes, respect it; breathe; afford the vocal organism a split-second of relaxation. Above all, use it as an opportunity to begin the vocal act all over again, exactly as you did when you sang the first tone of the song.

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VOICE QUESTIONS

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The Influence of Technic Upon Vocal Development

Q. Does technic have anything to do with the developing or retarding the development of a particular type of voice? I am interested in bringing out the lyric soprano quality of tone in my voice, whose range is from low G to high C.—R. D.

A. Certainly. Technic has very much (we almost wrote everything) to do with tone quality and vocal development. The employment of a faulty technic retards, while a correct technic accelerates the development in both of tone quality and vocal control. We regret that you do not permit us to publish your interesting description of the technic you are using. Therefore it will be enough for us to say that, in our opinion, it is not the best possible one "to bring out the lyric quality of tone" in your voice, which seems to be what you desire most. You might read a book or two upon "acoustics," particularly one that explains in detail Helmholtz's theory of overtones or upper partials. Dr. Carl Seashore also writes fluently and well upon the acoustics of the voice, and there are others of almost equal calibre. You should remember that these men are scientists and not vocalists. It remains for the singers and teachers to make the best practical use of their discoveries, so that the vocal art shall not become static, but shall continue to keep pace with the times.

Should the Young Coloratura Sing in an Ensemble?

Q. I am a young singer of twenty-one with a high coloratura voice and I have concert and operatic ambitions. Is it harmful for such a voice to be used in A Cappella choir and ladies' chorus? The choir director in the college I attend is a fine musician and he insists that such an idea is ridiculous. On the other hand, my voice teacher maintains that if I use my voice in choruses where I have to sing constantly in the middle and lower registers, my extreme high tones will suffer. I would greatly appreciate having your opinion upon this matter.—G. G. G.

A. Your choral director and your singing teacher judge your usefulness from entirely different points of view. The former believes, with some justice, that practice in ensemble singing will improve your musicianship and make you a more desirable singer. On the contrary, your singing teacher insists that the long practice periods that are usual in ensemble singing and the fact that the music lies rather low for the coloratura voice may cause your high tones to suffer. There is some justice in this point of view also. We have never heard you sing and therefore what advice we give can only be theoretical. You, on the contrary, are intimately familiar with your own voice, its capabilities, and its limitations (for every voice has its individual limitations), and in the final analysis must judge for yourself. Your ambition to sing in concert and opera at some not too distant day precludes the possibility of your taking any chance straining your voice, or of interfering with its proper production by singing too much or by over-developing any one part of it, either the high or the low registers, at the expense of the other parts. You must cultivate a smooth, beautiful scale of firm, clear tones if you wish to succeed. You must also become a fairly good musician in order that you may sing the music of your choice in time, in tune, and with the proper expression. How you are going to get these things and the several others necessary to success upon the concert and operatic stage, is entirely in your own hands and those of your teachers and advisors. We can only hope that you will choose wisely and well, and we wish you every success.

She Wants to Enter a Radio Ensemble

Q. I am interested in music as a profession but do not have a soloist's voice. I can read music exceptionally well, have a good sense of pitch and rhythm and have studied piano for two years. Choral singing particularly interests me. What opportunities are there for group singing such as the choruses so often heard on musical programs over the air? Would you advise private vocal lessons? I have been in a voice class for three years in high school.

2. Is would appreciate any information on professional choruses or the names of any book containing helpful information.—B. E.

A. Whether you could enter a professional chorus and take part in programs over the air depends on many things. You must have a good voice, a pleasing personality, a modicum of beauty of face and form and must dress well, for almost always there is an audience in the studio when the choruses are broadcasting. You must be able to sing in time and in tune, and be sufficiently educated musically to sing your part correctly and follow the beat of the conductor. Further there must be a vacancy in the chorus before you can hope to be admitted. Write to one or two of the well known conductors in the city of New York, which is not very far from your home, stating concisely your qualifications, and your ambitions and ask for an audition. Do not forget to enclose a stamped, self-addressed envelope and you may at least receive a reply.

2. Certainly you should take private lessons; in fact, you should have commenced several years ago. The competition for a job such as you desire is very keen, and it is first you don't succeed, try, try, again." Never be discouraged.

Another Very Young Operatic Aspirant

Q. I am thirteen years old, a boy soprano, and I have been told that I have a voice of very exceptional quality. I wish to be in opera if I have a good voice after it changes. My range is from G below Middle-C to K (somewhere in the high-C). I can sing which ever in most of my range. When I grow up I hope to have a tenor voice and so I sing the tenor arias in my soprano voice. These arias are very easy for me because I do not study them very hard. Do you think it is wise for me to sing them when I do not feel any tightening in my throat? I think I will be just that much ahead of the others by studying these tenor arias when my voice returns, provided it comes back a tenor.—J. G.

A. We have received lately more than the usual number of questions from boys of thirteen to fifteen with a burning ambition to study for opera when they grow up. This is a very laudable desire, but they should never forget, in planning for the future, that they are just at the age when they are about to experience that unpleasant phenomenon called "Change of Voice." No one can tell, until this condition is finished and the voice is "settled again" whether he will become a tenor, a baritone, or a bass, or even if he will be blessed with an exceptional voice of any kind. Therefore we can only offer advice such as the following:

1. Do not neglect your usual scholastic studies. A man with a poor education is a handicapped man in any profession that he chooses to undertake. Also, the profession of a singer demands a strong physique and excellent health, to stand the many strains, both physical and mental, which are an unescapable part of the singer's job.

2. Learn how to speak some foreign languages, especially French and Italian. To be able to translate them into passable English is not enough. You must speak them with as little accent as possible, because you will not be able to present them to a cultivated audience with a thorough understanding of their poetic and dramatic values.

3. Your idea of learning the tenor arias is not a bad one, provided your voice is a tenor when it returns, and not be forced entirely to rely upon an accompanist or a coach, valuable as they undoubtedly are. We wish you every success.

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(Continued from Page 667)

terrifically difficult, but no matter who the organist is, if he works on it and masters it, he is repaid many fold. In addition to being so beautiful, there are effects in it which I have never heard elsewhere.

Another work for those of us who have plenty of time and like to work hard, is *Dieu Parmi Nous (God Among Us)*, number nine in a set of pieces, "La Nativité du Seigneur" ("The Birth of the Lord"), by Olivier Messiaen. This number, like all of this composer's works, is very dissonant and truly advanced, to say the least. One is amazed to find after working on it that there is so much to this music, and that it is really worth months and months of study. It is the type of thing that wears well, although the first time that it is played in public it may shock some who later will appreciate and enjoy it.

In the group which follows, the aim has been to give a somewhat comprehensive, although far from complete list. There is so much available that I can merely give some idea of what I think is useful perhaps as a starter:

A Carpenter Is Born (Apostolic Symphony), Edmundson; *Ave Maria*, Karg-Elert; *Christmas*, Déthier; *Christmas Carologue*, Diggle; *Christmas In Sicily*, Yon; *Christmas Cradle Song*, Arr. Poister; *From Heaven Above to Earth I Come*, Pachelbel; *Martin Luther's Christmas Carol*, Harvey B. Gaul; *Noëls*, Daquin; *Noël with Variations*, Bedell; *Old French Carol*, Arr. Clokey; *Pastorale*, Franck; *Pastorale*, Guilmant; *Symphony Gothique (Finale)*, Widor; *Variations on An Ancient Christmas Carol*, Déthier; *Variations On a Noël*, Dupré; *Von Himmel Hoch*, Edmundson.

Wasted Motion

by Sister Mary Marcus

MUCH damage often results when pupils are not good readers. Their playing is sluggish and lacks interest to themselves. They know that something is not right but are unable to find the cause.

In their subconscious anxiety to reach the next note or chord on time, they slight the one which they are playing by not finishing it to its full value. As a result, the hand is usually "up in the air" fishing, as it were . . . and waiting, too, for the eye to tell them where to land.

The momentum of the hand movement is thereby *lost* . . . in the air . . . instead of holding firmly and deeply to the present chord or note until its full value has been heard and *then* moving to the new chord or tone. The movement must be *swift* and *accurate* right into the new chord or key and must take place *between* the counts. If the movement is not made swiftly and accurately *between the counts*, the proper momentum of speed and weight falling is *lost* and the new chord or tone will then lack vitality and interest; the counting value has been lost; the piece becomes sluggish and unsatisfactory.

Try having a pupil *stay* on one chord to the very last second of its count value. *Then* move swiftly . . . swiftly into the new count right on time. He should count aloud to do this and know that counting aloud will aid him to do it. He will begin to realize that *this* gives his playing clean, clear precision, excellent tone quality caused by the proper momentum and speed, and also style to his playing.

It is the old problem of being able to look ahead and read, and being prepared to measure the distance and arrive on time. Counting aloud is a part of the correction. The pupil needs to know that the counting helps him not to waste time *between* the counts and not to short change the previous notes of their full value. Sometimes pupils do know the notes ahead and only play sluggishly and with poor tone because they simply neglect to count aloud. It is a matter of "ears, eyes, fingers, and thinker all working together."

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Of THE ETUDE, published *Monthly* at *Philadelphia, Pennsylvania, for October 1, 1948.*
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County of *Philadelphia*} SS.

Before me, a *Notary Public* in and for the State and county aforesaid, personally appeared *James Francis Cooke*, who, having been duly sworn according to law, deposes and says that he is the Editor of THE ETUDE MUSIC MAGAZINE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

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(Signed) JAMES FRANCIS COOKE, *Editor*
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ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. According to my daily schedule I can devote an hour and a half to piano practice every day. On two days of the week I have an extra two hours. I have an excellent opportunity for playing the organ in church services, but am so occupied with my piano work that I have little time for the organ. Can you suggest a means whereby I can give sufficient time to both? Can you suggest a good book on pedal work for the piano? Is it necessary that one memorize every piece of music he studies? Is balancing a penny on the top of the hand while playing, a good aid to the correct formation of the hand? My knowledge of Bach is very poor; can you suggest a means of becoming better acquainted with the music of this composer? —T. S.

A. Two hours a week for organ practice will not get you very far, and if you really cannot spare more than this, plus the hour and a half for piano, it might be well to devote part of the piano time to organ, but we recommend this only if additional time is impossible. If you plan to study organ under a competent teacher, the teacher will be able to help you properly apportion your time to get best results. If you are studying without a teacher, we recommend the Organ Method by Stainer, which will offer practical suggestions throughout. Master everything thoroughly before passing on to the next lesson. (2) For practical pedal studies for piano we suggest "Pedal Studies," by Blose, and for the more theoretical aspects use "Pedals of the Pianoforte," by Schmitt. (3) Memorizing is always good mental training; it leaves you free to concentrate on interpretation, and you develop a repertoire available for occasions when your music is not handy. We rather think, however, that it would hardly be necessary to memorize *every* exercise. Modern thinking does not endorse the penny balancing plan, as it tends to cause hand tenseness where relaxation is desired. (4) To study Bach, start with the very easiest things and work into the more difficult, as follows: Bach-Carroll, "First Lessons," Books I and 2; "Little Preludes"; "Two and Three Part Inventions," "The Well-Tempered Clavichord."

Q. Our church recently purchased an electric organ. I am thirty-three years of age, have five young children, and never had a thought of studying the organ. I was the church pianist and am now taking lessons and playing for services. After the fourth lesson the organ was dedicated and I played for the program. Folks seemed to think I did well for the little studying I had done. Now I seem to be at a standstill. The teacher has given a few pedal studies, but lately none. I asked her about using the right foot on hymns, and she said it was not necessary. To me it seemed the quicker one uses both feet the better. Would I be able to discontinue taking lessons, and continue with the aid of books mentioned in The Etude? I average a little more than an hour a day. Is this sufficient time? Could you suggest any helps in playing chimes?—G. L.

A. Since you have asked us to send you certain books we are taking the liberty of forwarding also a copy of the "Organ Method" by Stainer. If you follow this carefully you will be able to manage fairly well without a teacher. Certainly you should form the habit of using both feet from the start. The set-up of your electric organ will fit in suitably with the standard pipe organ, and the method mentioned therefore will be suitable, although of course the tone is produced differently. That part of the book relating to organ construction may be passed over. Quite a little could be accomplished in an hour a day, but if you can spare more time it will be better. We are also sending you in your order a couple of books which will help you in playing chimes.

Q. I am now playing fifth grade piano music, and would like to build a small home organ. (1) Is the construction of a small home organ too difficult for the average individual? (2) About how expensive would it be? (3) Could you send a list of books on the subject of building a home organ?—D. L.

A. (1) The building of a small home organ is not easy, but many have succeeded quite satisfactorily. With mechanical inclinations and even a book knowledge of what is needed it ought not to be too difficult. (2) We could not possibly suggest any approximate figure, but are sending you the addresses of some supply houses with whom you may correspond after you have decided just what material will be needed. (3) For a general understanding of organ construction we suggest "Contemporary American Organ" by Barnes. There are two books designed to fill your particular requirements, but both are out of print. The titles are: "Organ Building for Amateurs" by Wick, and "How to Build a Small Chamber Organ" by Milne. These may possibly be in your local library, or you may possibly obtain them from a dealer whose name we are sending you.

Q. (1) In playing the organ, is the system of using the pedals where the feet do not cross used more than where the feet do cross? (2) When the feet are in a stationary position is it good to rest the left foot on Middle-C and the right foot on E or F? (3) Is it all right to use the pedals from Middle C down, with the left foot, and from Middle C up, with the right foot? (4) When the system of crossing feet is used, what is the lowest note that the right foot can use, and what is the highest note the left foot can play? (5) When reading music written for the organ is it natural to read the score for the hands first and then the pedal score, or is it better to find the pedal location first? —R. S.

A. (1) The crossing of the feet in pedal playing is not so much a "system" as a natural action in obtaining smooth playing. This might almost be likened to the "passing under of the thumb" in piano playing. Cross wherever it is the natural thing to do in order to preserve legato. (2) The natural position is for the left foot to be resting easily on D and the right foot on E. (3) Do not make Middle-C a hard and fast dividing point between the feet. Frequently each foot will be called on to go quite a little either way. (4) There is no definite limit either way. When the point of awkwardness is reached, it is time to use the other foot, but with proper practice you can develop both feet very close to the extreme ranges. (5) Since the pedal part is in a sense the foundation of the music structure, it will be rather natural to note this first, but under no circumstances let the hands lag along behind. Train yourself to see and think according to the entire harmonic structure, and in case of contrapuntal works keep the melodic formations in mind. A very excellent book on the subject of pedaling is "Systematic Organ Pedal Technique," by Reginald Goss-Custard—forty pages of good advice.

Q. Our church has a ——— organ, with two manuals and pedals, and it is pumped by hand. Can it be electrified? Two of the pedal stops are out of order; would this be a very expensive job to repair? Can you give me the name of an organ builder or service man who could take care of this? I do not understand the use of the pedals and stops. Please give me the names of some books that would help me. —C. W. C.

A. If the organ is in fair condition it should be possible to add an electric motor. We are sending you the names of two firms, who will advise just what can be done. Since this is really a reed organ and not a pipe organ, the regular pipe organ service men may have some difficulty, but we are giving you a couple of names in the hope that they will help. The playing of this organ would be substantially the same as playing a pipe organ, and we therefore suggest the "Pipe Organ Method" by Stainer, which you may obtain from the publishers of this magazine. The stops may be somewhat different, but the principles will be the same, and the pedal studies would apply equally well to your organ.

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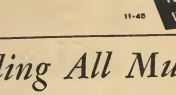

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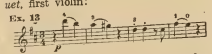
About Fingerings on the Violin

(*Continued from Page* 671)

because it goes with the rhythmical patterns.

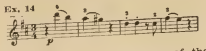
That sometimes the most musical fingerings can be at the same time the easiest, is proved by the following, taken from Mozart's Haffner Symphony, *Menuet*, first violin:

Ex. 13



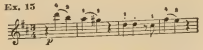
This is *bad* because of the mixed colors and the danger of mistuned E strings.

Ex. 14



Here again this is *bad* because of the jumping from the first to the third position.

Ex. 15



This is *musically good and technically easy.*

Judicious bowings (see my article in THE ETUDE for October 1942, Page 673) and fingerings are not only a mechanical aid in playing, but they represent an important part of the violinist's *musical* equipment, influencing deeply his artistic expression.

Naturally he chose something he enjoyed playing and was familiar with. "But," you say, "He chose something easy." Some did and some didn't. However, suppose it was easy. If the child played it under fire without faltering, he succeeded in playing before people, and because success breeds success, he took a long step toward playing a more difficult number the next time.

Our next move was to cloak that word recital in words that would throw the emphasis upon *others* instead of *self*. For instance "recital" immediately places the emphasis upon the pupil. *He* is to perform before others. We called ours a Melody Tea. *Others* were to be entertained by us. We wrote invitations to our mothers, we planned light refreshments for our mothers, we planned a program for our mothers. We had transferred the interest to our mothers. Self-consciousness had suffered a blow.

Since our class was not unwieldy as to numbers we gave ourselves another break and held the tea in familiar surroundings, the home studio.

On the day of the party our guests were met at the door by a young host and hostess. These were two of the younger pupils particularly gifted with a gracious bent. When everyone was made acquainted and comfortable we asked our brood to gather 'round us on the floor. Some were on footstools, some on cushions, but all were at ease and informal. We then explained we would read a story containing the names, from time to time, of various piano pieces. When they heard the name of their piece they were to go quickly and quietly to the piano and play. It was fun. The story held their interest and for the time being they forgot fear. Stage fright was rare and the program was a joy. It was a recital to be proud of. The pupils liked it. They had succeeded. The teacher was inspired instead of discouraged and the parents were delighted.

Have a recital by all means but remember, dispel stage fright. It is possible.

A Recital? Yes—Stage Fright? No

by Catharine Gray Ross

OF COURSE they want a recital, those youngsters you teach. Long months of "round fingers," scales and arpeggios make a bit more sense if they lead to something immediate. The recital becomes a goal for both pupil and teacher. Enthusiasm grows as teacher and pupil plan for the coming program. Practice takes an important place in the child's daily schedule. Music seems to have had a rebirth.

Next the recital. Johnnie has new shoes and Sally wears her pink ribbons, Aunt Kate is there, so is Cousin Mary. Father has a front seat and Mother fears his desire to "have a good look at that teacher" isn't prompted alone by his weekly investment in music. The lights are dimmed and we're off. But what has happened? Johnnie is lost by the end of the first page and starts to improvise. Father squirms and Mother coughs. Sally plays a phrase once, then once again and she is off on a detour. So it goes until even Aunt Kate and Cousin Mary let their hair down and start to yawn. The teacher thinks "What's the use?" and the youngsters carry the scar of failure. A scar which will prove a hurdle of no small proportion at the next public performance.

We all know this stage fright business can be tempered. No doubt there are as many ways of tempering as there are teachers. Here is the way we did it.

First, many weeks before the recital, the child chose what he wanted to play.

Twenty-Third Psalm

(From the "Bay Psalm Book")

The Lord to mee a shepheard is,
Want therefore shall not I;
Hee in the folds of tender-grasse
Doth cause mee downe to lie;
To waters calme me gently leads
Restore my soule doth hee;
Hee doth in paths of righteousness
For his names sake leade mee;
Yea though in valley of death's shade
I walk, none ill I'll feare;
Because thou art with mee, thy rod
And staffe my comfort are.
For mee a table thou hast spread,
In presence of my foes;
Thou dost annoynt my head with oyle,
My cup it overflowes;
Goodness and mercy surely shall
All my days follow mee;
And in the Lord's house I shall dwell
So long as dayes shall bee.

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Bowing Problems

D. M., Nebraska. I cannot tell you what is wrong with your bowing without hearing you play, or at least knowing a lot more about your schooling and technical acquirements than you tell me in your letter. An unsteady bow is usually caused by a stiffness or lack of coördination somewhere in the hand or arm. Therefore you should study to acquire a complete flexibility in all joints and muscles that have to do with bowing. The most important exercises are the Wrist-and-Finger Motion at the frog of the bow, and the Whole Bow Martelé. It would pay you to look over the back numbers of The Etude for the past five years and read very carefully everything that has to do with bowing.

Violins by Contino

P. F., New Jersey. (1) A violin by Contino of Naples should be worth somewhere between $300 and $500, according to condition and workmanship. (2) The violins of Luigi Marchese of Venice are not well enough known in this country to have an established market value. Such instruments have to be appraised on their own individual merits.

To Clean a Violin

V. F. T., Madras, India. The correct string spacing on the bridge of a full-size violin is 34mm from the E string notch to the G notch, and then of course the strings are spaced equally. (2) I would not advise the use of "3-in-1" or any similar oil for cleaning a violin. If the oil should get in a crack or an open side, you could never glue it again. The oil would prevent any glue from holding. You can have a very effective cleaning and polishing mixture made up at your local chemist's shop. The formula is: fine, raw linseed oil, seven parts; oil of turpentine, one part; water, four parts. Shake the bottle well before using. Pour a few drops on a soft cloth and rub gently over the violin until all traces of rosin and dust have disappeared. Then polish with a clean cloth —preferably an old piece of silk—until the varnish is completely dry. This mixture is widely used and always gives satisfactory results.

A Book on Violin Varnish

H. J. Van H., North Dakota—I understand that Joseph Michelman has written a book about his new violin varnish. If you have the book you could write to him in care of his publishers for further details of his product. In the event that you do not possess the book, I suggest that you write to The Rudolph Wurlitzer Co., 120 West 42nd St., New York.

Beginners' Books

Mrs. L. S., Tennessee—There are many excellent beginners' books, and it is difficult to name one that is better than all the others. You should examine several, and then choose the one you think best suited to your pupil. I would suggest you look over the first book of Maia Bang's Violin Course, "The Very First Violin Book" by Rob Roy Peery, Samuel Applebaum's "Primer Method," and the first book of the Method by Nicholas Laoureux. For very simple pieces with piano accompaniment, you would find "Learn with Tunes" by Carl Grissen or the "Folk and Master Melodies" by Wesley Sontag very useful.

Bowing in *Meditation* from "Thaïs"

Miss E. L., Virginia—The passage you quote from the *Meditation* from "Thaïs" should be commenced with the Down bow. If the previous passage is correctly bowed, the Down bow will come naturally on the High A.

Concerning Violin Strings

H. F. G., Illinois—I do not believe that the use of metal strings is definitely harmful to a violin, but the consensus of opinion is that when all four strings are steel the natural tone of the instrument is certainly not enhanced. It is an opinion with which I am heartily in agreement. Concert artists, great and otherwise, are practically unanimous in preferring a wire E string; some few use a steel A string, but the majority are about equally divided in using either a plain gut string or one of gut wound with aluminum; a D string of gut wound with aluminum is generally preferred to one of plain gut as it is more likely to remain true; and the silver-wound gut G string is much preferred to the silver-wound steel string. The strings one uses should be determined by the qualities of one's violin. A sensitive old instrument never sounds so well if it has a lot of metal on it.

FROM ONE CONTRABASSIST TO ANOTHER

Dr. Koussevitzky, who before his great career as a conductor, was a virtuoso on the contrabass, writes to Mr. Philip Sklar upon his article in the August issue:

"Dear Mr. Sklar:

"This is just a line to say that I read your article 'Concerning the Contrabass' in the magazine Etude (Philadelphia, Pa.).

"I should like to take this opportunity of telling you how much such an article will contribute to the knowledge of the technique and possibility of the double-bass, and promote interest for it in the professional field.

"With every good wish,

"Sincerely yours,
"Serge Koussevitzky"

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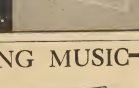

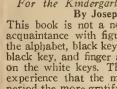

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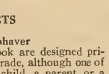

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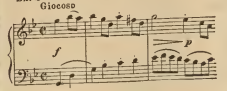
Bach's Gavotte and Musette In G Minor

(Continued from Page 674)

neither edited nor annotated. Just the bare notes, separated by bars, were offered. Hence, all marks of expression were open to the good taste of the interpreter. Modern editions present well-rounded versions. We must not conclude, however, that any one version is the only good version. After all, "hearing is believing" in music. For example, Harold Bauer prefers to play the *Gavotte* in a *mezzo* tone with slight dynamic changes throughout. Paderewski, on the other hand, offered an elaborate dynamic scheme, ranging, in parts, from *mp* and *p,* through *mf* and *f* to *ff* at the close. My personal preference follows:

Ex. 2

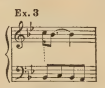


Be that as it may, it is well to master one version—the one published herewith is well edited. Eventually, perhaps, you may choose to depart from some of the indications. But one consideration is vital; namely that any musically-acceptable reading always depends upon two requirements: 1. Note perfection; 2. Expression.

The Embellishments

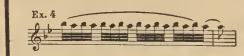
The music of Bach's time abounds in various kinds of embellishments, some of which are contained in this piece. Let us examine and discuss them in the order of their appearance. In Measure 8 we find a short grace note in the right hand part. This is technically known as an *appoggiatura. Appoggiaturas* are interposed to delay a note of a melody. They are usually written in the form of a small quarter, eighth, or even a sixteenth note. This particular *appoggiatura* should be rendered:

Ex. 3



In the fifteenth and nineteenth measures respectively there are two so-called "classical" trills which are differentiated from the modern trill in that they begin with a strongly accented upper auxiliary note, usually a half step. The correct execution of these trills follows:

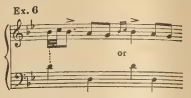
Ex. 4



Ex. 5

In the measure before the last of the *Gavotte* proper we find an inverted *mordent* or *Pralltrill.* This consists of the rapid alternation of the principal note (here B-flat) with the note a half step above, but in this particular case, a whole step above, as:

Ex. 6



Many players erroneously execute mordents as if they were triplets. While it is true that mordents and triplets each consist of three tones, there are two differences:

1. Mordents have two short notes preceding the last note.
2. Mordents are always accented on the last note.

Practice

Since both hands have distinctly different tasks to perform, it is advisable to study and practice each part separately, before combining them. Study implies painstaking analysis and comparison of *all* textual indications. While the eye is important, the final judge must be the listening ear. William Mason produced an excellent work entitled "Touch, Tone and Technic." These three "T's" are, of course indispensable. Unfortunately, what cannot be transferred to the printed page are taste, style, feeling—and *tonal charm.*

Conclusion

I have frequently been asked: "When should one start the study of Bach?" My answer always has been: "*Now* is the time to start doing anything worth while". In this case the "now" should take place just as soon as the player is able to read fluently. Many excellent, carefully graded Bach albums are on the market. I suggest that you start with Bach's "Little Preludes and Fugues," following them up with the "Two-Part Inventions." Confine yourself at first to pieces with chord structures. Later, polyphonic (many-voiced) music, such as fugues, may be essayed.

The day has passed when technic alone sufficed for acceptable piano playing. Today the insistence is not only on technical proficiency, but on musicianship. The study of Bach offers the best opportunity for developing practical musicianship. Emil Liebling, one of America's leading educators, wrote in 1899: "Music without a systematic Bach study is incomplete, and the lack of it will sooner or later become a most regrettable deficiency."

A People's Song To Their God

(Continued from Page 666)

be only conjecture. With the destruction of Jerusalem and the Temple in 70 A. D. and the dispersion of the Jews, we can know little about ancient Hebrew music.

Or—did Gregorian Chant develop from the music of the Graeco-Roman world? At the time of Christ, Rome ruled the world. This rule, however, was limited to the political and economic spheres. The Greeks held supremacy in cultural fields in philosophy, poetry, drama and the arts. The poor little peasant country that we today call Greece, was once a proud and mighty land, the intellectual ruler of the world. It produced some of the greatest minds in human history. The Romans, on the other hand, were a race of rough soldiers. But they were mighty good soldiers and did succeed in conquering the whole known world, including Greece. Their conquest completed, they settled down to the finer things of life. The burly Roman soldier called in the suave and cultured Greek, whom he had enslaved, to educate his children. There began a gradual process of assimilation, the Roman absorbing the Greek culture, leavening it with his own racial characteristics. Into this Graeco-Roman world, Christianity was born. It was in this world, also, that early Christian music was born. What Greek music was like, we do not know. There was no practical system of notation with which it could be committed to writing. Early liturgical chant must have felt the influence of Greek music. As to the extent of that influence, again we can only conjecture.

We cannot block out the development of church music in well-defined steps. In the beginning, Christianity came upon difficult times. During three centuries of persecution Christians fled to the underground, literally speaking. In Rome, today, you can visit the catacombs, underground subterranean passages, dug deep into the earth, where the early Christians hid from their persecutors, conducted religious services, and buried their dead. Under such conditions as these, there could be no highly developed ecclesiastical organization. Each town or settlement was more or less on its own to develop its own church music. Each individual town cast about for music that it felt appropriate for church use.

An Immense Undertaking

Unfortunately, much chaos resulted from such helter-skelter development. Some of the music that found its way into churches was in bad taste and plainly out of place there. Pope Gregory (590-604 A. D.) took advantage of the situation to standardize the form of music sung in the churches of the city of Rome. Gregory felt that the Roman chants were the more appropriate for church use. The collection of chants that Pope Gregory assembled was named after him. The collection became known as "Gregorian Chant."

When Gregory the Great had completed his work, he turned it over to the Benedictine monks. The Benedictine abbeys, scattered throughout Europe, were to be the centers for the propagation and spread of the Gregorian Chant. During the Dark Ages, bands of Benedictine monks had gone forth from Italy and penetrated deep into the lands of the barbarian tribes in Northern Europe. As time passed—the number of abbeys was in the thousands. Every hamlet and valley had its abbey. Through the centuries the monks civilized and Christianized the most savage Northern tribes. They brought learning, the fine and the practical arts to the most remote outpost, to the farthest valley in Europe. In time, the Gregorian Chant was in universal use in all the churches of Europe. The Chant, with all its charm and beauty, may seem an anachronism to us today, set against a backdrop of steel girders and skyscrapers. Its perfect setting is in the Middle Ages in the quiet of the Benedictine Abbey.

The Cloisters Museum

Visitors to New York can see a faithful reproduction of an ancient Benedictine abbey in Fort Tryon Park—"The Cloisters," a branch of the Metropolitan Museum of Art. The Cloisters, as an ancient abbey, is situated atop a hill far from the noise of a busy world. In June of 1930, John D. Rockefeller, Jr. gave Fort Tryon Park, a tract of land overlooking the Hudson in upper Manhattan, to the City of New York. At the north end of the park was built the Cloisters Museum, as a repository for a remarkable collection of Medieval sculpture and architectural materials. Some of the outstanding items to be found in the collection are: an Adoration group of the Thirteenth Century, from Cerezo de Riotirón in Spain; frescoes from the chapter house of the monastery of San Pedro de Arlanza; a sculptured doorway from a Thirteenth Century French abbey at Moutier-Saint-Jean; and the entire chapter house from Pontaut, from a French abbey of the Twelfth Century. The collection is climaxed by a magnificent set of Fifteenth Century Gothic Flemish tapestries, portraying "The Hunt of the Unicorn." In the Romanesque chapel and vaulted halls of the Cloisters, the Gregorian Chant, in Sunday recorded concerts, seems eminently fitting.

The Cloisters are a perfect model of the Medieval Benedictine abbey. The Medieval abbey was built around a central cloister, an open courtyard flanked on its four sides by arcaded walks. The life of the monks centered about this cloister. On one side of the cloister was the abbey church. In the choir stalls of the church the monks assembled seven times a day for the divine office. The abbey church was the scene of all solemn liturgical functions. Along the shaded cloister walks you might always find some monk passing in meditation. Much of the monastic day was spent in silence. However, there were hours of recreation. During these times the monks gathered in this same cloister for friendly conversation. The cloister was the monk's workshop also. There he copied manuscripts, painted, sculptured, or did whatever other work was assigned to him. The chapter house was entered from the cloister too. The monks assembled in the chapter house to decide matters of business pertaining to the abbey. The refectory, dormitory, kitchen, and cellarer's quarters were all located around the cloister. It was in the calm and quiet of the Medieval abbey that the Gregorian chant flourished. The setting was truly fitting for this lovely prayer-song. It is in this setting that one can fully appreciate the artfulness of the Gregorian melody. The delicate rises and falls of its melodic line suggest a slender thread of incense wafting up to God.

The monks of Sollemnes Abbey in France have made excellent recordings of Chant compositions. Listen to these records and fancy to yourself the Medieval setting; then it will be possible for you to realize what incomparable masterpieces of their kind are the Gregorian Chant compositions.

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Leschetizky's Pianistic Philosophy

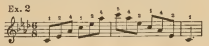
(*Continued from Page* 673)

trusted to play it correctly before a small audience. The audience knew about his patience in hearing the passage twenty times at the lesson. The hour for her performance arrived and the very young Princess of Wied, who later was to become Queen of Roumania (and also its best-known poet and the author of twenty books under the pseudonym Carmen Sylva) missed the fatal octave D. Leschetizky ordered her to leave his sight, saying he never wanted to set eyes upon her again. She flew from the room in tears. Immediately afterwards she opened the door and looked in, asking for forgiveness. Thereupon the enraged professor threw a book at her. She closed the door, and the professor said, "I hope it cured her of wanting to play in public. She may as well be nipped in the bud now, as she will never overcome stage fright and could never become a pianist." Miss Newcomb told me this story as the only instance she ever saw of cruel temper upon the part of Leschetizky.

A Wise Prophecy

When Paderewski gave his first recital in Vienna, Julius Epstein, Professor of Piano at the Royal Conservatory there, did not have a high opinion of the young man's performance. When Leschetizky heard this he said, "The world will have to get used to hearing the name of Ignaz Jan Paderewski." After Paderewski's début many attempted to imitate the very distinctive wrist movement which Leschetizky discovered and taught. It is based upon a scientific employment of leverage. Leschetizky got the idea in watching the movement of a small bellboy at a hotel open a door. Nearly every exponent of the master gives a different version of this Leschetizky discovery. Just what is this movement? It may be easily shown but it is hard to explain in words. The key was stuck in the lock, and the bellboy, by an easy rotary movement of the wrist, turned the key which had resisted hard pressure. For instance, in playing an arpeggio such as the following:

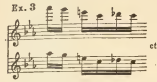
Ex. 2



if the wrist is held stiffly and carried upward and downward parallel to the keyboard while the fingers strike like little hammers or jacks, the result will be a tired hand and a very hard, thin effect. However, if the wrist is not held stiffly and the hand follows the contour of the notes, as in the movement of twisting a key in the lock, the effect is much more beautiful and far less difficult. This is especially true at the top of a right-hand arpeggio or scale, or at the bottom of a corresponding left-hand passage. Leschetizky used to draw a figure like a horizontal S ∽ to illustrate what he meant. By this method the top is reached and the return accomplished with ease in a graceful and beautiful manner. At the same time a very musical effect is acquired. It especially helps the weaker fingers of the hand by aiding the movement with the wrist. It can be used in any passage with excellent results.

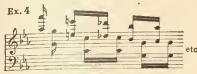
Leschetizky was one of the first, and possibly the first, to recommend alternating octaves. For instance, in the *Revolutionary Etude*, Op. 10, No. 11, of Chopin, there is a passage which begins thus:

Ex. 3



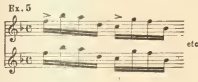
Leschetizky would have played this as shown here: adding immeasurably to this dramatic composition where a climax was needed.

Ex. 4



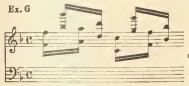
Similarly, in the Chopin Etude, Op. 10, No. 8, the following passage is written

Ex. 5



This the master would have played

Ex. 6



So numerous are the suggestions and hints that Leschetizky's exponents have collected that it is possible to give only a few in one article. In later articles for which the writer has assembled material he will present many ideas that are not yet familiar to teacher and students.

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The Teacher's Round Table

(*Continued from Page* 654)

old proverb: "Don't put all your eggs in the same basket." Wise investors abide by it. Pianists should do the same, for let's not forget that one of the chief elements of progress is *variety*. Take a little of each, according to your needs. And if you don't trust your judgment, use the excellent anthologies available, by Bülow, Philipp, Liebling, and others. But by all means, play all of Chopin's twenty-seven Etudes. For more than anyone else, Chopin is universal; and to all pianistic problems, past or present, these Etudes are a pass key which should never leave the music stands of our instruments.

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Ans.—Hamburger, Germany.
Teacher—Where did Bach die?
Ans.—In Lipstick, Germany.

At that point the 'phone rings. Teacher answers:

"I cannot come to the recital today," says a little flute-like voice. "Mother is quite ill. The doctor says she has intentional flu."

Then the recital begins.

The Alto Clarinet

(*Continued from Page* 669)

arrangements and lack of compositions seems to bulk large in our minds, we should remember that it has not been long since the time when not only wind instrument music was lacking, but even notation was imperfect. When notation was developed, primarily for vocal purposes, many of the arguments used to impede the progress of instrumental music were advanced in much the same way that we find then being used today to prevent the growth of wind instrument literature, both in its own right, and as a secondary development of transcription and arrangement.

Constant Growth

Which came first, the chicken or the egg?—the music for the instruments or the instruments to play the music which was written for them? Certainly an instrument can exist independently of music written for it, but can there be music written for instruments which do not exist? Or can music be written without adequate instruments with which to play it? Somebody has to make the initial move, and the manufacture of better instruments, together with their use, even though at first it be by means of transcriptions or arrangements, will lead to the inspiration of music written especially for them and for more and better players of such music. Our field should not be limited by lack of imagination on the part of those who are satisfied with their present status. There is no such thing as a static condition of art. We must find new ways and means of expression, or perish. Nothing stands still—either growth or decay takes place, and the dynamic impetus of growth in music, particularly wind instrument music, is far from full maturity.

The problems of playing the alto clarinet are not much different from those of the soprano clarinet. The usual procedures concerning embouchure, articulation, and hand position are in order. There are, however, certain particular variations in the application of the basic procedures which should be noted.

The second article on the alto clarinet to appear in this column will deal with these basic similarities, and the variations necessary for the best results in playing.

The literature, both for teaching purposes and for recital, will be briefly outlined, and suggestions will be offered for a more adequate realization of the great possibilities of the instrument; for the future of the alto clarinet is not that of oblivion, but rather of increased usage, and such usage will depend on more knowledge concerning it than is general at present. Those who undertake to offer only destructive criticism concerning the alto clarinet would do well to learn more about it before they give voice to the consequent absurdities which their lack of knowledge leads them to utter.

This Is Berlin

(*Continued from page* 657)

ine talents that have come up in the past ten years, let me point to Johnny Mercer. He had no contacts, no cousins in the business—he simply wrote songs because he had to get them out of his system. And they caught on. I honestly believe that, for their own sakes, kids without talent ought to be discouraged, but—who is to say that this one or that one lacks real talent? And at just what point is he to say it? Different natures develop differently; some talents show up earlier than others. No, the big secret is to keep at it, always, endlessly trying. Maybe your tenth tune will be a hit—maybe you'll have to wait for your fiftieth. But keeping on plugging is part of the answer. Another thing—don't take rejections and failures as something specially thought up to keep you back. I've often heard disappointed songwriters say, 'Oh, yes—if they plugged *my* song the way they do Berlin's, I'd have a hit, too!' That just isn't true. Berlin has written eight hundred songs, and not all of them by a long shot—by a very long shot—have been hits. Even with plugging!

What Is the Secret?

"The ultimate secret of a hit is . . ." Berlin stopped and thought about what the ultimate secret of a hit is. "I wish I could tell you. I wish I knew! Styles and fashions change, but human emotions don't. We don't write our war songs today in terms of camp-fires and muskets—that's because the method, or fashion, of war has changed. But we feel about our boys exactly the same as the Civil War people and the Revolutionary War people felt about theirs. That isn't fashion—that's real. And the real things don't change. I tried out an interesting experiment recently. I was being interviewed by a crowd of 'teen-age kids, for a school paper, and I switched the interviewing and asked them their reactions to hit tunes like *Peg o' My Heart* and *I Wonder Who's Kissing Her Now*—tunes that are currently being revived but which were written before those kids' parents were born. Well, they loved them—as tunes, regardless of time or date. Because they're good solid tunes that defy time."

Irving Berlin feels that the time element enters into the value of songs only as a test of their ability to endure. Shakespeare and Schubert—both of whom represented not the "art" of their own day but the popular expression that plain people took to their hearts—have stood the time test, not because of any particular form in which they worked, but because of the intensely human values they expressed. Those same human values, he points out, animate the work of American songwriters like Foster and Kern. They are the only values that make songs worth while.

If Berlin had his life to live over again, would he manage it the same way? He thinks he would—not that there mightn't be better ways, but because Berlin, being Berlin, would have to keep faith with himself. He does have two regrets, however. He wishes he were a better pianist. And he wishes he had the facility for dashing off four bars, or so, of his songs, on paper, as a kind of musical autograph. Even lacking those abilities, though, he has not done too badly by the gift that was born within him.

"I'm not exactly a flute player, but I thought I might do."

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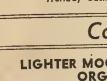

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Te Deum Laudamus

(Continued from Page 651)

Labourers; and views here the happy Mediocrity, that so generally prevails throughout these States, where the Cultivator works for himself, and supports his Family in decent Plenty, will, methinks, see abundant Reason to bless Divine Providence for the evident and great Difference in our Favour, and be convinced that no Nation that is known to us enjoys a greater Share of human Felicity."

The advantages today in the United States and in the Americas, compared with most of the rest of the world, afflicted by the waste of war and its frightful aftermath are in far greater contrast than they were in Franklin's day. Our hearts incessantly should sing aloud to God in gratitude for the glorious bounties bestowed upon us in our country at this time.

America, despite its faults, shortcomings, immaturities, blunderings, imperfections, weaknesses, and errors—and it has had plenty of them—is forging ahead magnificently, largely through its native initiative, its capacity for hard work, and its indomitable desire to build rather than to destroy, to help its fellow world citizens rather than to ruin them, to understand and coöperate rather than to distrust and obstruct, to give from its abundance rather than to take from those in dire need and hunger, to bring harmony throughout the world instead of deadly discord. This is the policy of love against hate, faith against fear, music against cacophony, divine power against atheism. Hundreds of letters from the music-minded folk who read THE ETUDE indicate that this thought is foremost in their thinking. As Confucius said, "When there is more music and more understanding in the world, there will be no more wars." If all our children are brought up with these principles in their hearts, we shall continue to command those roads to happiness and greatness which our ancestors started to build over three centuries ago.

Let all Americans at this Thanksgiving season join in a *Te Deum* of Thanksgiving for our prosperity and the blessings we have had in being able to help others.

"Oh let the nations be glad and sing for joy; for Thou shalt judge the people righteously and govern the nations upon the earth.

"Let all the people praise Thee, Oh God; let all the people praise Thee."

Psalm 67; Verse 4-5.

Music Teachers National Association

(Continued from Page 658)

the future were at that moment in the public schools. It was frankly admitted that an incredible gulf had been permitted to arise between these indispensable teachers in the schools and their equally indispensable colleagues in the artist studios and great professional schools. If ever the string family was to be restored to its rightful place, this gulf must be removed.

"By the time of the St. Louis Meeting of MTNA late in February of 1947, the work of the provisional organization had been completed. Consequently, on February 28, 1947, it voted itself out of existence, first, however, recommending to the MTNA String Organization Committee that it propose at the String Forums set for the following day that the plan of organization which it had drawn up be the formally adopted plan of a new organization. Accordingly, on the morning of March 1, 1947, the new organization was formally voted into existence by a large and representative group of string teachers in attendance. The founding of ASTA was realized.

"Since that important day, ASTA has grown steadily. String teachers from every part of the country have welcomed it and have pledged their unqualified support. From the very start it was determined that the young organization should stand upon its own feet without financial assistance from either of the parent organizations, MTNA and MENC. It is a pleasure to report that it is solvent, healthy, and confident of its ability to serve the fine purposes for which it was created. Many people here today in Boston have only a vague impression of what those purposes really are and, in closing, I will quote from the revised Constitution which was adopted at the official business meeting yesterday, January 1, 1948:

"'The general purpose of this organization shall be to support and encourage better and more performances of the literature for strings including music for solo, ensemble, and orchestra at all levels of achievement, and to establish the highest artistic and pedagogical standards in stringed instrument teaching.

The Plan Outlined

"'The specific ways through which the general purpose will be accomplished will be: 1. To sponsor research and study of all phases of string playing and string teaching. 2. To promote the highest standards in string teaching and pedagogy. 3. To promote the study of stringed instruments, particularly at the elementary, secondary, and college levels of American schools and in private studios. 4. To promote the highest standards in string playing and performance. 5. To encourage the composition, arrangement, and publication of representative string music. 6. To demonstrate and publicize the personal and social values accruing from the performance of string music. 7. To give information concerning related fields and contributing activities. 8. To serve as a national coordinating agency for local, state, and regional groups. 9. To maintain such standards of eligibility for active membership as will constitute a certification of professional competence.'"

This story and creed represent a kind of professional enthusiasm of which MTNA is proud. It is what motivated Theodore Presser and his colleagues in 1876, and it is the same spirit which MTNA has generated ever since. If you need such enthusiasm in your work—in your studio or classroom—come to Chicago in December and experience for yourself what such contacts will do.

Music Psychology to the Front

The MTNA Committee on the Psychology of Music functioned under the chairmanship of Dr. Max Schoen for a good many years. During that period Dr. Schoen arranged programs of high excellence. The papers read on those programs, as they have been published in the "MTNA Volume of Proceedings," not only constitute the reports of the committee but give a working picture of most of the work being done in music psychology. Dr. Schoen himself contributed the important bibliographies which were published in the "Volumes" for 1940 and 1941.

Dr. Schoen retired from teaching and from active participation in professional organizations last year. The paper he read at the St. Louis meeting was thus a sort of valedictory entitled "The Social Psychology of Music." Dr. Schoen had been pondering again the writings of Plato and Aristotle on the arts, and his conclusions are of importance to all musicians, but even more, to the society in which musicians live and work:

"What I mean, then, by the social psychology of music is its possibilities as an educational force in character building, which should be the prime function of education, as the Greek mind knew so well, and which we have been ignoring at great cost to ourselves in the increasing social tensions arising in our midst. The human being is a creature of his education and it is only through education that he can avoid self-destruction. We now realize more than ever before the truth of the dictum of H.G.Wells that the future of mankind lies between education and disaster. When we ask ourselves, 'Education for what?' our answer must be 'Education for intelligent living, which means orderly, controlled, responsible action, individually and socially.' Now it should be obvious, as it was to the Greeks, that what stands in need of control, if life is to become orderly, is that element of life which, when left to itself, is blind and disorderly; that is, emotion. That this fact is not obvious to us, that we fail to recognize its importance, is shown by the fact that we have relegated the education of this vital force, this education for character, to preachments, maxims, precepts, pleas, threats, and admonitions. We know that these have failed and were destined to fail. Education means cultivation, growth, development, maturation. 'The nature of a thing,' said Aristotle, 'is what it is when fully developed.' And an organism, a living body, does not have to be urged, admonished, threatened, to develop. Development is of its very nature, and, if given the proper nourishment, it will grow naturally and spontaneously into its fullest powers, and that without any urging. The natural tendency of human emotion is in the direction of aesthetic feeling and unless nurtured on noxious pastures, to use Plato's expression, will reach its natural destination. The surest, safest nourishment for this growth lies, as Plato and Aristotle knew so well, in the arts, where the highest is also the most pleasant and the most pleasant is also the highest, where the true and the good are also the beautiful, and the beautiful is also the good and the true."

Barbershop quartets, community music, wired music, rural music, industrial music, are all subjects which have provoked much interesting discussion at MTNA Meetings. Prof. Albert P. Stewart of Purdue University gave the result of his experience with choruses as part of the "off-the-job" recreational program in industry at a recent meeting. His straight from the shoulder exposition has implications for every musician in America whose happiness and livelihood depends upon "consumer acceptance."

"I believe that a successful industrial musical organization must have the following: (1) A good feeling of fellowship, one in which every man in the organization feels that he is an important and vital portion, one in which every person looks forward to the opportunity of meeting with that group again and again. (2) Ample opportunity to have fun in rehearsals. Fun in rehearsals does not necessarily mean horse-play, but it does mean a certain amount of fun through the active job of making your own music. I believe that if America needs anything in music today it needs more sincere, good, bad, indifferent, home-made Music. (3) Ample opportunity of performance. A common objection from many different industrial groups has been the fact that all they do is rehearse and rehearse, and the director maintains that they have not yet reached a standard which he could afford to put out to the public as his work. I maintain that any chorus should have a performance within eight or ten rehearsals of their beginning. This may mean a little barbershop harmony and almost community singing, but at least if we start and stop together and put on some sort of decent demonstration of stage conduct and some blending of voices, we can give the individual who is a member of the orgnization the thrill of performance and a taste of applause and appreciation. (4) A place in the musical world. I believe that we should constantly remind these men and women who are in industrial musical organizations that theirs is an important spoke in the wheel of music in America and that we should endeavor to affiliate them with organizations that make them equal in all ways with the more professional and the more social of our musical activities. (5) Lastly, I feel that we must endeavor to accomplish all of these things from within the organization. Let ideas come from the personnel of the organization and definitely keep management away from this topic. It must be an employee activity—employee inspired and maintained.

Music in Industry

"I would like the privilege of organizing an industrial group here in front of you. I might have forty men from some industry, organize those men into a chorus, teach them to follow me and perform for you in twenty minutes. In every case where we have performed this experiment, that chorus has been maintained and is still active. I feel that this is not particularly a compliment to me, but to music, common-sense music, *down-to-earth* music, music for industrial people. When I say industrial people, I mean people—the honest-to-God people of America and, in my opinion, the hope of American music that can make us a real musical America."

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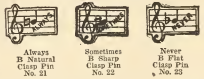

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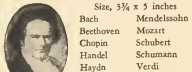

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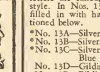

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Theodore Presser

(Continued from Page 659)

(deceased), Manager of the Printing and Engraving Department; Edward Ellsworth Hipsher (deceased), Assistant Editor of THE ETUDE; Paul Lachenbacher (deceased), Manager of the Circulation Department of THE ETUDE; H. B. MacCoy (retired), Sales Manager. Mr. MacCoy was for many years associated with the John Church Company before joining the Presser organization, and his wide knowledge of the music business, in which he spent sixty-eight years, was very valuable. Others were Guy McCoy, since 1940, Assistant Editor of THE ETUDE; Robert McKinley (deceased), Manager of the Charge Department; George W. Norton (deceased), for many years Treasurer of the Company, a man of high integrity, wise judgment, and rich human sympathy, which made him beloved by all; Dr. Preston Ware Orem (deceased), Chief Music Critic for the Publication Department for many years, well-known composer and theorist; James Rawlinson (retired), Head of the Bookkeeping Department; and the author of this biography, who entered Mr. Presser's employ as Editor of THE ETUDE in 1907, later becoming President of The Presser Foundation (1916) which position he still retains. (President of the Theodore Presser Company from 1925 to 1936).

Constant Improvements

The development of a huge staff of writers and department editors for THE ETUDE and the task of making incessant improvements was part of Mr. Presser's plan from the beginning. Relatively few of the prominent writers upon music, as well as the illustrious composers, performers, and singers of the past sixty-five years have failed to make contributions of their articles and their opinions to THE ETUDE. This list reads like a veritable "Who's Who in Music." Volumes of THE ETUDE are carefully preserved in sets, as historical records in most leading libraries here and abroad.

From time to time Mr. Presser engaged many men in the editorial work of THE ETUDE. From 1883 to 1888 James G. Hunneker, Charles W. Landon, Daniel Bachelor, and Thomas a'Becket were regularly engaged on the staff. In 1888 Mr. Presser secured the services of Dr. Eugene E. Ayers, a Baptist clergyman and Professor at the Crozer Theological Seminary in Chester, Pennsylvania, who was also a competent theorist and musicologist. From 1893 to 1895 Arthur L. Manchester, a well-known educator and teacher of voice, acted as Editor. In 1895 Theodore Stearns, composer and teacher, then served for one year. In 1897 Mr. Winton J. Baltzell, author and teacher, became "Editor." Mr. Presser was very jealous of his own position as Editor, and Mr. Baltzell was the first holder of the position who was permitted to sign his letters as "Editor." In 1907 I was given the post of Editor, and was the first whose name Mr. Presser permitted to appear on the "masthead" of the journal.

Among the Assistant Editors since 1907 who knew Mr. Presser and who have made valuable contributions to the magazine are Arthur Sewyn Garbett, Edwin Hall Pierce, Dr. Edward Ellsworth Hipsher, and the present able Assistant Editor, Guy McCoy, who has been in the employ of the Presser Company in various capacities since 1913.

Distinguished Names

During Mr. Presser's lifetime many experienced men assisted him in the selection and editing of compositions for the music section of THE ETUDE. These included Dr. Preston Ware Orem (deceased), a veritable theoretical genius of pronounced individuality; Mr. Samuel Herrman (deceased), one of Mr. Presser's fellow students at Leipzig; Henry Albert Lang (deceased), graduate of the Stuttgart Conservatory, whose symphonic works were played by leading orchestras; William M. Felton (deceased), gifted composer and arranger; Dr. Nicholas Douty, eminent composer and voice teacher; Constantin von Sternberg (deceased), Russian-born piano virtuoso, pupil of Franz Liszt; and Paul Bliss (deceased), pupil of Guilmant and Massenet.

Mr. Presser repeatedly told me that he never imagined THE ETUDE would achieve the international circulation and prestige which it now enjoys. I, myself, have bought copies from kiosks on the streets of Paris, Rome, Madrid, Berlin, Prague, Budapest, Brussels, Stockholm, and other European cities. Just as this biography was being written a subscription arrived from His Highness, the Maharajah of Mysore, whose annual income is reported to be $400,000,000. The President of Wheaton College, Wheaton, Illinois, Dr. V. Raymond Edman, reports that at the court of Emperor Haile Selassie at Addis Ababa in Ethiopia he found a pile of copies of THE ETUDE one foot high on the table in the anteroom of the throne room.

Through Christian missionaries who have gone to all parts of the world THE ETUDE has been taken to practically every country on earth, and is still being read in the jungles, as well as in the great cities of the world.

The average age of the editors, department heads, and writers represented in THE ETUDE of today is younger than at any time in the magazine's history. Every effort is made to preserve the splendid ideals of the founder, but at the same time to make each issue alert, sparkling with interest, and rich in the essential inspiration, advice, information, and entertainment which the musical public demands now, and will probably demand tomorrow.

Mr. Presser worked incessantly upon the preparation of a catalog along musical educational lines, that, by its practical usefulness, would attract a wide patronage of teachers, schools, and colleges. This remains as one of his major contributions to American music. His most important publication, apart from THE ETUDE is certainly "The Standard Graded Course of Studies." He realized that thousands of teachers needed graded courses of carefully selected music suitable for well-rounded preparation in music study. For a quarter of a century here and abroad he had been watching, in his work as a music teacher and in his work as a music dealer, the material employed for this purpose by the most successful teachers. He looked upon the matter of the correct grading, and selecting of music graded in proper sequence, with profound seriousness.

Finally, after selecting a large amount of material and having it revised, edited, and fingered by the best obtainable critics, editors, and teachers, he employed Dr. William Smythe Babcock Mathews to annotate and make the final editing. Dr. Mathews was born in London, New Hampshire, in 1837 and died in 1912. He seemed to be invested with a genius for teaching. Although Dr. Mathews had studied with little known teachers in Boston and Lowell, he was largely self-taught. He earned the respect of serious musicians. He wrote many books which in their day had a great influence upon musical thought, the best known of which was "How to Understand Music," in two large volumes. He was the music critic of several leading Chicago papers. Scores of his articles have appeared in THE ETUDE. Mathews made his way to the top, despite numerous handicaps, the worst of which was a hare-lip. He was a voluminous writer with a very clear, practical, and engaging gift of expression.

Mr. Presser insisted that Dr. Mathews' name head the new work. It thus became "Mathews Standard Graded Course" in ten volumes. This work has probably had a far larger sale than any other musical educational work ever published. Since its original publication it has been greatly amplified and brought up to date by many eminent musicians. It was the principal forerunner of many other series of studies, including Mr. Presser's own "School of Pianoforte Playing" in three volumes. (1. "The Beginner's Book," 2. "The Student's Book," 3. "The Player's Book.") In fact, the graded courses of study have virtually revolutionized the whole modern trend in music study. They are used year in and year out by vast numbers of teachers. They have been increased in number and variety by the addition of numerous courses by John M. Williams, John Winter Thompson, Bernard Wagness (Ditson), Ada Richter, Mary Bacon Mason, Robert Nolan Kerr, and many others, which have been the prototypes of scores of other methods.

(To be continued in the next issue)

The World of Music

(Continued from Page 649)

first chorus in 1912, and during the First World War his chorus at Camp Upton put community singing into the Army.

Miss Lula M. Felt, President of the Quincy (Illinois) College of Music, passed away during August at the age of eighty-two. Her entire life was devoted to music and she was one of the many able teachers located in smaller cities who have been fortunate in having pupils who have gone on to win fame, among whom were Mary Astor, the moving picture star, and Irene Seaton, "The Singing Lady." Miss Felt was crippled, but lived a valiant, radiant life. She was an ardent Etude enthusiast.

Vernon Dalhart, pioneer recording artist, died September 16 in Bridgeport, Connecticut, at the age of sixty-five. Mr. Dalhart collaborated with his cousin Guy Massey in composing *The Prisoner's Song.*

Competitions

The National Composition Contest of the National Federation of Music Clubs has extended the closing date of the contest from September 1st, 1948, to January 1st, 1949. The contest is for a work for orchestra, mixed chorus, and soloist, in religious or patriotic vein. All details may be secured from the chairman of the contest, Dr. Fabien Sevitzky, Murat Theatre, Indianapolis, Indiana.

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 PEABODY CONSERVATORY of Music, as part of its eightieth anniversary celebration, is conducting a composition contest, offering a one thousand dollar prize to the composer of the best symphony. The contest is open to composers of any country between the ages of twenty-one and thirty-five. The closing date is December 1. Details may be secured by writing to the Peabody Conservatory of Music, 1 East Mt. Vernon Place, Baltimore 2, Maryland.

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 Adams Hunn, National Chairman, 701—18th Street, Des Moines, Iowa.

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Junior Etude

Edited by

ELIZABETH A. GEST

Thanksgiving

Give thanks for music:
For your opportunity of taking lessons;
For your time to practice;
For your piano or other instruments;
For your voice;
For your talent or ability in learning to play;
For the patience and interest of your teacher;
For the wonderful compositions of the masters;
For the opportunity of hearing them played in concert, on the radio, or through recordings;

Give thanks for music!

Children's Composers

by Leonora Sill Ashton

"LET'S have a program at our next class meeting of some of the composers who wrote music especially for children," suggested Turner.

"Good idea," replied Ralph.

At the meeting, Ethel played first, choosing *Sunshiny Morning*, by Cornelius Gurlitt, telling the class that Gurlitt was born in Altona, Germany, 1820. "He wrote pieces for children and older pupils which were so melodius and lovely they helped the pupils to understand and play difficult and artistic pieces when they reached the higher grades."

George came next and played *Sonatina in G* by Beethoven. "I do not have to tell you," he said, "that Beethoven wrote this *Sonatina*, or that he was born in Bonn, Germany, December 16, 1770, or that he was one of the greatest musicians. It is wonderful that such a man wrote music like this *Sonatina* for pupils to play who are not very far advanced."

Myra's turn was next. She said, "I am going to play the *Brook Song*, by Stephen Heller. He was born at Pesth, Hungary, 1813. He was very fond of music as a child, himself, and one day his father brought six men to his home from the regiment. One of them was a musician and Stephen chose him for his teacher. When only seven he composed a piece which the band played. Then he studied in Vienna. Some critics say that Chopin was the most poetic of composers and that Heller comes next."

Ralph closed the program by playing *The Happy Farmer* and *The Wild Rider*, by Schumann, reminding the class that "no great musician ever wrote better music for children than Robert Schumann. He was fond of children and knew their ideas. He was born in Saxony in 1810. You all remember how he invented a machine to strengthen his fingers and then injured his hand with it so he could not play and then turned to composition."

Sydney told the class he would play at the next meeting. "We have not finished telling about all the composers who wrote music especially for young pupils."

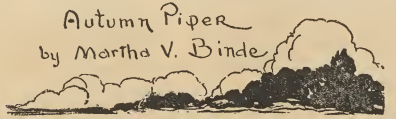
When the Notes Dance

by Esther E. Sweeney

When days are long, and lonesome, *too*, and I don't know just what to *do*, I sing a tune and whirl *about*, and then the notes come tumbling *out*.

They jump around or stand in *rows;* they scamper down to nip my *toes*. It makes me skip and hop *about* when I let notes come bubbling *out*.

At school they live inside a *book;* I'm glad I know just how they *look*. I never want to cry or *pout* when I let notes come dancing *out*.



Oh, the autumn is a piper,
In his kilt of red and brown;
And his bagpipes' plaintive skirling
Sets the golden leaves to whirling;
In a highland fling they're twirling,
As they're dancing up and down.

And the tune his pipes are playing,
As he marches o'er the hill,
With his tartan colors flying,
Is a song of wild birds crying;
A lament for summer's dying,
With its echo, soft and shrill.

Packaged Scales

by Gertrude Greenhalgh Walker

ROBERT was to play a violin solo at the recital with his sister, Jeanie, as accompanist. While they were practicing it together their mother noticed a few rough spots. "Children," she said, "it's rather a good thing this is music lesson day, as there are a few places in your piece for Miss Brown to straighten out for you."

When they returned from the lesson Jeanie said, "Mother, you should hear Bob's solo now! Miss Brown gave us 'Excellent!'"

"Fine!", said their mother. "And did you get 'Excellent?' on your own scales today?" she asked.

"Well," began Jeanie, slowly, "you *know* I don't like scales any too well. And must I tell? I only got fifty for them."

"That's terrible, Jeanie!," exclaimed her mother.

"But I don't see why they're so important," Jeanie confessed.

"You will, Jeanie," answered Bob. "How do you think I could play the violin, or how could anybody play any instrument without a ground work of scales? How do you think you're going to do well on the piano without them?"

"I will practice them better," Jeanie promised, "but now let's change the subject. Are there any ginger cookies, mother?"

"No, Jeanie, I was too busy to make any today. Go to the pantry shelf and take down that package of cookie-mix and make some. Just follow the directions. You'll find it's very easy."

"That reminds me," said Bob, "I intended to mend that hole in the driveway with that packaged ready-to-use cement. And maybe I'll have time to fix the rung of my bedroom chair with that package of ready-to-use wood putty. Call me when the cookies are ready, Sis."

Just as the cookies were ready, Dad came home from work. "Something certainly smells good," he said. "Who's making cookies?"

"I made them," Jeanie said proudly. "You see, it is quite easy when things come in packages ready to use."

"It is. But you must remember it took hours and hours of work for other people to prepare the mixture in those packaged things. They did not grow that way, you know!" explained her father.

"I didn't think of that," answered Jeanie.

"I guess it took a whole factory to prepare the things I've been using. I never thought of that, either," added Bob.

"Let's make a game of it," said Bob, "and see who can think of the most packaged things, ready to use."

"Good idea. I'll go first," said their mother. "Cake mix."

"Slacked lime," said Daddy.

"Pudding mix," from Jeanie.

"Caulking compound," Daddy again.

"Ready-to-sew dresses," "Ready-mixed paint." Back and forth it went. "Ready-to-assemble," began Jeanie. "Ready-to-assemble what?" teased Bob. "Ready-to-assemble something. I just can't think," confessed Jeanie, laughing.

"You'll think pretty quick, or you're out," teased Bob, again.

"I know," called Jeanie quickly; "Ready-to-assemble scales. Yes! Packaged Scales," she added in a hurry.

"That's a new one," remarked Daddy, smiling. "I guess you win. But what are they?"

"Well," said Jeanie, "Mother said someone has to prepare the cookie mix I used. In other words, do the ground work, and it seems it takes lots of work to pre-package things ready-to-use. And Miss Brown said scales were the ground work of all music because all pieces are made up of scale tones. See? So I'll just do the ground work when I practice."

"That's a fine idea," agreed Daddy.

"I think so, too," said Mother.

"And since I won this game," said Jeanie, "I think I'll go right to the piano, and prepare some ready-to-use packaged scales. They'll come in handy when I need them."

Quiz No. 38

(Keep score. One hundred is perfect)

1. Which of the following compositions did Schumann write: *Wild Horseman, Finlandia, The Mill, Farewell to the Piano, Träumerei?* (five points)
2. Was Haydn a German, Swiss, or Austrian? (five points)
3. Which woodwind instrument plays the lowest in the orchestra? (ten points)
4. If the conductor told the orchestra to play *morendo*, what would he mean? (ten points)
5. Did Grieg, Tchaikovsky, or MacDowell write the "Nutcracker Suite?" (ten points)
6. A diminished fifth contains how many half steps? (five points)
7. If you heard someone talking about playing on the manuals, to what instrument would he refer? (fifteen points)
8. If your teacher told you to play the mediant triad in the Key of A, what notes would you play?
9. Which instruments in general use are played with a bow? (ten points)
10. What theme is given with this Quiz? (fifteen points.) See next page.

(Answers on next page)

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.

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by December First. Results in a later issue. Subject for essay this month, "The Symphony."

Results of June and July Contest

Due to the late delivery of the June ETUDE (which was caused by the prolonged strike in the typesetters' union) practically no contest material was received until the closing date had passed. The contest was therefore repeated in July, as announced. The contestants could select their own topics.

Prize winners:

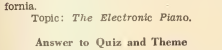
Class A, Carl S. Rogers (age 16), Texas.
Topic: *Music and World Peace.*

Class B, Irene Levine (age 14), Pennsylvania.
Topic: *Music and Me.*

Class C, Harold Frank (age 12), California.
Topic: *The Electronic Piano.*

Answer to Quiz and Theme

1. *Wild Horsemen, Träumerei*; 2. Austrian; 3. Bassoon, and double bassoon is still lower; 4. Gradually become slower and softer;



5. Tchaikovsky; 6. Six; 7. Pipe organ, which usually has two or more keyboards called manuals; 8. C-sharp, E, G-sharp; 9. Violin, viola, violoncello, and double bass; 10. Gavotte, G minor, Bach.

DEAR JUNIOR ETUDE:

I am one of a large family, four sisters, of which two are married, each having a daughter, and two brothers, one of whom is married. One sister plays the saxophone, also one brother; my mother, sister and sister-in-law play the piano; one brother plays the clarinet and the other one the cornet. I have taken music lessons for about two and a half years and I think I am doing very well and hope to become a good pianist. My sister gave me a subscription to THE ETUDE last Christmas.

From your friend,
Charlotte Case (Age 13),
Pennsylvania.

Juniors of Rapid City, South Dakota in Costume Recital

Jon Cochran, Jerry Armstrong, Evelyn Wood, Donna Hanley, Virginia Skillman, Rita Knezacek, Bob Anderson, Mrs. Selmser, Dick Deuchar, Bob Armstrong, Bill Haines, Janice Devers, Jacqueline Gerwill, Gail Gellerman, Lynn Lighter, Susan Jelbert, Kitty Lou Bruntlett, Constance Kegaries, Jean Kennedy, Carl Brundlett, Harold Knecht, Anita Haines, Rosemary Buxton.

Music for World Peace

(Prize winner in Class A)

Many ideas and theories have been introduced, each for the purpose of furthering world peace. However, as you will agree, none of these ideas or theories have accomplished what their authors expected.

I was just thinking the other day, why can't music be used to promote world peace? Here is my idea.

Why not form a United Nations Symphony Orchestra, which would be under the sponsorship of the U.N. itself? The orchestra would be made up of accomplished musicians from the individual nations and each nation could assume its share of the expense of the orchestra.

I believe the orchestra, which would make world tours from time to time, would not only produce good will among the musicians themselves, but in their individual countries as well.

Carl S. Rogers (Age 16), Texas.

Letter Boxers

Send all replies to letters IN CARE OF THE JUNIOR ETUDE

"I study piano and violin and play piccolo and marimba in the school band, and have also taken drum lessons. My uncle is a concert violinist and my aunt a concert pianist."
Ruth Howell, (Age 14), Washington.

"I am in third grade music and would like to hear from some pianists."
Felix Thompson, Arkansas.

"I like the JUNIOR ETUDE and would like to hear from some of its readers."
Sonja E. Nielsen (Age 11), Minnesota.

DEAR JUNIOR ETUDE:

When school was out last summer I wanted to earn some money, but I was only twelve then and no one would engage a girl that young for public work. My piano teacher said she thought I could teach piano to beginners and I had no trouble getting seven pupils, as there was a shortage of piano teachers here. After a few months I took them to play for my teacher and she has asked to hear them again soon so she can see how they are progressing. I enjoy teaching very much and am now paying for my own lessons and earning a little spending money as well.

From you friend,
Peggy Gaston (Age 13),
Texas.

Honorable Mention for Selected Topics Essays:

Special Honorable Mention: Josephine Rinaldo (Topic: *School, the Nucleus of Community Music*). Honorable Mention: Carolyn Nevins, Calvin G. Schoene, Sally Lieurance, Ann M. Martin, Laddie Arnold, Thelma St. John, Martha Louise Austin, John Wragge, Helen Hunt Dobson, Richard Snyder, Faith Elaine Parrot, Charlotte Siegel, Claire Marie Rendo, Doris Lorimer, Frank Corbin, Carolyn Conrey, Emily Mrowka, Patricia Ann DeBolt, Janice Scudder, Harley Munson, Allegra Parks, Genevieve Lamson, Christine Zynda, Patricia Indiero, Margaret Vogler, Catalina Quiroz, Louise Freylsnecht.

Some topics selected were: *Indian Music, Theodore Presser, Foundation of Music, Duets, Too Little Practice Ruins Organizations, Difference Between Good and Poor Students,* and many other interesting subjects.

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DON'T TAKE CHANCES!
If your Etude subscription expires this month be sure to renew promptly and avoid running the risk of missing a copy.

THE COVER THIS MONTH presents what is believed to be one of the better portraits of Franz Josef Haydn, who was born in 1732 and died in 1809. The various verbal descriptions of Haydn are not prepossessing, and it is hard to conjecture more than approximately just what he looked like, since at his time there was no scientific method of preserving a likeness. Photography itself was first made known to the world in 1839, when Louis Jacques Maude Daguerre in Paris exhibited the results of the experiments of J. N. Niepce and himself in making pictures through a camera upon silver plates treated with iodine. Therefore any portraits made prior to that time with brush, crayon, or gravure, were necessarily only approximate, depending upon the genius of the artist who made them. The American portrait painter Charles Wilson Peale, who died a dozen years before the Daguerrotype was first displayed, made, for instance, fourteen portraits of George Washington, but none of these display the fact that Washington was badly pock-marked.

There are numerous sketches, silhouettes and portraits of Haydn, most of them at great variance. None show that he, like Washington, was badly pock-marked, none show the pendulous polypus disfiguring his nose. Grove says of him, "He always considered himself an ugly man, and could not understand how so many handsome women fell in love with him." Haydn evidently did not realize that feminine instinct penetrates a forbidding countenance and divines personal and spiritual qualities that men do not see.

SHOP EARLY FOR CHRISTMAS! In this issue of THE ETUDE our readers will find a listing of the PRESSER ANNUAL HOLIDAY BARGAIN OFFERS, published this year in November so that Christmas gift selections of music books may be made early.

For years these offers have been a tradition of the THEODORE PRESSER CO. established by the founder, Theodore Presser, thus making it possible for our patrons to purchase desirable gifts for musical friends and pupils at money-saving prices. This serves as a mark of our appreciation for the valued patronage of our customers during the past year. The pages in this issue give only a partial listing of these Holiday Offers. Should you wish the complete list, just drop us a postal card, requesting our "Annual Holiday Bargain Offers," addressed to the THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia 1, Pa.

THE ETERNAL MORNING, *An Easter Cantata for Mixed Voices, by* **Louise E. Stairs**, *Words by* **Elsie Duncan Yale**—Directors of average volunteer choirs will be glad to know of this new Easter cantata, featuring tuneful music of easy range well within the capabilities of the average volunteer choir. Selections in varied but simple rhythm embrace alto, soprano, tenor, baritone solos; soprano-alto, alto-tenor duets; trio of women's voices; quartet of men's voices; two-part women's chorus; and mixed chorus numbers. The performance of the entire cantata requires about forty-five minutes and makes an ideal worship service. Then, too, the clever choirmaster will devise numerous ways to use this valuable work.

Quantity orders will not be accepted until after the actual publication of the cantata, but a single copy may be reserved now at the special Advance of Publication price of 40 cents, postpaid.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

November, 1948

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

All Through the Year—Twelve Characteristic Pieces for Piano ..... Ketterer	.30
Basic Studies for the Instruments of the Orchestra ..... Rohner	
Student's Books, each	.25
Conductor's Score	.60
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
Echoes from Old Vienna—For Piano Solo	.40
The Eternal Morning—An Easter Cantata for Mixed Voices ..... Stairs	.40
First Choral Book—A Collection of Secular Choruses for Two-part Treble Voices	.30
How to Memorize Music ..... Cooke	.80
Ivor Peterson's Piano Accordion Book....	.45
Keyboard Approach to Harmony.. Lowry	.75
Little Pieces from the Classic Masters—For Piano Solo ..... Beer	.30
Noah and the Ark—A Story with Music for Piano ..... Richter	.35
Second Piano Part to Streabbog's Twelve Easy and Melodious Studies, Op. 64 Gauntlett	.40
Songs of Worship—A Collection of Songs for the Church Soloist, For High and Low Voices ..... each	.40
Stanford King's Party Piano Book.....	.60
Sousa's Famous Marches—Adapted for School Bands— Individual Scores	.25
Conductor's Score	.75
Technic Tactics—Twenty-one Short Studies for Piano ..... Stevens	.25
You Can Play the Piano!—A Book for the Older Beginner. Part III..... Richter	.35

BASIC STUDIES FOR THE INSTRUMENTS OF THE ORCHESTRA, *by* **Traugott Rohner**—These studies are designed especially for those with a certain playing knowledge of their instruments, since it is not a method, but a series of studies covering scales, intervals, arpeggios, rhythm, dynamics, etc. Some novel "time teasers" are included, and there are some attractive pieces intended to emphasize the training received. The strings receive special attention. The Conductor's Score offers useful hints.

BASIC STUDIES FOR THE INSTRUMENTS OF THE ORCHESTRA will be available for Violin; Viola; Cello; Bass; Flute-Oboe; Clarinet-Trumpet; F Horn; E-flat Horn and Saxophone; Trombone-Bassoon-Tuba; and Conductor's Score. Single copies of the various parts may be ordered now at the special Advance of Publication Cash Price of 25 cents each, and the Conductor's Score at 60 cents, postpaid. Be sure to mention parts desired.

THE CHAPEL CHOIR BOOK, *For Three-Part Mixed Voices (Soprano, Alto, and Baritone) With Organ Accompaniment, Compiled and Arranged by* **Rob Roy Peery**—The widespread success of the YOUNG PEOPLE'S CHOIR BOOK, one of the first books of high school age singers, has brought many requests for a second book from the pen of the same skillful composer. A thoroughly experienced choirmaster, Dr. Peery knows at first hand the limitations of young singers. Since the small number of male voices available in the average church and the usual scarcity of tenors often make four-part singing impractical, the three-part chorus provides the logical means of utilizing these young singers until they have developed sufficiently to join the senior choir. The parts have all been kept in moderate range; in fact, a very limited range has been used in the baritone part, which is to be sung by all boys, whether potential tenors or basses. Although the book is especially designed for intermediate groups, it may be used effectively by adult choirs with few men.

Bless the Lord, by Ippolitoff-Ivanoff; *Praise the Lord, O Jerusalem,* by Maunder; Franck's *Panis Angelicus; Rejoice and Sing,* from the "Christmas Oratorio," by Bach are characteristic of the contents, drawn from the great wealth of choral literature. Seasonal anthems for Christmas, Easter, and Thanksgiving are of the highest grade. Several original compositions and choral transcriptions of favorite hymn tunes extend the usefulness of this expertly arranged book.

A season of more distinctive church music is in store for the directors of intermediate and small church choirs, who order THE CHAPEL CHOIR BOOK, a masterly collection giving evidence anew of the high grade of workmanship and understanding, which is never failing in Dr. Peery's books. In the United States and its possessions one copy may be reserved now at the special Advance of Publication Cash Price of 40 cents, postpaid.

TECHNIC TACTICS, *Twenty-one Short Studies for Piano, by* **Milo Stevens**—Here a well-known composer of teaching material contributes some unusually productive studies, in which melodic interest and important elements of technic are ingeniously combined. These second grade studies employ the major and minor modes of the easier keys, and are designed to cover such matters as 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, and the trill and mordent.

Single copies only may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid.

SOUSA'S FAMOUS MARCHES, *Adopted for School Bands*—Sousa's marches are perhaps some of the most thrilling music for band. Yet many directors have found some of these too difficult for the average school band. We are now offering these marches in arrangements which the average school band can play and yet create the same effect of the original arrangements. The contents are: *The Stars and Stripes Forever; Semper Fideles; 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 included 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 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.

As a special Advance of Publication Cash Price, we are offering each part for 25 cents and the Conductor's Score at 75 cents. Only one copy of each may be purchased at these prices.

NOAH AND THE ARK, *A Story with Music for Piano, by* **Ada Richter**—Turning from fairy tales to the Bible for her source material, Mrs. Richter presents the familiar story of NOAH AND THE ARK interspersed with descriptive, easy-to-play piano pieces. Line-drawing illustrations, verses, and full directions for a playlet or tableau, make this, the seventh book of the *Story with Music* series, attractive to young students.

Reserve a single copy now at the low Advance of Publication Cash Price, 35 cents, postpaid.

THE CHILD SCHUBERT, *Childhood Days of Famous Composers, by* **Lottie Ellsworth Colt** *and* **Ruth Bampton**—Following the established plan of the previous seven books in this series, THE CHILD SCHUBERT arouses in young students an appreciation of the best in music. The highlights of Schubert's life are interwoven with four of his melodies in easy piano solo arrangements and one piano duet arrangement. Suggestions for constructing a miniature stage are included.

The Advance of Publication Cash Price for a single copy is 25 cents, postpaid.

YOU CAN PLAY THE PIANO, *A Book for the Older Beginner, Part III, by* **Ada Richter**—By popular demand, Mrs. Richter has written the third part to this series, presenting the necessary technic in attractive form. Thus, the adult, who scorns ordinary practice, learns while playing music he enjoys. The *Toreador Song* from Bizet's "Carmen," and *Theme* from Schubert's "Unfinished Symphony" are a few of the fine arrangements found herein.

The Advance of Publication Cash Price of 35 cents, postpaid, will reserve a copy of this for you.

SONGS OF WORSHIP, *A Collection of Sacred Songs for the Church Soloist for High Voice or Low Voice*—Church soloists are always eager to widen their repertoires of solo material. The contents of this collection are in the easy and medium range and are especially suitable for the young solo voice. The texts offer a useful variety of subjects from the scripture and hymns. SONGS OF WORSHIP will be published in volumes for high and low voices. When ordering be sure to specify which is desired.

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Where to Purchase Uniforms

Q. We wish to purchase uniforms for our forty piece school band, but are having some difficulty in selecting an establishment from which to buy them. Can you recommend some firm who would be reliable?—R. W. Mendocino, California.

A. There are many such firms. Why not contact your local clothiers for suggestions? It is usually the policy to follow such action. Although they are not usually in a position to seek such orders, they will appreciate your consulting with them. A very reliable and excellent uniform house is DeMonlin Brothers of Greenville, Illinois; another is Craddock of Kansas City, Missouri.

Where to Buy Oboe Reeds

Q. I play the oboe in a college orchestra and am very anxious to learn where I can purchase some good handmade oboe reeds. I have been told that some oboists in the various symphony orchestras have reeds for sale. Can you suggest some sources from which I can obtain same?
—P. R., Maryville, Tennessee.

A. It is true that all professional oboists make their own reeds. The commercial reeds are not quite satisfactory, since they do not take into account the *individual needs of the oboist*. May I suggest that you take some lessons from a first rate oboist on the *art of making oboe reeds*. Until you are able to make your own reeds, I fear you will never achieve satisfactory results with your playing. I would like to suggest that you write Mr. William Fitch, University of Michigan, School of Music, Harris Hall, Ann Arbor, Mich. Mr. Fitch makes excellent reeds and if you will advise him as to the type and strength of reed you prefer, I am confident that you will find his reeds far superior to the typical commercial reed.

Solos for Flute

Q. Can you recommend three or four good flute solos that would be suitable for a flute program? I am flutist in our Junior High School Orchestra and am capable of performing third or fourth grade music.—R. I., Hamilton, Ohio.

A. The following selections should provide you with the material you require: (1) *Scene from "Orpheus,"* by Gluck; (2) Sonata No. 4, by Handel; (3) *Gavotte de Renaud*, by Sacchini; (4) *Rigaudon*, by Grieg.

Studies for Flute

Q. What book of flute studies do you recommend to follow the Wagner Flute Method?—A. E. F., South Weymouth, Mass.

A. I suggest you use the "Popp-Soussmann Method." There are many methods, most of which are very good. The "Popp-Soussmann Method" contains studies in every style, is melodically interesting, and will challenge your technical capacities.

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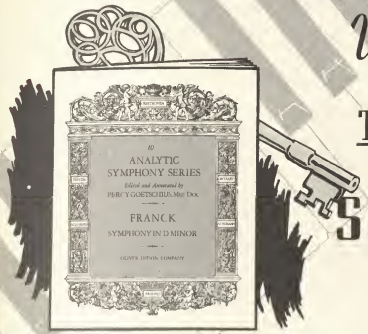

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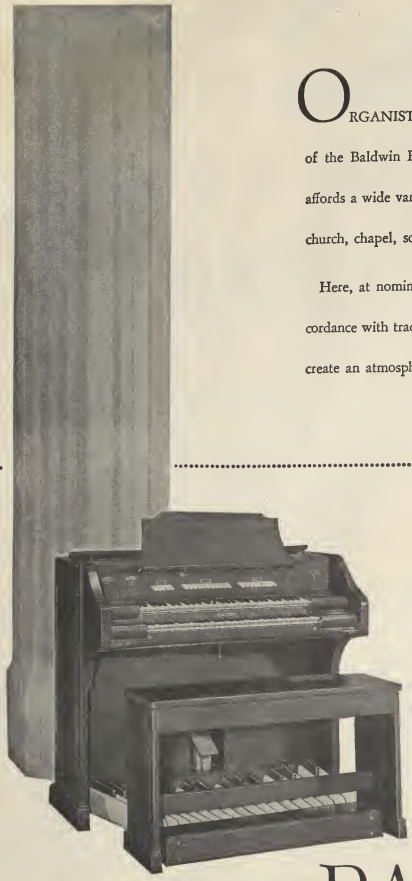

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