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Volume 66, Number 09 (September 1948)

James Francis Cooke

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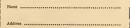
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PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA.

> EDITORIAL AND ADVISORY STAFF DR. JAMES FRANCIS COOKE, Editor-in-Chief Guy McCoy, Assistant Editor Dr. Rob Roy Peery, Music Editor

Dr. Nicholas Douty
Manrice Dumennii
Edna Fort
D. Revelli

Dr. Gny Maier
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FOUNDED 1883 BY THEODORE PRESSER

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The Passing of a Noted American Artist

▼N MID-MAY Madame Olga Samaroff went to sleep, not to wake again, at her home in New York City where she had taught scores of pupils. The whole musical world paused to pay tribute to one of the foremost women in musical history. When she was born in Texas, Lucy Mary Olga Agnes Hickenlooper, no little girl could have been more representative of her native country. She was the daughter of Carlos and Jane Loening Hickenlooper. Her grandfather, Dr. Eugene Palmer, a graduate of Yale University, was a slaveholder who practiced medicine upon his own slaves and

those of neighboring plantations in Louisiana. After losing his fortune in the Civil War, he removed to Houston, Texas, to resume his practice. Mme. Samaroff's second cousin was General Andrew Hickenlooper of the Federal Army during the Civil War.

Mme. Samaroff was born in San Antonio, Texas, August 8, 1882, while her father was an officer in the United States Army stationed there. Her ancestry included Dutch, German, Russian, English, and Irish strains. One of her forebears, Abraham Pierson, was the first Rector of the Collegiate School at Saybrook, which became Yale College, and eventually Yale University. She was descended from leading American families of Colonial and Revolutionary days, including that of John Alden of Plymouth, and the family has had many other distinguished members. United States Senator Bourke Hickenlooper of Iowa is Mme. Samaroff's first cousin.

Mme. Samaroff told us some years ago that, upon the advice of her manager, Henry Wolfsohn, she chose the professional name of Samaroff from a remote Russian ancestor. At the age of six she was taken to Houston, Texas, to the home of her mother and her grandmother, and shortly thereafter moved to Galveston. When she was THE LAST PORTRAIT OF OLGA SAMAROFF-STOKOWSKI three she astounded her mother and

her grandmother (both of whom were teachers of music) by improvising melodies at the keyboard. At the age of twelve her grandmother took her to Europe, where she remained (except for one short visit to the United States) until she was twenty-one. She was the first American girl to be given a scholarship in the piano class at the Paris Conservatoire. At the Conservatoire her teachers were Antoine François Marmontel (teacher of Bizet, Dubois, Giraud, and others), Ludovic Breitner, and the famous Liszt pupil, E. M. Delaborde. She made a highly successful début in Paris with the Colonne Orchestra. Shortly thereafter she married a Russian engineer, Boris Loutzky, and went to Berlin, where she studied with Ernest Hutcheson, Otis B. Boise, and Ernest Jedliczka

(pupil of Anton Rubinstein and Tchaikovsky). Her marriage was unfortunate, and ended shortly thereafter in an annulment.

Her pianistic début in America occurred January 8, 1905, at Carnegie Hall, with the New York Symphony Orchestra, Walter Damrosch conducting. This was followed by extensive tours in America, Europe, and other parts of the world. Her numerous recordings for the Victor Talking Machine Company are now highly prized by collectors. She ranks with the topmost women pianists of musical history-Clara Schumann, Annette Essipov

(Leschetizky), and the great Teresa Carreño.

In 1911 she became the wife of Leopold Stokowski, then at the beginning of his brilliant career as a conductor. The union ended in divorce twelve years later. Their one daughter, Sonva. is now Mrs. William Thorbecke. Lieutenant Thorbecke is the son of a Netherlands diplomat.

In 1926 an injury to Mme. Samaroff's left arm caused her to cancel all concerts for the season, and after that her time was devoted largely to writing, lecturing, and teaching. She accepted the post of chief music critic of the New York Evening Post, and continued in this position for two years. No one could have had more varied experience in the musical field to entitle her to serve as a critic. Her broad knowledge and clear style were highly praised. The Post endeavored to retain her for three more years, but she decided to devote herself to educational work and lecturing.

When the Juilliard Foundation organized its Graduate School in 1925, Mme. Samaroff was immediately made a member of the faculty. In 1927 she became head of the Piano Department of the Philadelphia Conservatory. She held both posts at the time of her death.

In 1927 she founded the Schubert Memorial, Inc., with a board of dis-

tinguished patrons including Harry Harkness Flagler, Cornelius N. Bliss, Frederic A. Juilliard, Otto H. Kahn, John D. Rockefeller, and Paul M. Warburg, with a view to providing opportunities for young artists to obtain a hearing in the larger concert and opera field. In 1931 she was one of four founders (the others were Mr. Walter Damrosch, Mme. Yolanda Mero-Irion, Mrs. Ernest Hutcheson) of the Musicians Emergency Aid of New York, which collected and distributed large funds to musicians in need during the 1931 depression.

Mme. Samaroff's services as a lecturer were in great demand. She appeared at Yale, Harvard, Columbia, and many of the foremost American universities. Her lectures were prepared with (Continued on Page 522)

The Pianist's Page



Ah, Those Theorists!

A well founded complaint comes from a San Francisco teacher; "Why aren't so-called theorists encouraged to play piano? I know one-in fact he is a very fine harmony teacher-who told me that he cannot play any instrument. He claims that very few theorists are good players. Why is it that we instrumentalists have to know both, while the theorists do not?"

Ping! . . . another bull's-eye . . . Yes, that situation has needed airing for many years; it applies to composers, too . . . Every trained musicologist, theorist, or composer should be able to play the piano well. Without this skill they are frustrated at every turn. One of my pet peeves has always been the pathetic inability of composers to perform their piano pieces (even the easy ones) adequately. Often their most attractive compositions impress publishers and public unfavormusic schools or be given jobs until they have proven their pianistic ability. The piano is the one instrument which, competently played, can give an adequate impression of most musical ideas. Surely theorists realize this; if they cannot bring the music to life, what good is ail the "theory," and how can they claim to be musicians?

More Shop Talk

Mrs. M. J. Johnson of Berkeley, California, offers an original slant on our sight-reading problem. Most of us will say "Amen" to her devastating comment on beginners' books, but some of us, including myself, will take sharp issue with her when she states that fluent reading can't be taught, or that pupils actually learn to rend better from studying a few pieces thoroughly than through intelligent direction in reading much material. After scanning Mrs. Johnson's letter, sit down and tell us what you think :

"Why stress sight-reading so much? I have found that sight-reading, studied as such, is not the answer in developing efficient readers. It breeds carelessness and does more harm

than good.
"I used to believe that scads of easy reading material "I used to believe that seath of eary reading material developed fast readers. It does not. When is stopped attent sight-reading, and cementrated on having particular, learn, memority, and play well everything they studied, I seem to be a superior of the seather of the seather of the cell of the became better readers. The only attoents who cell of the seather of the seather of the seather of the cell of the seather of the seather of the seather of the cell of the seather of the seather of the seather of the are always wanting new pieces; if it is like pulling relet to get by Dr. Guy Maier

Noted Pianist and Music Educator

them to memorize. They may become accompanists, but even

them to memorize. They may become accompanists, but even a good accompanist must have other accomplishment besides a good accompanist must have observed as the same of the property of the pr

to do is look at the finement of the first of the look of the first of the first commonly meet books I can make a poer ing from certain commonly meet books I can make a poer the first of any child, no matter how intelligent or made at he may first of the first of t

A Music Readiness Class

At the threshold of a new season it is pleasant to look over last season's enthusiastic letters from teachers who plunged fearfully into the cold water of new. untried projects and emerged all a-tingle with glowing happiness. I wish I could share all these letters with ably when they themselves play them. Theorists-all Planist's Page readers. Here's just a teaser from another Californian, Mrs. Ruth Hampton of Pasadena;

other Californian, Mrs. Ruth Hampton of Pasadema:

"I have been a sifterest teacher since hast year. I now have two pianos in a first of teacher since has year. I now should be a simple section of the since have been a sifterest transfer of the since have been a since have been dependently grades. I became the first Minel Republic of the since of the sin

bed, keeps records, cleans up after the group, and still takes part in our activities.

"Once a month each member preparse a listening piece for the group. This must be played well or our "traffic cop' listes a ticket for speeding, reckless driving, soing, through a red light, and so on. Once a month each pupil, plays an unfin-lished piece (one she is still working on) and we all discuss

it together. Each must have a technic piece, study, or scale it together. Each must have a country of scale, ready to play well. The first lesson of each month is 'conri' where the 'tickets' must be accounted for and judgments are where the 'lickets must be accounted to any jougments are meted out. Awards are given for good practice records (certs are punched each week) and for those who have no tickets. We have a short period for a lesson in Music History every We have a short period for a lesson in Music History every other week having a quiz game over the previous lesson. There are also time games, key signature gumes, and others, Ensemble music is part of the group program, hesides pre-paring a skit for the next reclint. So you see, we keep busy:

Why not plan to organize your own class lessons this season? . . . Tackle any age or grade groups; if von-plan the courses carefully you and the students will be gratified by the results

Chopin At 6 A.M.

Can you imagine anyone playing piano anywhere for fun before dawn on a Sunday morning in November? ... I can . . . but only in California! . . . A. C writes

"It's six A.M. on a November Sunday merming, and I'm harding such fan sith the Etudes for Every Plants! The harding such fan sith the Etudes for Every Plants! The mounts to the Edward State St

A. C. puts all us professionals to shame, doesn't she?

Do You Teach Music?

A despairing student sends this appeal:

"Please tell me if it is really good teaching when students are given one page (six lines) of a sonata for more than a serial, the Marate Butts of Chopin for a year, and Smiding's Repring for the mounts... and they are still practicing those pieces and nothing educe."

It is not only incompetent teaching, but positively harmful. There is no excuse whatsoever for it. I am especially violent on this subject because much of my own training was along that line with near tragic re-. The reasons against such a course are sooverwhelming that I won't even recount them here. Auxhody with common seuse and the least ability knows that there are two teaching plans to follow simultaneously with every student, (1) Half of each day's practice period is assigned with facility as the pjective . . . reading, lechnical and musical facility. which means getting fluently familiar with the means to play the piano and with music itself. . . . (2) The other half is devoted to thoroughness, memorizing, controlling, polishing, reviewing. Any other method is false and dangerously arresting.

Yet, as you know, unwise leachers everywhere persist in this futile search for "perfection." Only the other day a very intelligent mother who is also an excellent planist reported that her son, a musically alert and avid fifteen-year-old lad was being driven from his music by a teacher who kept him all year on one piece. a Brahms Sonata. . . . This is a double crime. . . . No youngster of that age except a "genlus" should ever study a Brahms Sonata . . . and under no circumstances should be be held exclusively to a single composition for any length of time. . . . This applies whether the pupil is studying "for fun," spending only forty-five minutes a day in practice, or is pianning a professional career in music, with longer hours of daily study.

"Tone-Deafness"

The New Yorker magazine reports on the "World's Champion Woman Finger Whistler," Miss Diana Dixon, a blue-eyed, golden-haired girl of twenty-one. Miss Dixon's whistling repertoire includes five hundred musical compositions and fifty bird-calls, all picked aphy listening to phonograph records. She has a range of three-and-a-half octaves, and can reach F above High-C. Miss Dixon says: "I've had to develop my gift the hard way. My trouble was that I was tone deaf. But I got over that because I wanted to. I willed it." (In other

(Continued on Page 561)

THE ETUDE

"TET ME begin by saving that my views on music teaching will probably be disappointing. I have no counsel to offer on teaching-technique, hand positions, or the 'easiest' way to master a glissando. Such matters seem fairly unimportant to me since they are concerned with purely external problems which, in general, I have found to be much more easily solved than internal ones. The department of music in which I have most interest and most experience is. quite simply, that which demands the fullest possible understanding of music, and its appearance through the fullest possible lifelong development of all capacities of the performer. This involves more than keyboard habits; indeed, it invites analysis of our entire habits of musical thought.

"Music study is definitely influenced by the nature of the times in which it is pursued (though the longevity of traditions, good or had, is probably stronger). Whether we realize it or not, the spirit of the age in which we live will always affect our studies, furthering or hampering them. Now, it so happens that the spirit



ARTUR SCHNABEL

of our age is largely materialistic, mechanistic, We worship speed, visible results, perfection security, These qualities are indispensable in the field of the airplane, or objects of similar construction, but they have little to do with art which, in its very essence, is slow of growth, foreign to pattern and patent, intangible in results the very opposite of everything mechanical, and, moreover, is extremely insecure. Thus, at the very outset, we may find a real conflict between the spirit of our age and the spirit of music studya type of conflict which did not exist at the time, let us say, of Beethoven. Today, the sensitive, eager young artist is frequently torn between the traditions of his art and the pressure of the moment in which he pursues that art. What shall he do about it?

"Without wishing to seem discouraging, I really see no single program for bringing the dominating forces of our age into better harmony with the pursuit of art. Perhaps only time can effect a solution. We can at best, explore a few points upon which the exertion of straight thinking might produce helpful results. Let me begin, then, by outlining certain misconceptions about music which openmindedness and effort can, perhaps,

"We hear that art belongs not to the few but to the many. This is just and true-in its proper interpretation. The joy of great music should, indeed, he accessible to all; there cannot be too many fine concerts, too many serious amateurs, too many plain people reachReflections on Music Teaching

A Conference with

Artur Schnahol

Renowned Pianist, Composer, and Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Artur Schnabel was born in Austria. While never exploited as a prodigy, he was designated, from his sevonth year, to be a professional musician. He attended neither school nor conservatory, receiving his general end musical education from private teachers. At seven, he was taken to Vienne where he studied with Hens Schmitt. At nine, he wes eccepted by Theodore Leschetizky whom he describes as "heving no 'method' but releasing a sense of full participation in music." He studied theory under Eusebius Mandyszewsky, librarien releasing a sinse of tull participation in music." He studied theory under bissebus Mandystzevity, informats in the "Geselicheth der Musitreunde," and menunnis of Brahan. As instean, young Schabels had commended to the studies of t in December 1946, in Minnespolis, with Dimitri Mitropoulos conducting; its first European presentation, June 1948, with the London Royel Philhermonic Orchestra under Sir Malcolm Sargant, and was included in the Third Program series of the BBC. THE ETUDE presents Mr. Schnebel's comments on music teaching.

of being related to music, BUT-a different color tinges our picture when 'music for the many' is interpreted as vnlgarizing great music, or parts of it, for the (mistaken) purpose of bringing it down to the so-called 'popular,' or 'street,' level. You will never bring Mozart to the plain people by feeding them mutilated vulgarizations of Mozart's material. Onite the reverse! You will succeed only in disguising, or hiding, Mozart, Real democratization of music consists, not in pulling down what is great, but in raising the level of taste through example and direct opportunity.

Concerning Improvisation

"Again, we hear that art means individuality of expression and freedom from oppressive restraint. That, too, is just and true-in its proper interpretation. Freedom without order, however, means chaos. A young man told me, recently, that he considered 'free lmovisation' the only art of music, since it permits one to express 'the mood of the moment' at will, without restraint. When I expressed astonishment, he replied, 'Well, Beethoven improvised; and what was good enough for Beethoven . . .' The young man was as sincere as ignorant—that is what makes the incident so sad. He completely failed to think of the difference between the freedom of a Beethoven, a uniquely gifted, uniquely studied musician, and the 'freedom' of do-asyou-please, regardless of order, coherence, or structure. His love of freedom (an excellent thing in itself) was just misapplied. The twilight-emotion-home-strummlng was no soothing satisfaction to Beethoven. He had no use or desire for improvisations. As a genius, and one thoroughly trained in his craft, he was (when asked) capable of improvising any type of composition -but only as evidence of his mastery. Yet even in such 'mechanical' exercises, his genius, willy-nilly, had to

"In third place, let us consider our standards of erformance. While time, thought, and effort are needed to penetrate the depth and subtleties of musical meaning, it is quite simple to recognize the musical functions speed, volume, and pitch. The least-schooled auditor can tell who plays louder, faster, and with fewer offpitch tones. And, in our well-meant but mistaken notion of bringing music to the many on their terms instead of on music's terms, we have the spectacle of the young artist who feels forced to sacrifice the endless idealism

ing out for the responsibility as well as the privilege of musical thought to the finished mechanical perfectionism of loud, fast, correct-tone playing,

"Misconceptions such as these are part of the general atmosphere in which music study lives today. The least we can do is to assume our share in clearing them up. As everyone knows, it is not enough to play londly, speedlly, and with a minimum of missed tones. It is not enough to rejoice in 'individualism,' regardless. It is not enough to satisfy the music hunger of the many with cheap fare or vulgarizations. The art of muslc is, and must be, that exclusive sphere of personal experience wherein gifted interpreters communicate the transcending spirit of gifted composers, And these gifted few, of larger-than-ordinary endowments, are not set apart from the many! On the contrary, they stand as their representatives, symbolizing in organized expression, the universal thoughts, feelings, hopes that live in all of us. Bringing music to the many should mean encouraging the gifted few to do their best for music, and to welcome all who can love music to help them in their assignment.

The Teacher Opens a Door

"It is on this principle that I have my own teaching. I accept few pupils-only those whose gifts seem promising in regard to a release of music. And in dealing with them, I know I can do no more than open a door. Passing through that door depends on them. I do not teach (or coach) for performance; I am not interested in my pupils' engagements or fees. I try merely to increase their love and respect for music-not by pumping them full of facts from my own experience, but by pointing to the essence of music, and then starting from it. I never hear them play the same work twice: what they grasped in one lesson will show up in the next. We may spend one hour or half a day on a given composition, depending on the pupil's capacity and development, I play for my students; I interrupt them while they play (but never before they have completed at least one movement, so that they may have a chance to demonstrate their own concept of line, structure, meaning and so forth); we discuss probabilities of thought and intention. I have no 'method' or system -except that of penetrating musical meaning.

"There are certain technical points, however, that I urge my nunils to keen in mind Never produce a sound without having wanted that sound from within It is our occupation to make music. If I were Musical Dicuse of the word 'practice,' Que should not practice; one should make music. The smallest simplest (or the longest, most difficult) passage should be approached as musle which lustruments (fingers and piano) releasenot us finger-drills which, at some later time may also be found to contain even some music. Many ambitions planists, young and old, tend to over-practice for mere mechanical glory. How much better if they did less 'practicing' and walked more with their music, taking out into the sunshine with them, thinking about it, feeling it, living with lt-loving it!

"The two great rhythmic sins are slovenliness (in which indicated rhythms are carelessly regarded) and rigidity (in which there is no relief from mechanical insistence). Both are regrettable. Good rhythm means faithfulness both to tempo and to unity of tempo, throughout a work. Each work carries its own inner rhythm (regardless of indicated accelerandi vitardandi and so on) and this must be discovered and observed By the nature of music we have less lecway in choosing templ than has the actor, let us say, who may take the words. "To be or not to be, that is the question." either quickly or slowly, as his understanding of them. or his mood directs No music is fived within its basic framework of pitch and time, and both must be sernpulously observed-without either slovenliness or

Seeking the Composer's Message

"But my ultimate goal in teaching is to guide the student toward the meaning of the music itself, for which these technical suggestions are merely an external approach. The first step, of course, is the most careful, exact reading of the text as the composer wrote it, with attention to every least indication. Next comes the musical meaning of that text. Finally, there is the release of that musical meaning through personal thought and feeling. What the composer had to say is there before you, on the printed page. One has to discover it, understand it, release it. And that is the labor of a lifetime. There are no short-cuts.

"Sometimes my students tell me that they are perplexed, unsure, distressed, disturbed. That is an excellent thing! It means that they are learning to think, to feel, to compare, to shake off their juvenile takingfor-granted. Another misconception of this amazing age of ours is the belief that everything must be made easy. pleasant-like sugar-coating a pill. I know little of pills, but in art such a belief is surely fulse. By some providential arrangement that passes human understanding, it results that 'easy' art is more often than not also shallow, worthless. The best in art requires devotiou, care—a certain wholesome amount of suffering

"It is hardly likely that the world's group of music students can radically alter world thought; however, they can do much for themselves as well as for the art they serve, by ridding themselves of misconceptions. and by pursuing music study for the thing it is-not a matter of external finger positions and quick effects, but the deepest penetration into music which their inborn capacities permit."

The Passing of a Noted American Artist

(Continued from Page 519)

extreme care and delivered eloquently, with numerous ad lib remarks which always captured and amused the andience. They revealed wide and deep reading, She was able to convey with original connotations and aupropriate illustrations the essential facts in a way which indicated that, had she elected to follow the career of a professional lecturer in any branch her success would have been outstanding. Mme. Samaroff received the honorary degree of Doctor of Music from the University of Pennsylvania and from the Cinciuuati Conservatory of Music. She also received the Order of the Crown of Belgium.

In 1935, realizing that one of the great needs of

tator (which Heaven forbig!), I should eliminate the America was a layman's course for listeners, she arranged with the W. W. Norton Company to publish a series of books to bring to "the young of all ages" in a particularly charming way musical Ideas and information which might not otherwise be obtainable. Later she issued with the same publishers "An American Musician's Story," an autobiography.

So many special distinctions here and abroad were bestowed upon her that this biographical resumé of ber interesting and profitable life would run beyond the limits of an editorial tribute if we included them.

Notwithstanding her emluent position as a virtuoso. critic, an organizer, an author, and as a lectneer, it not at all improbable however, that Mme, Samaroff will be hest known for her distinguished career as a teacher. Perhaps one of the reasons why she was successful as a teacher was that she loved teaching and when she accepted a pupil she wanted to do everything possible for him. In her last days she had as two of her devoted disciples and assistants Mr. and Mrs. Charles Cooke, the former, one of the well-known contributors to THE ETUDE, who have furnished us with many details for this editorial

Perhaps the best evidence of Mme. Samaroff's relation to the work of her students came in a letter issued by them two days after her passing :

"With the passing of Madame Olga Samaroff, the music world has lost a great and noble champion. We. her pupils, feel her loss profoundly. Madame Samaroff achieved lasting renown in all fields of musical endeavor; as a concert planist, teacher, author, critic, and lecturer. Her greatness as a musician was only surpassed by her greatness as a human being. We, who were fortunate enough to know her intimately, felt the immediate impact and the lasting interest of a remarkably generous vital and glowing spirit. She took us into her heart and gave unstintingly of herself. Most of us have lived in 'Madam's' home where she gave us encouragement, helped as develop poise, urged as to expand our knowledge and our experience in life and ving. She helped us financially and helped as with our personal problems. We spent summers with 'Madam,' as we called her, in Maine and in Enrope. These vacations we would never have had without her boundless generosity and tremendous heart. In many cases 'Madam' bought our first concert clothes - whether evening gowns or full dress sults. It would be almost impossible to know the actual fortune 'Madam' lavished on her pupils and all through the years, as well as inspired teaching and unforgettable experiences. We feel we would like to keep alive the great and unselfish ideals which 'Madam' tried to instill in all of us and to this end we have created an Olga Samaroff Fund, to which we have subscribed an initial \$5,000, for the purpose of establishing a home in New York for music students, a lasting tribute to her and a permanent inspiration to the young artists of this country whom it would help in establishing careers. We are certain the multitude of 'Madam's' pupils, friends and admirers would want to be associated in just such an undertaking and that is why we are making this aunouncement publicly. Contributions can be sent to the Olga Samaroff Fund, Suite 6A, 2 East 54th Street, New York City, and checks can be made payable to the Fund.

"Although 'Madam' is no longer with us, she will always live on in the hearts of all who loved her. "Joseph Battista, Robert Brereton, Richard Gregor,

Ralph Harrel, Harriet Johnson, William Kapell, Engene List, Solveig Lunde, Claudette Sorei, Rosalyn

As a result of the foregoing splendid initiative of her pupils "The Olga Samaroff Foundation," whose purpose is to establish a residence in New York for scholarship piano students, was incorporated and has applied for tax exemption status as a philanthropic, non-profit nization. The Foundation was formed three days after Madame Samaroff's death by a group of her own students who have gone on to successful careers and who felt that the most fitting memorial to her great spirit and unique interest in the strnggling music stndent, would be a home which would incorporate into its plan a music room where musicals of the kind that occurred frequently in her own home, could take place.

Since that time contributions from all parts of the country have been received, including a gift from her old and dear friend, Theodore Steinway, of a grand piano for the music room in the projected home, to be

inscribed with her name.

The aim of the Foundation is to raise \$500,000 which will be held in trust by the Board of Directors for the purpose of putting the plan into practice.

When we think of Olga Samaroff we sense the joy she felt in life. One night two years ago she went to the Presser Home for Retired Music Teachers for dinner, and in the evening talked to the residents of the Home in a way which enthralled them. She was not then Olga Samaroff, the great figure in the virtuose music world, but just another worker in the field of music, and her intimate affection for her fellow-work. ers will never be forgotten.

Last year we dined with her at her home in New York and were thrilled by her youthful enthuslasm for her popils, who played a long and amazingly fine recital in the evening. She stated enthusiastically at the time that in her girlhood THE ETUDE was as much a part of her life as her piano.

At the faneral services at the Juilliard School of Music on May 20, Dr. John Erskine, embent novellst and musician, pronounced a most impressive enlogy from which we are permitted to make the following

"Her falth in the liberating and emobling power of music was boundless. In her more abstract and philosophical moments, which I admit were rare, since she was too busy to luduige in abstructions I have heard her say that probably the Greeks were right, and in music, if anywhere, one could that some key to the universe, through harmony and rhythm and melody. The importance of music was to her obvious. She was onite sure that those who dld not appreciate to the full that lovellest of the arts needed some miraculous aid, as though their eyes should be touched by the Divine hand, that they might see, or their ears, that they inight hear.

"She taught her pupils, and she taught her colleagues the social aspects of music. At times it seemed that she applied to us all one of the most provocative of Plato's idens; that knowledge is a form of memory. In some previous existence the sont followed the code on their heavenly ride, and caught sight of Ideal Strength, Ideal Honor, ideal Beauty, and ideal Love. Later, in this earthly life, the soul seeing something strong, or honorable, beautiful or lovable, feels a kind of homesickness. an almost painful longing, which is caused by the memory of ideal qualities in their original or pure state. By loving the memory we gather strength to create here what would otherwise be only a tautalizing glimpse of eternal things.

"I think I may say that her friends pupils and colleagues recognize her original attitude toward youth. It is what we all should bave, but few can rise to it. I find it in that charming antobiography where, as you know, she describes her mother and her grandmother, Lucie Palmer, who first taught her to play the piano. She speaks of these beloved relatives as though they were always young, though in the book we know by the dates that she's teiling of their later years. She knew they grew old like the rest of us, but she thought of youth as setting the tone of life, not simply as the prelude to old age. She thought we all should grow old

"When I first knew her at the Jnilliard School it would be truthful to say that she was not much interested in amateurs. Naturally, I was aware of her attitude. She was a great professional. At that time she thought that a music school of the first quality should train only great professionals, great performers. I watched her change that point of view. It was illuminating through the years to see how her concept of musical education broadened and deepened. She enlarged her point of view, not as some of us do, by abandoning, earlier ideals, but by widening the range and scope of her sympathies. At the end of her life she excelled more than ever as a teacher of professional planists, of pupils that by the highest technical standards were a glory to her, to themselves, and to their profession. And she had added a new kind of teaching -she had roused the interest of the layman, as she called the listener, in all kinds of music, in the possibilities of new harmonies, new kinds of rhythm.

"I spoke of her as the colleague and teacher of us all. She thought of her pupils as colleagues. She counted on (Continued on Page 576)







WALTER



STOKOWSKI

TOWADAYS when we attend a piano recital, we take it for granted that the planist will play his program from memory. It is said that this custom stems from the days of Franz Liszt, the great virtuoso. Are there evidences that a memorized rendition causes more enjoyment to the audience than one that is not? In other words, is the extra time spent in memorizing compensated for by a certain pollsh that is supposed to be recognized by the audience?

ORMANDY

Miracles of Memorizing

The limits of the human musical memory are among the lnexplicable phenomena of the art. The great conductors whose portraits appear upon this page bave millions of notes fixed in their minds. There is no other calling which makes such demands upon the human memory. In the case of all musical memorizing, whether it be that of a little pupil playing her first recital piece or the advanced planist, it has been noted that music is one of the best means of accelerating messages to the brain. Great performers have given demon-

strations of their extraordinary memory for facts. It cannot be denied that the public likes a good show. An audience admires an artist who can play an entire sonata or concerto from memory and has great esteem for a planist who can dash off Schumann's Carnaval without a note of music before him. Indirectly the audience can enjoy the number all the more for the lack of distractions, such as turning of pages either by the artist himself or a page turner engaged for the occasion In any extended composition there are likely to be at least several places where the page turning is awkward.

Also, the public admires ease in performance, be it a golfer's stroke, the feats of an acrobat, a toe dancer, or a musical performance. This ease in performance is the result of hours upon hours of concentrated practice. Playing a composition from memory naturally requires more preparation and a greater degree of assurance on the artist's part than merely playing when the printed page is before

Students especially are often inclined to be skeptical regarding possible advantages that may be derived from what they consider to be the arduous and time-consuming task of memorizing for recitals. The teacher, however, realizes that in no other way can the student see so clearly into the nature of the composition, that through the additional practice required for memorizing, the more technically difficult passages will be made smooth and the whole composition will take on a new meaning. The composition should never be memorized at the outset; for what good is a composition played from memory when it is utterly devoid of expression, as it will

SEPTEMBER, 1948

Don't Fear Memorizing! by Irving D. Bartley

necessarily be until the student has fived with the ing with the composition until the rough places were piece for a considerable period of tlme?

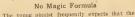
Many students declare that they are not mentally capable of memorizing music, and they utter this statement in all sincerity. In the majority of cases, how-ever, they have never really learned their piece technically and bave not realized the necessity of remain-

There are, therefore, a number of preliminary procedures which must be followed if successful memorization is to result. Memorizing depends upon good methods of practice. From the time practice is started on a new composition, one must realize that nothing but acenracy in the mechanics of the piece will bring satisfactory results. If it is true that errors in time are the most difficult of correction, it can also be ventured that notes misread for any length of time are a close second. Fortunate is the student who has a teacher that can spot all the errors from the

ironed out and the marks of expression observed at

least in some measure before attempting to memorize.

very beginning. (Teachers would do well to insist that the piece be played slowly enough the first few times so that they can hear all the errors immediately and point them out to the student.) An audience has little sympathy for the pianist who misreads notes; it takes it as a matter of course that the artist will play them as the composer wrote them. Much of the time it is advisable to practice loudly and slowly. The greater security of touch one uses, the less likely one is to become flustered when playing ln public.



teacher can give him some magic formula by which be can easily memorize a composition, but the student is doomed to disappointment. At music teachers' conventions discussions on how to memorize are prolonged by the hour and everyone seems to have a different theory. No list of set rules would apply to all students, but there are a number of guides that the teacher can use as suggestions.

Trite as it may sound, there must be, first of all. a desire on the part of the student to memorize the composition at hand. It may be that the "desire" is prompted by a forthcoming student recital in the near future or it may take the form of approbation by one's fellow classmates (Continued on Page 530)



TOSCANINI

Piano Virtuoso in Spite of Himself

Noteworthy Extracts from Harold Bauer's Memoirs

This article is part of a volume of memoirs to be published this month under the title, "Harold Bauer, His Book," copyright 1948, W. W. Norton and Company, and is reprinted by permission of the publishers.

THE EDITOR of THE ETUDE has had the pleasure of reading the galley sheets of Mr. Bauer's new book, and a gennine pleasure it has been indeed. Few musical books have been written in recent years with more candid discernment and engaging style. Half way through he apologizes for his "encyclopedic ignorance in the art of writing a hook." As a matter of fact, he has put down his scattered reminiscences with a charm and halance of style which few writers possess, His very graphic pen gives a Hogarthian touch to his descriptions of the London of his boyhood and his youth but when he reaches Paris he takes un the crayon of a Daumier. At times the pages reflect the high humor of his period, and from cover to cover the book lacks a dull moment. Like most good writers Mr. Bauer has carved his work and his style out of experience and does not recognize in his writing a real literary achievement. Just as Mr. Baner, through his splendld career as a virtnoso, has made his playing beautiful by its sincerity and ceaseless delving for the highest artistic musical values, so his writing reflects the same qualities of personal research and a natural

Harold Bauer (born 1873 at New Malden, England) was trained as a violinist up to his nineteenth year, when a fortunate meeting with l'aderewski influenced hlm to become a pianist. This was despite the fact that he had toured England for nine years as a violin virtnoso. His success as a pianist was immediate and pronounced. In his memoirs he writes very frankly:

"Only a few years before, a young boy named Fritz Kreisler, one of the last pupils of the great Massart (teacher of Henrl Wlenlawski, Pablo Sarasate, and many other great ones) had stepped from the doors of the (Paris) Conservatoire into world-wide fame. Massart was followed as a teacher by Marsick, another of his pupils, whose success almost equaled that of his glorions predecessor. Every year, great violinists came out of the Conservatoire. In my time, I think the two greatest may have been Jacques Thibaud and Henri Marteau, but there were many others of brilliant gifts.

"The truth, as far as my career was concerned, is that I could not hold a candle to any of these great violinists. I was not good enough, and I knew it : nevertheless, my ambition was by no means dampened, although I was bitterly disappointed not to have any opportunities of playing in public."

A Recital for Indians

The next period in hls life might be called "the Parislan period." He toured extensively throughout the world, making Paris his home. His recitals with Casals, Thibaud, Kreisler, and Gabrllowitsch made musical history. Finally he came to the United States and entered into the musical life of the country with rare democratic understanding, but without losing in auy way his artistic aristocracy. Indeed, upon one occasion we find him giving a voluntary recital before a group of Apaches lu Phoenix, Arizona. Of this he

"My recital, given at the Opera House, was a great success. I met there a geutleman who was director of a school situated at the Indian reservation about five miles out of the city, and he asked me to go there to examine the educational work he was doing for the Indian children in elementary art and music,



BUST OF HAROLD BAUER By Brenda Putnam

directors and telephoning to the city, I announced to the children that I was going to give a special concert on my big plano at the Opera Honse in the big city, for Indians alone, and that I was happy to invite them and their parents to attend it the following evening. This announcement was greeted with the wildest enthusiasm, and I think I remember that something like a war dance ensued

"With the help of my friends, arrangements for the concert were rapidly completed. I sent out three or four special streetcars to bring in the audience from the reservation (which was very near the terminal of the streetcar line)

"I have always regretted that I did not have a photograph made of that audience. It was unique, for many of the older people, wishing to honor me, had donned their tribal costumes. But their faces I can never forget. The youngsters, full of eager curiosity, and their elders, impassive, dignified, and courteons, made a truly impressive picture. Although the concert was not announced as a public performance, the theater was beseiged by city residents who wished to hear me again, and these white people were admitted to a separate part of the auditorium.

Neither the older Indians nor the children applauded very much, but I occasionally heard little whoops or and gesture seemed to belong together, quite unmis-

about a month later, I received a copy of the school paper, in which a number of the children had recorded their impressions, which, I am happy to say, were altogether favorable. I was particularly pleased by the expression, repeated in several letters to the paper, that 'the box did sing'; but the gem of these reports was that written by a little girl who thought that it was lovely to see the way Mr. Bauer hit his working piano, and we all hoped he dld not hurt his beautiful hands.' The term 'working plano,' I realized, was drawn from my criticism of the old instrument at the reservation, which 'dld not work.' "

The gift of viewing musical interpretative problems from a new angle has been one of the constructive elements in Mr. Bauer's remarkable career. He made a tour of Russia, expecting to not as violinist for a concert party headed by a singer, Louise Nikila (she was a native American whose real name was Nicholson). He was engaged to play her accompaniments and also to give piano solos. Mr. Hancr assured the manager that he was a violinist and not a planist. The manager insisted that he play plano solos, and this was the turning point in Mr. Baner's cureer.

A Turning Point

The death of Czar Alexander III (1801) made it necessary for the party to play lu private clubs. Mr. Bauer writes

"The death of Alexander III of Russla proved to be the cause which ended my career as violinist, for when I reached Parls and saw old friends and again made efforts to start playing the violin, I was laughed at because it was known that I had been playing the plano in public for several months. I was engaged to accompany several singers and Instrumentalists, and finally some of my friends thought I had made sufficient progress to guarantee the expenses of a plano recital. I had become a plantst in spite of myself yet I had no technique and I did not know how to acquire it

"In the midst of this perplexity, I went one day to a private house to see a young woman dance. I paid no attention at the time to her name. She went through a lot of gestures and posing to the strains of classical music familiar to me. It was unusual, I had never seen anything like it before. I noticed that she was using gestures that seemed to illustrate all the dynamic variations of the musical phrase. Her movements fascinated me with their beauty and rhythm. Every sound seemed to be translated into terms of motion, and as I watched her carefully, the idea crept into my mind that this process might concelvably be something like a reversible one. I said to myself that as long as a lond tone apparently brought forth a vigorous gesture and a soft tone a delicate gesture, why, in playing the plano, should not a vigorous gesture bring forth a loud tone and a delicate gesture a soft tone? The fact that this was precisely what had always taken place did not occur to me. It seemed to me that I had made a great discovery and, looking at the dance, I imagined that if I could get my hands to make, on a reduced scale, certain motions that she was making with her whole body, I might perhaps acquire some of those fine gradations of tone which, to me, represented the most important qualities of plano playing. At any rate, I was desperate and I determined to try. I started by making angular and ridiculous gestures at the plano in a way no human helig had ever done before. Any other planist seeing me practice might have doubted my sanity. I persisted, however. There was the preconceived idea of a certain kind of tone, and it was necessary to find the gesture that could produce lt.

Dictated by Necessity

THE ETUDE

adian children in elementary art and music.

"I had a bright idea. After consultation with the realize the full measure of their appreciation until, I might be on the right track, (Continued on Page 530)

The Advertising Value of Classical Music

How an Experiment in Music and Jewels Brought Out Provable Facts That for Certain Commercial Purposes Great Masterpieces Stimulate Interest in Business Institutions

THE very idea of associating music with business used to shock the Victorian gentility of the sideburn and bustle era. To the aesthetes of that day the idea was horrifying in the extreme. Today the whole situation has changed. Exactly how many millions of dollars have been invested by large commercial interests in presenting the leading symphony orchestras playing the greatest musical masterpieces over American broadcasting stations might be difficult to ascertain, but the amount is obviously enormous. The influence of music in the life of our country needs no better demonstration than the fact that many of the foremost American Industries, such as General Motors, Longiues-Wittuauer, United States Steel, Ford Motors. General Electric, Texaco, Bell Telephone, Allis-Chalmers, Standard Oil, and others, have, during the last decade, given the American people the most comprehensive series of first class musical programs ever available to any public in the history of the world. Add to this the number of non-sponsored symphony orchestra brondcasts, such as those of Toscanini with the NBC Orchestra, the CBS Orchestra under Howard Barlow, and the New York Philharmonic Orchestra as presented by the Columbia Broadcasting System, and there is no need to explain the widespread and incessantly increasing demand to hear great orchestral

Manufacturers and merchants selling products of high quality began to realize that there was nothing that could give the stamp of high excellence more effectively than the best in music associated with their wares. Advertising experts employing the radio began to ask themselves whether music of a cheaper type, supposed to capture the interest of the masses, really

by Walter Mead

the popular music of the day, dressed up in the extremely skillful orchestral arrangements of Ferde Grofé, Percy Faith, Morton Gould, Richard Bennett, and André Kostalanetz, was received with far greater favor than ordinary presentations of these themes. But what about the really fine classical music which the public was supposed to receive with more or less indifference? John Philip Sousa used to say, "Popular music is good music that is heard the most times. One of the most popular numbers on our band programs is the Wagner Tannhäuser March, and also the Schubert Ave Maria.'

The value of the finest music in connection with practical advertising could not be determined by the wishes of the sponsor or the theory of the advertising experts. A progressive firm of jewelers in Philadelphia, S. Kind and Sons (founded in 1872), determined to try an extensive experiment in this field. It proposed to put on the air a nightly program of one hour, composed exclusively of records of the finest music obtainable in the symphony, opera, and chamber music fields. It decided that not more than three of the fifty-five minutes allotted should be devoted to "commercials" and that these "commercials," insofar as possible, were to be educational and informative in character. It was realized that only the most dignified appeal would maintain the artistic value of the program. However,

did what it was expected to do. It was then found that the public realizes that in order to support an expensive program of this kind, the broadcasts must be of a sound business nature, designed to invite patronage to the store. The program is known as "The Philadelphia Philharmonic Hour," and does not even bear

the name of the sponsor. Mr. Philip Kind, treasurer of the company, in speaking of the programs, stated, "It was like inviting the public to be our guests at a nightly series of concerts of immortal masterpieces. While it has been a very expensive sponsored program, its entire value would have been lost if the high level of its approach had not been continuously preserved. We had the long and hard-won reputation of our firm to consider. The association of beautiful jewels and music was a natural one. We felt that the public wanted to know more about gems and the skillful works of lapldaries and master-craftsmen in metals. Here is a sample commercial:

"'Although Paul Revere Is probably best known as an American patriot, his historic warning of the arrival of the British Army is not his only claim to fame. . . By trade he was a goldsmith and silversmith-one of the greatest silversmiths this country has ever produced-and today some of our finest silverware is manufactured in the vicinity of Boston, Massachusetts, where Paul Revere conducted his business more than one hundred and seventy years ago. . . . Fine sterling silverware is one of America's heritages-but now there are many more beautiful patterns to choose from than there were in those days-and it is no longer considered a luxury nor reserved just for the wealthy few. . Everyone can own sterling silver by purchasing it

on the individual place setting plan. . . . One or two place settings will make a grand beginning and can be added to on birthdays, anniversaries, or other special occasions. . . . It is never too early nor too late to start collecting lovely sterling silver flatware.' Then follows an invitation to visit the store of S. Kind and Sons on Chestaut Street at Broad, Philadelphia.

"The artistic organization of a series of programs designed to sustain continued night-after-night interest throughout the entire year requires expert direction. Much of the success of the plan depends upon this. Mr. Allan Gray is responsible for the preparation and the annotation of the programs. He is a graduate of the University of Pennsylvania, with an A.B. in Music. He has also studied with many private teachers. In 1945 he became associated with Station WPEN in Philadelphia, and immediately sought to extend the station's collection of fine records until, at the present time, its value has been estimated at approximately \$150,000. This rich reservoir of musical wealth has made it possible for him to build programs which have not only high artistic worth, but also great human appeal and vital musical interest.

"In addition, we have found that collectors of rare records, who desire to share their treasures, have made them avallable to the Philadelphia Philharmonic Hour, so that music which is extremely difficult to obtain can be heard under the best conditions by millions in the Philadelphia and surrounding territories.

"In addition to WPEN's excellent library of recorded music, the Philadelphia Philharmonic Hour has frequently drawn upon the fine young talent which abounds in our city. Preced- (Continued on Page 532)



MUSIC AND GEMS

Great music and jewelry are often associated. This brilliant window display, designed by Mrs. Adele McAllister of S. Kind and Sons, Chestnut Street at Broad, Philadelphia, was made to coordinate with the extremely effective nightly radio programs sponsored by the firm. The diamonds displayed in the design are valued at over \$40,000.

Fall Radio Programs

by Alfred Lindsay Morgan

the added Monday, permitted a long weekend in the country. Perhans those ways from a long weekend in English immigrant whose first job in this country was scan the radio schedules for the day, although those at home more than likely listened to their favorite programs. There were several broadcasts on that date which we remember with pleasure. At 9:15 A.M., EDST, we tuned in E. Power Biggs' organ recital, emanating from the famous Salt Lake Tabernacle, Biggs introduced Variations on America an early work of the contemporary American composer, Charles Ives, which was an appropriate opus for Independence Day, Composed fifty-seven years ago, it was first played on July 4, 1891 at an organ recital in Brewster, New York, by the composer himself, then seventeen years old, Mr. Ives, who is recognized today as one of the most original creative minds in America, says that the Variations "are a kind of reflection of youthful days, and the playing of the pedal variation near the end gave me almost as much fuu as playing baseball."

How many radio listeners are familiar with Ives' music may be debatable, but perhaps some of those who tuned in on that organ novelty on July 4 hecame sufficiently eurious to look him up, Charles Edward Ives was born in Danbury, Connecticut, seventy-three years ago. From the turn of the century until the middle Twenties he wrote music in all forms in a highly original style and often startlingly advanced idiom for his time. Some of his earlier compositious anticipate the advanced harmonic and rhythmic schemes of the most famous moderns, Though an innate musician, Ives composed largely for his own pleasure, while making his living in the insurance business. His music has been aptly described as an art expression "seeking to synthesize the regional spirit of New England with the

Perhaps some readers remember Sylvan Levin's broadcast of Ives' Third Symphony in the WOR Contemporary Music Series on May 23 (Mutual-1:30 P.M.). It is a most agreeable score, homespun in its quality, pleasantly rambling in its spirit, thoroughly American in Its idiom. One suspects if this work were heard oftener it might become popular, for it has some of the "awed wonder of native environment" and a nostalgic quality akin to Dvorák's New World Symphouy. The very fact that its instrumentation is prevailingly of one color contributes to its anneal

Ives deserves to be heard more often on the air and on records. Both mediums are the logical ones to build popularity for a man of his standing.

In the Sunday broadcast known as "The Pause That Refreshes on the Air," there was introduced on July 4 a five-man singing group from Brazil, known as Anjos de Inferno (Angels of Hades). Singing a number of sambas of their native country, this ensemble provided some delightful entertainment. Among the appropriately arranged orchestral numbers was one of the loveliest pieces of the talented Brazilian composer Villa-Lohos -his Bachianas Brasileiras No. 5, one of a group of

compositions which owes its origin to the composer's fondness for Bach's music. Listeners, who with us heard this work for the first time and found it fascinating, may be interested to know it is available ou a Columbia record

Following Biggs' recital on July 4 came a program by the Trinity Choir of St. Paul's Chapel, conducted by Andrew Tietjen. Here was a short program of uuusual interest, featuring choral music of the Revolutionary period. Two works by William Billings, most famous of early American musicians, were heard, as

ULY fourth this year fell on a Sunday which, with was a hymn, Jehova Reigns, by William Tuckey, an the country. Perhaps those away from home did not as clerk of Trinity Church in New York, Tuckey may be largely forgotten today, but historians remember him as the man who first introduced Handel's "Messiah" to America. Iu our opinion the Trinity Choir should be engaged for a regular Sunday morning broadcast along similar lines. Such a program would be of greater interest and worth than, for instance. "Carolina Calling," which occupies the space allotted the choir on that particular Sunday.

Maybe some folks do not think this old Americana is of much significance, but the present writer found his dial twisting on Independence Day

of considerable interest in this respect. And, while speaking of that day, one should not omit the CBS Symphony program which played three American works-Douglas Moore's Farm Journal, Arthur Foote's "Suite for Strings," and Edward MacDowell's "Second Indian Suite"-all worth while music which surely rates more performances than they get these days. The lovely voice of Eileen Farrell was also present, singing an early American song by Francis Hopkinson Mu Daus Have Been So Wondrous Free, a less familiar Foster song, Under the Willow, and an aria by the talented contemporary. Bernard Herrmaun, composer and symphonic conductor of the Columbia Broad-

Station WOR, Mutnal's New York outlet, recently brought to this country the young Irish singing star from Ulster County, Michael O'Duffy for a series of radio engagements. Mr. O'Duffy made his first appearance before WOR's mikes on Sunday, July 18, from 1 to 1:15 P.M., EDST, accompanied by the WOR Orchestra under the direction of Sylvan Levin. One of the most popular entertainers in Ireland in recent rears, O'Duffy is "second only to Beniamino Gigli as top-drawing singer in Great Britain," according to a poll conducted by Radio Review, an Irish fan magazine. This may sound like fabulous praise, but judge for yourself by tnning in on Mr. O'Duffy on Sundays, or on Thursdays at 9:45 P.M.

EDST. If you like Irish melodies you'll find the singer has a way of his own with them. Robert Shaw, the young New York choral

director, who in a relatively short time has established old tenor, William McGrath, carried the honors in a himself as one of the leading conductors in his field, hegan a thirteen-week summer series of broadcasts on Sunday, June 6 (WNBC, 8:00 P.M., EDST). A mixed chorus of thirty-two voices, singing a cappella and with piano, have been heard in classical selections, folk songs, spirituals, bymns, and in a weekly choral profile by the bers. The operatic ensemble program should be American composer, Gail Kubic, with its theme taken from Benet's "Book of Americans." The clarity and opportunities, precision of Shaw's conducting made this program a praiseworthy one, though some of the motley selections fell far short of what one, familiar with Shaw's work in the concert hall and on records, would expect, Mr.

RADIO

Kuhic's "Profiles" were of scarcely more than passing interest-workaday music which dld not warrant the stress on America made by announcer and publicity writers to make them seem of greater importance than they were. In striving to make a program for popular consumption but with no real definite scope in mind. Mr. Shaw's unusual talents were not exploited to full advantage in this series. One would like to have the conductor do a radio series featuring the music of Bach, Handel, and other early composers of similar distinction for whom he has shown an unusual in-

One wonders whether the St. Louis Opera, which sponsors a weekly program every summer, featuring some of the talent that appears in its productions. might not intrigue radio listeners by a broadcast of the actual performances. The half hour recitals of familiar light opera airs, heard Suturdays from 7:00 to 7:30 P.M., EDST this past summer were pleasant enough entertainment, but a later period of time, consuming perhaps nu hour of an actual performance would surely be more unusual and perhaps more diverting, besides giving folks elsewhere a better idea of what St. Louis has done for operetta and musical comedy in its Municipal Opera venture.

Departing from its usual format, the Telephone Honr presented an operatic program with seven sololsts on July 26. This was a good blen that should be followed up. Soprano Marilyn Cotlow and the twenty-one-year-



CHARLES E. IVES

performance of the Quartet from "Rigoletto," while Polyna Stoska gave a lovely rendltlon of Era's soaring music In the Quintet from "Die Meistersinger." The Telephone Hour would do well to schedule several lustrumentalists and lutroduce them in concerted numrepeated, as it offers a wealth of really fascinating

September is a transition month in radio. Many of the popular summer programs will be leaving the airways and the former fall and winter schedules will be resumed. What radio holds for us in the months to come eannot be predicted ahead of time, more's the plty. However, it is this writer's belief, that despite the changing times and the advent of a presidential election year, good musical programs will continue to provide listeners with ample reason for keeping their radios tuned in, as in the past.

A BOOK FOR PIANISTS

"Keys to the Keyboard: A Book for Pianists." By Andor Foldes. Pages, 117. Price, \$2.00. Puhlisher, E. P. Dutton & Co., Inc.

Andor Foldes, piano virtuoso, and his charming writer-wife, who are well known to ETUDE readers through frequent contributions, are Hungarian horn but are now American citizens and have traveled extensively in the country of their choice. This has made them familiar with the musical educational needs of America. "Keys to the Keyboard" is a series of varied chapters, some of which have appeared in The Etude. Mr. Foldes takes great interest in contemporary music, much of which is considered extremely modern by many musicians. He is, however, well trained in the classics, and in a chart for weekly practice, three hours daily, he devotes the first half hour to a movement of a Beethoven Sonata, the second half hour to a Chopin Etude, the third half hour to a Bach Prelude or Fugue, the fourth half hour to contemporary music, the fifth half hour to various technical exercises, and the sixth half hour to sight reading or to reviewing compositions previously mastered. Teachers and students will find much profitable information in the book.

AN INTIMATE ART

"Chamber Music," By Homer Ulrich. Pages, 430. Price, \$6.00. Publisher, Columbia University Press.

Mr. Ulrich has given us a most comprehensive history of the art of chamber music. The book is valuable as a source of reference, as a work of information, and as a guide to the appreciation of the great number of chamber music masterpieces. It contains a notable coverage of the beginnings of chamber music up to the time of Haydn. Mr. Ulrich, Chicago-born and Chicago bred, has played in many symphony orchestras, including the Chicago Symphony. He is now teaching at the University of Texas. He has a happy way of making his subject appeal to the average reader.

DISTINGUISHED CATHOLIC ORGANIST

"Westminster Retrospect, A Memoir of Sir Richard Terry." By Hilda Andrews, Pages, 186. Price, \$3.50.

The dominance of the State Church of England has been such that few realize what an important part the music of the Catholic Church has played in the history of "proud Albion." Sir Richard Terry was director of the choir iu London's great Catholic Cathedral (not to be confused with Westminster Abbey) for twenty-five years. When he died at the age of sixty-five in 1938 his revival of early English Catholic music and the presentation of the early English composers of the Tudor Period represented a labor which was highly applauded by his contemporaries.

"Westminster Retrospect" is a splendid review of the fine achievements of this British musician.

Master of Arts

"Thomas Jefferson Among the Arts. An Essay in Early American Esthetics." By Eleanor Davidson Ber-man D.S.S.C. Pages, 305. Price, \$3.75. Publisher,

Dr. Berman has done her country a real service in collating this remarkable book about one of the greatest of many hallowed founders of our country. The work is done with rare thoroughness and keen estimates of the astonishing values in Thomas Jefferson's genińs. His versatility was extraordinary. In addition to his great constructive accomplishments in launching our government, his splendid period as Governor of Virginia, as Vice-President and then President of the United States (during which he negotiated the Louislana Purchase), Jeffersou was also actively interested in painting, sculpture, music, architecture, gardening, oratory, rhetoric, poetry, fiction, and lefter writing. It is now over one hundred and thirty years since he passed ou at Montfeello, but his greatness is recognized today far more widely than during his lifetime. He rauks with DaVinci and Goethe as one of the most versatile of men.

SEPTEMBER, 1948

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

Dr. Berman has divined Jefferson's philosophy of art in unusual fashion. Few statesmen (not forgetting Frederick the Great) have represented a higher degree of culture. Jefferson's ability as an architect was professional. His knowledge of architecture was profound. His plans for the University of Virginia are now looked upon as classic, and his work upon the rebuilding of the Capital at Washington is in every way memorable. With architecture, Jefferson looked upon gardening as a fine art and saw to it that it was a proper frame for his structures.

Jefferson regarded music as "the favorite passion of his soul." As a patriotic duty, young musicians should rend Dr. Berman's ninth chapter, devoted to the musical side of Jefferson's life. He was a contemporary of Beethoven and Schnbert and had rich opportunities abroad to become acquainted with the music of his day. His comments upon the musical talents of the Negro are very quaint.

"In music they (the blacks) are more generally gifted than the whites with accurate ears for tune and time, and they have been found capable of imagining a small catch. The instrument proper to them is the Banjar (corrupted by the negroes into 'banjo') which they brought hither from Africa, which is the original of the guitar, its chords being precisely the four lower chords of the guitar. Whether they will be equal to the composition of a more extensive run of melody, or of complicated harmony, is yet to be proved."

to classified lists of records, which collectors will find invaluable. NEW ENGLISH LIBRETTO

MEMORIES IN WAX

"Records For The Millions." By Paul Whiteman.

Edited by David A. Stein, Foreword by Deems Tay-

lor. Pages, 352. Price, \$3.50. Puhllsher, Hermitage

Few men know more about the story of records than

Paul Whiteman. He writes to the general public, and

his own public contacts through the years have made

him acquainted with the literary vernacular that all

kinds of people understand. He helped many artists to

fame, including the composers Ferde Grofé und George

Gershwin. The book is filled with interesting incidents.

Two hundred and thirty-four of its pages are devoted

"Der Freisehutz" ("The Devil's Bullet"). - A Lihretto by Friedrich Kind to the Musle of Carl Maria von Weber, in an English version by Edward J. Dent. Pages, 68. Price, \$1.00. Publisher, Oxford University

Dr. Dent, with fine judgment, discretion, and taste has made English versions of fourteen of the libretti of the most famous operas. Note the word "version." A translation of some of the "books" of the operas would be so absurd and archaic that opera goers would soon wish that the texts had uever escaped their native

This version of "Der Freischütz" has an Interesting Preface and Introduction that serve to acquaint the reader with the history of the writing of Von Weher's popular opera,

BOURGEOIS OPERA IN FRANCE

"French Grand Opera. An Art and a Business." By William L. Crosten. Pages, 162. Price, \$2.75. Publisher, Columbia University Press.

Louis-Philippe, the "Citizen King" of France, who was the only sovereign of the Bourbon-Orleans line. commenced his eighteen year reign in 1830. He was an ambulant individual who had passed through many viewsitudes in various countries. (From 1796 to 1800 he lived in Philadelphia). He was backed by the clever politician, Thiers, who tried to make the aristocratic Louis conform to proletarianism, but failed dismally. It was during the reign of such a man as Louis that the splendid foundations of a great operatic past commenced to support that marvelous musical theatrical development of the instinctive love for fine spectacles to which the French are devoted. This transition from the palatial music of the great courts of France to that of the commou people was one of the significant musical happenings of the niueteenth century

(Continued on Page 576)

The Heron.

Music and Study

Wants Teaching Methods

I am planning to start piano teaching again after an eight-year "vacation" for marriage and children. I wonder if teaching metitods have changed much. Could you tell me what you consider essential technique studies for the first three years? A also feet that I was too iax with theory and keyboard harmony before. Where can I get materials to help me with these?

Do you recommend the use of workbooks?

If so, what specific ones do you think are good? I will appreciate very greatly muy information you can send us.

— (Mrs.) W. J. S., New Mexico.

Very little change, if any, has happened in piano teaching methods since eight years ago, except for the periodic appearance of some new peddlers who travel around bringing fantastic panaceas to gullible teachers . . and taking their dollars. But you have a wide choice of excellent, serious materials on which you simply cannot go wrong. Among them: John M. Williams' "Year by Year" Piano Course, and the similar series by Bernard Wagness: "Keyboard Town," "Technic Tales" (Book One); and Rote Cards, by Louise Robyn (to be used simultaneously with the pre-school child in the first two years of study); "Note Games for Beginners," by Astrid Ramsey; Ada Richter's "Kindergarten Class Book," and "My Piano Book"; "All in One," (melody-rhythm-harmony) for nine and teu-year-old beginners, by Robert Nolan Kerr; The Maier-Liggett weight, either from fingers, hand, fore-"Children's Technic Book"; Bilbro's arm, or the whole arm; or by a combina-"First Grade Book"; "First and Second tion of some of those. Usually, a melody Periods at the Piano," by Hope Kam- should be played with a lingering, flexmerer; and "The Child Czerny," by ible, pressure touch (a sort of "knead-Hugh Arnold. You also have, of course, ing") which suggests the sustained tone than "Beria" he would classify among all the classical repertoire of Sonatinas of the voice, the violin, or the violoncello. the great musicians, as happened with and Studies by Clementi, Diabelli, KuhBut a great deal of experimentation is
Henri Dupare and his admirable book of lan, Haydn, Mozart, Beethoven; Bach's necessary if the best results are to be songs, or Paul Dukas and "The Soreerer's lai, Haydin, Mozarf, Beethoven; Bards a messarily in the description of the scholar of the achieved, Do not allow yourself to be Apprentice. Remember; quality counts. Bubbling Brooks, Chirping Birdies, Plat-Youth" by Schumann and Mendelssohn; too easily satisfied; but instead, listen not quantity. Debussy, Fauré, Ravel had Youth' by Schumann and Mendeusson; the costs, Subsection of the costs exercises are essential during the first already noticeable. One final word howexercises are essential during the first sureany noncenture, they may story may be a second of the s Hanon and Philipp's "Elementary Rhythmic Exercises." Don't forget good

old Czerny 200, For theory and harmony: Lehman-Heacox; Robyn-llanks Harmony (three

Ail the above may be secured through the publishers of THE ETUDE.

Wants Singing Tone

I would like to lay before you the prob-I would like to lay before you the prob-lem which plagues me moot, both in my pupils' playing and in my own. When-ear they of I sit down to perform, I am properties of I sit down to perform, I say ing" tone and the view below the achieved, (I think), by playing with the weight of the whole arm from the shoul-der. I would appreciate any help you could give me in that direction.

—(Miss) 3. B., Cauada.

It is impossible to give you an exact

The Teacher's Round Table



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

Albéniz

One of up friends who is at cellege is provided in the control of the control of

To answer your question without losing my equaniufity, I must call on my sense of humor, and I advise you to do likewise, Such a statement induces hilarity, and it discloses a total ignorance of the subject on the part of the person who uttered it. Albéniz, cheap? Why . . . the four volumes of his suite "Iberia" are among the most significant achievements definition of how the so-called "singing" and with other means-Chopin did for in piano literature. What—in other styles tone is produced, for much of the tone Poland with his Mazurkas and Polonaises, quality depends upon the particular con- Liszt for Hungary with the nineteen struction of the arms, wrists, bones, Rhapsodles, or John Philip Sousa for nerves, muscles, and fingers of each one; America with his immortal Marches, and even the individual nature of the Albeniz has done for his native Spain. flesh, nails, and skin has something to do Beng already the anthor of a lengthy list with it. However, and generally speak- of early pieces-light but very charming ing, the singing tone is produced by and of which many are still currently

Conducted by

9. Comme un écho de la phrase enten-

10. Fioltant et lourd (Floating and muf.

11. Très net et très sec (Very crisp and

12. Un peu moins vite (Not quite so

13. Cédez (Yield the tempo slightly, but

14. Reteun. Tonjours relenu. (Ritard.

Still in the tempo of the ritard.)

Now you can go to It, my friends and

Delmssy fans, and do your best by those

Teacher Certification

There is some talk in our State con-

There is some into in our state con-cerning it possible certification of private teachers. Opinions as to its merits are divided. What do you think of such a move? Thank you very much in advance. (Mrs.) J. E. P., Michigan.

Interesting, 11nt who, first, 1s going to

A Vicious Bunny

recently, a number of vonagalers pre-

boy, about ten, with dark hair, huge black-

my program revealed as being-of all

titles The Rabbit's Revenge (I figured

ont that some pink-eyed, four-footed

piano with a smile of triumph. This left

no doubt in my mind that the bunny had

Double-Jointed Fingers

What could be done for students with double joints, and what kind of exercises should assigned to them? Can these fingers be assigned to them? Can these fingers be pure the could be compared to the country of the cou

Your question had me puzzled, for

THE ETUD

felon had swiped his carrot). The performance was nurked by great dramatic intensity. When it was over. "little Mozart" walked away from the

been avenged.

At a students' recital which I attended

not so much as in a regular ritard).

very dry).

due précédemment (Like an echo

of the same phrase heard formerly)

Maurice Dumesnil

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

used-he went to Paris in his late thirtles two lovely compositions. But may I sagand studied at the Schola Cantorum ungest to others who will eventually study der Vincent d'Indy. Then, when he felt them, that they make a note of the presmusically mature, he wrote "Iberia." ent paragraph, or keep it in their files, so These twelve "Impressions" created an that when the time comes they can refer immediate sensation for it was felt that to it without duplicating the above ques-Albéniz, most definitely and fascinating- tion. ly, had captured the spirit of his own land, Indeed, all numbers are brimful with an exhibarating fragrance which aupeals intensely to the imagination. For those who know Spain, they call to memory the vast expanses of the vega, the busiling life of busy harbors, the nostalgle chants of Southern gypsics, the colorfui gnitars and castanets of Castilian acone dilles, the fervor of the worshippers in Seville, on Palm Sunday, when the pro- certify the certiflers? cession advances through the streets amid

the incense and the flowers,

ence, I would have dismissed it with just looked. A frull, pule-complexioned little

"So, my dear sir, you do not like Albeniz. Well, it would be too had if you his face, was playing what a glance at his face, was playing what a glance at

Puzzling French Words

I am studying The Sunken Cuthedral and folliscops's Cake Wall: by Debungs, Although I have been beloed by your se-teresting and informative story which and the sunker was the sunker with the Errorest in the July 1947 issue of Titte Errorest in the July 1947 issue of the Errorest in the July 1947 issue of the phrases springly presente an English translation of them.—W. A., Minneson, and

- 1. Saus nuances (Without any shad-
- 2. Doux et fluide (Soft and flowing, or liquid).
- 3. Peu à pen sortant de la hrume . (Emerging gradually from the Marqué (Marked, or brought ont).
- 5. Augmentez progressivement, saus presser (Make a gradna) crescendo, without getting faster). Sonore sans dureté (With a rich musical, But fortunately, my good friend
- Dans une expression allant grandis-known orthopedic surgeon, dropped in at known orthopedic surgeon, dropped in at the state him sant (With a steadily growing in-tensity of corresponding to the control of the
- Un peu moins lent (Not quite so graciously, to enlighten me, and he acquiesced most (Continued on Page 561)

7HEN Mr. Presser arrived at Ohio Northern to take up his duties he found that his music department boasted of only two students. The de-

partment had been conducted by the spinster daughter of President Lehr. Mr. Presser found in President Lehr his second mentor. Dr. Lehr was a very prudent, philosophically inclined scholar with a thoroughly democratic outlook, in that he was already seeking to found an institution for young men and women of very restricted means.

Dr. Lehr took his protegé under his pedagogical wing and endeavored to help to overcome certain shortcomings in the younger man's general education. Both men were hard and intensive workers, both were altruists laboring persistently for the good of others. The association was a most fortunate one which Mr. Presser valued all his life. In fact, he often referred to Dr. Lehr as "a university with whiskers." The college was pioneer in character. "We had so little to do with, the need was so great, and the students were so filled with the 'do or die' spirit, that every day was exciting, in that we all forgot about ourselves and were overwhelmed by the work we had to do."

An Encouraging Offer

The following year he received an excellent offer from a flourishing conservatory at Xenia, Ohio. The school was directed by Johnson and Hunt, and had an astonishing patrouage for such a small community. Unfortunately, with the passing of the directors, the school went out of existence. "Professor" Presser found few of the classics in the curriculum at Xenia, although a great deal of attention was given to Czerny's "Velocity Exercises" and to Schnelder's "Thorough-

In later years, after his passing, one of his pupils sent a letter to THE ETUDE which gave an impression of Mr. Presser's consideration for those who were in trouble. Here is the letter:

"During the winter and early summer months of 1876, when Theodore Presser was twenty-eight and I was eighteen, he was teaching piano at the Miami Conservatory of Music at Xenia, Ohio, where I was a student. My roommate had taken sick, and when his mother came to take care of him, Prof. Presser had me share his room and bed for a short time until arrangements for another room could be made. This kindness revealed to me his wholehearted generosity.

Theodore Presser

(1848 - 1925)

A Centenary Biography

Part Three

by James Francis Cooke

This biography of Theodore Presser started in THE ETUDE for July 1948, which celebrated his one hundredth birthday anniversary. The two previous installments traced his humble beginnings, his service as a delet in the store of C. C. Mellor in Fitthburgh, and his retirement from the retail no must cause come a professional musician and music teacher, and we now find him unmit studies and come a professional musician and music teacher, and we now find him the music studies and coming the Mr. N. N. A. The fourth installment will relate Mr. Presser's experiences as a student at the founding the Mr. N. A. The Tourh installment will relate Mr. Presser's experiences as a student at the Leipzig Conservatory.

"At the commencement in June his three plane graduates played the following selections: Rondo Capriccioso, by Mendelssohn, Andante Favori, of Beethoven, Fantasic in F-Sharp Minor, Mendelssohn.

"My association with him during that year revealed to me the beauty and charm of real music. I teach piano in a small country town and have been . a regular subscriber to The ETUDE since 1888."

At the end of the year (1871) he returned to Ohio Northern to a much larger class of pupils. The following year he had another promotion. Again, he was called to Xenia to teach in Smith College and at the Conservatory. He had begun to realize that his general education and his musical education were spotty, and

that he was at an age when he should acquire as quickly as possible a broader outlook as well as certain skills that were deplorably missing. He found that his savings would enable him to spend a winter (1877) ln Boston at the New England Conservatory. The great Conservatory is now at this writing under the able direction of Mr. Harrison Keller. There Mr. Presser met his third meutor in the person of Dr. Eben Tourjée who had founded the famous school in 1867. Dr. Tourjee was fourteen years older than Mr. Presser. Both were imbued with the ploneer spirit and their backgrounds were similar. Dr. Tourjée, when a youth, had worked in a cotton factory in Rhode Island and later was employed as a music (Continued on Page 532)



INTERIOR OF PRESSER HALL AT OHIO NORTHERN UNIVERSITY The Music Building erected by The Presser Foundation at Ohio Northern University (Ada, Ohio) is one of ten similar Presser Halls built with the assistance of The Presser Foundation as a memorial to Mr. Presser. Pictures of the other Halls will appear with later installments.



FAMOUS MONNETT HALL This is the building at Ohio Wesleyan University (Delaware, Ohio) where Theodore Presser was Professor of Music when he sent out the call for the first meeting of the Music Teachers National Association, which was held here in December 1876.

Don't Fear Memorizing!

(Continued from Page 523)

upon a successful public performance. l'laying a piece for one's friends or for are anchors to which he can tie himself. a formal performance is doubtless the If these dynamics are observed early in most attractive goal which music students can set for themselves.

the planist possesses regarding the material to be memorized, the more rapid one can memorize a poem in English with infinitely more ease than one written in a foreign language, so the planist who composition he is learning, can make greater progress in learning and memorizing that composition. In general it can nlso be said that, provided one's scholastic standing is good, memorizing will be accomplished without too much difficulty.

A Natural Result

Let us approach the subject of memorizcourse of things: that when a piece has memory automatically. Naturally, the tion will be learned.

Let memorizing be an outgrowth, rather than a decidedly foreign process to what has taken place heretofore. Instead of program! deliberately closing the music while attempting the piece from memory, let it be can give to a student to help him fortify the music clearly indicated the phrasing on the plane rack so one can look up a note or chord whenever necessary. It is all too easy to let former errors in notation ber of the harmonies, especially those must go that way, otherwise there would ereep in, and only by consulting the music frequently can such errors be overcome No one has a sixth sense by which one had a formal course in harmony could taken.' We had a long discussion, and I can divine what a composer has written understand the sonata (or sonatina) form finally gave in for the sake of the drawhen the book is closed! A composition played from memory should be as free from errors as if one were playing from large divisions (exposition, development, I have played the piece her way ever the printed page. If in doubt as to the next note, hold the chord until the passage can be found on the page.

One canuot cram in the process of memorizing. It is often advisable to go over can make to the student's "getting altered." a piece, or portion of a piece, three times through" a recital number is to have daily. No set rule can be made, because of differing types and intricacies of com-

whole, should be predominant in the planist's learning of a piece if the whole is to be greater than the sum of the parts and the composition is to have symmetry

Is it not true that the various dynamics may serve as landmarks and actually assist in memorizing? If the pianist knows where the sforzando, ritardando and accelerando markings occur in the composition, it is the writer's opinion that here the study of the composition, they stand case! Music, even memorized music, must subsequently departed. will be the memorizing process. Just as be more than a succession of mere notes.

Reasons for Memory Slips

excellent. Playing the left hand alone presented me to her. I sald, 'Miss Dun-stant practice." from memory, especially for the more can, I must tell you the story of my life. If our enthusiasm for "Harold Bauer, intricate passages, clarifies matters con- because you are certainly unaware that His Book" has seemed luadequate thus

ing as if it were something natural in the to be attributed? Let us call it hexperi- a very remarkable concert together which that one night we found ourselves readence. When one stops to realize that the we rehearsed in the most painstaking lnglt uutil 3:00 A. M. been played over many times as perfectly concert artist seldom puts a number on way. The whole program consisted of as possible, it has almost come from his program until he has played it for pieces by Chopin. One of the pieces was years, let us not wonder that sometimes the Etude in A-flat (Op. 25, No. 1), in the greater energy and drive the student has, a student "breaks down." The writer course of which the melody rises to a coupled with a healthy enthushasm and knows of one violinist who played sub-dramatic climax and then appears to discount of the companion with a healthy enthushasm and knows of one violinist who played sub-dramatic climax and then appears to discount of the companion of the com musical talent, the sooner the composi- stantially the same program for twenty minish to the end of the phrase. As we dence such an artist must have developed are playing that wrong. The crescendo through such constant repetitions of his must continue until the very end of the

his memory. If the student has studied I had employed. 'I can't help that,' she harmony, the teacher can point out a num-retorted with superb egotism. 'The music that change upon the repetition of the be nothing to do with my arms. Besides, themes. Even the student who has not she added obstinately, 'you are quite misand the order of the keys which he would matic gesture that she considered innaturally encounter. Even the keys of the dispensable. The end of the story is that and recapitulation) in an extended com- since, for I discovered that Chopln's position can be discussed with most stu-, manuscript bore the precise dynamic dents to advantage.

Another contribution that a teacher and which had been subsequently always insisted upon the student's going ahead, rather than retracing his steps Of recent years the "whole method" has is unsafe; going ahead is one's only saland this has given his book the quality been recognized by psychologists as being vation, if the memory temporarily fails. of a kind of literary-musical soirée in preferable to the "part method." In other A student must learn how to "fake." The which the reader is introduced to a host words, if the material to be memorized writer recalls an instance of a student of interesting figures. His reflections is not too long, it is better to take in the who was playing a Ballade of Chopiu and upon life in America are entertaining whole as a separate unit. Applying this who tried three times to get a fresh start without being patronizing. Now that he to music, we could say that if the com- from the beginning of the composition, has retired and become a good American position to be learned from memory is but all to no avail. The student left the citizen he has announced that he will de-To a Wild Rose (MacDowell), it would stage after having played hardly two vote himself exclusively to teaching. be well to play the entire composition pages. Even skipping to a totally unre- After having played with practically all through many times, rather than stopping lated chord on some subsequent page of the great orchestras of the world—and performance. You should take some reed.

Piano Virtuoso in Spite of Himself

(Continued from Page 524)

Right, that Is to say, for me, at that time, because my main idea was that if I could give an expressive sound to my perform-

phrase, and you can soften it later.' I There are a number of hints a teacher was somewhat nettled and replied that

curve which she had instinctively sensed An Interesting Episode

Mr. Bauer's very genial and gracious to a convenient starting place. Going back manner made him innumerable friends to memorize the first eight measures, then would have been proferable to such ob-having given innumerable plano recitals, making lessons from an oboist who is the composition, on the other hand, is the

Let us refuse to get a complex on memission of music teaching? His repertolre—"reed making." Considerable experience who could contribute more to the profes- qualified to instruct you in the art of Fantasie in F minor (Chopin), one could orizing. The teacher would do well not is as extensive as his versatility. For in. and study are necessary before the reeds memorize the first two pages, then the to speak of the ordeal as being difficult, stance, he recounts a highly interesting will meet with your approval and needs.

redure when the composition is of exextent than if the number were played honor after the concert in Portland, and also that every individual requires a

a little music. I do not know whence the lden came, but in a spirit of hilarity I borrowed Fritz's violin, he sat at the plane. and we played part of Beethoven's 'Kreutzer' Sonata in this way. (The work had figured on our program earlier in the evening.) Nobody ever kuew how it happened that the report of this lmpromptu performance was circulated all over the country. Even in Europe, years ance on the next Saturday night, when I jater, I was asked to tell about the conhoped to earn fifty francs, the audience cert I gave in America wherein Kreisler might tolerate, to some extent at least, had played the pinno, and I the violin. my lack of fluency and mechanical skill. My violin playing was, at that time, on This way of practicing, first dictated by its last legs, so to speak, and although I The greater insight and understanding a chance of surviving the process of the pr upon the listener's ears when such is the mind and muscle, from which I never that instrument, I do not believe that I could have kept it up under any circum-"Thirty years later I gave a recital in stances. There is no reason why a violin-Los Angeles at which my old friend Eu- ist should not play the plane, for that gene Ysaye was present. He came to see involves no particular strain. But a plan-Granted that the student feels that he me in the artists' room after the concert lst cannot play the violin. If this stateunderstands and is in sympathy with the has memorized the pieces and wishes to with a lady who was a perfect stranger ment seems paradoxical. I beg the reader has memorized the pieces and wishes the property of the propert play it for an audience, he may want to to me. He said. Of course you know Isatake some special steps for his own sense dora.' 'Isadora who?' I asked. He said, say that a violinist has to adopt a disof security, Playing very slowly and firm. 'Isadora Duncan.' I said I did not know torted and twisted position of the body, ly from memory, using the metronome, is the lady, but should like to meet her. He which cannot be maintained without con-

> you have had greater influence on it than far, may we conclude with the fact that To what are slips of memory in public anyone else.' The result was that we gave it was difficult to put the book down, and

years. Imagine what unshakeable confiwere rehearsing Isadora said to me, You by Dr. William D. Revelli

Instrumentation of a Symphonic Band

Will you please tell me the instrumenta-tion of a symphonic band?

— F. R. E., Florida.

Piccolo, C flute, oboe, bassoon, B-flat clarinet, E-flat alto clarinet, B-fint bass clarinet, alto, tenor, barltone, bass saxophones, cornet, trumpet, tluegel horn, French horn, trombone, baritone, E-flat tuba, BB-flat tuba, string bass, percussion, harp. The English horn and contra bassoon are also frequently added.

Concerning Oboe Reeds

I am a junior in high school and have I am a juntor in high school and have taken obe lessons for several months. I seem to be doing very well, but am troubled at times when I cannot get reeds that the state of the second of the second

Your teacher is right. All competent oboists make their own reeds, or at least find it necessary to do much work on next two pages, and continue more or less but rather to emphasize the necessity for occasion in Portland, Oregon, where he I doubt that you will be satisfied with next two pages, and continue more or tess of tables and sow practice. If a student gave a joint recital with Fritz Kreisler, your results, unless you secure advice would obtionally be the most efficient proteinpo, he is using his brain to a greater "A large reception was given in our cessfully made oboe reeds. You will find cedure when the composition is or ex- extent man it the number were purpose indeed length; but even so, the "long look up to tempo. The fingers must not get at about midnight Fritz and I, yielding slightly different type reed, since what is to insistent requests, consented to make good for one is unsuited to another.



VIVIAN DELLA CHIESA

HE ambitious young sluger in this highly com petitive day, needs to make a mental distinction between learning to sing and launching a public career. Naturally, Item Number Two caunot exist without Item Number Oue-still, there is an enormous difference between them. To launch a career, you must demonstrate an ability to sing plus an ability to make friends with andiences, to stand up under all sorts of conditions, pleasant and otherwise. You must learn to be a singer in addition to learning how to sing!

"Let us examine the singing first. The greatest hazard confronting the young vocalist is not an unwillingness to study, but the temptation of 'taking the jumps' too fast. Let us suppose that a girl has a naturally fine voice; that it has been properly placed; that she begins to master scales, vocallses, exercises. 'Very well,' she says; 'I can sing this scale-this exercise; I have just sung it. I sang it yesterday. I know it nowwhat comes next?' Well, the answer is-what comes next is more scales, vocalises, and exercises! The important point to remember is that these things are not merely learned, for a brief period of use; they are repeated, regularly, constantly. Their purpose is to flevelop the voice, to build it; one does not pass by them for something else, as though they were milestones along a road. They are the road! Thus, the greatest danger to the career-aspirant is this desire to hurry along to something else. Don't let that mistake trap you. Don't let yourself be pushed out into public work for which expert opinion (not necessarily your own opiniou!) does not find you ready.

Natural Relaxation Spontaneous

"The 'trick' of singing is as old and as well-known as that splendid, explorative method known as bel canto. This is just another name for free, relaxed, well produced, well supported, well focused, and correctly colored tone. Free, relaxed tone means tone produced naturally, without any sort of tensious. It does not mean artificial 'relaxations' which, being artificial, end in creating uew kinds of tensions. Natural relaxation is spontaueous, buoyant; there is nothing supine about it. Well supported tone brings up the all-important question of breath control. I can speak feelingly here because I had to work at breathing! When I began singing, it was found that my voice was naturally placed and that my emission was naturally correct Hence, I was started off with fewer basic drills, perhaps, than might have been the case with a singer who needed training in placement and emission. It was only after I had begun public work that I began exploring my breathing habits; and I did so because it is wiser to know what you do instead of simply doing it. The Start of a Vocal Career

A Conference with

Vivian Della Chiesa

Distinguished American Soprano Star of Concert, Radio, and Opera

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Born in Chicago, of Italian parentage, Virian Della Chiesa comes of a martedly musical family. Her grandiather was a symphony conductor in Italy, and har mother is an ecomplished pianist. Har pronounced musical gifts showed thamales as who was thou, at which age she began the study of the piano with her mother. At some date for the work of the piano with her mother. At some date fine the piano with her was serity qualified to put together complete the state of the piano with the was serity qualified to put together complete the state of the piano with the setion, and was unanimously judged winner among 3,e00 contestants. Using that same year (1798) the was started on cest-tio-cests broadcasts, media on extensive concert four, and was engaged by the was engaged by the chicago Opare Company. Next, Miss Dalla Chicago Opare Company. Next, Miss Dalla Chicago Opare Company. Next, Miss Dalla Chicago Wash Toscanhi selected person of contract of the contract contract of the contract of agclaim of critics and audiences alike for har superb voice, her exceptional musicianship, har good looks, and har natural charm of person.

from separating breathing into its physical and its vocal functions. This is to say that, apart from the needs of the practice hour, one should do regular gymnastics, as athletes do. Develop breath by walks, by swimming. Again, it is helpful to make oneself conscious of the diaphragmatic breath while talking. Bringing reserves of this kind to the regular practice hour, one finds breathing exercises more natural.

Securing Tonal Focus

"Focusing tone means putting it-coaxing it-into the one right, squarely-in-the-middle spot on which it 'slts.' Just how one is to achieve this can hardly be settled in a few words! It is the work of a lifetime, and needs constant redoing. Singing on Monday night does not relieve you from beginning all over again to focus tone in Tuesday morning's practicing. That is why I start every day's work with scales and vocalises, using each toue to bring the voice exactly where it belongs. However, there are a few hints which can help the work of tonal focus. I find humming very beneficial. After humming a few scales, I start them again on the successive vowel sounds, each vowel preceded by the consonants N, M, and W. Starting the vocalized vowel with these consonants helps to keep the tone forward and on the lips.

"It will generally be found that when a tone is correctly focused, its color will also be right . . . or so nearly right that from that point on, the color can be adjusted by the shaping of the lips. Round lips (the sound of Oh) make the tone rounder; a lip position of smiling makes tone brighter. Such color adjustments presuppose, of course, that the voice has been developed according to its own natural color and that adjustment only is necessary. It is a great and serious mistake to attempt the least distortion or forcing of natural voice quality. The normal color of a voice is

I found that excellent results in breath control come born into it, like the color of the eyes and the hair, and cannot be tampered with. There are times, however, when the requirements of a particular song or passage cali for the slight variation of color which I have called an adjustment. Voices which have not much natural color may need to be rounded; naturally 'dark' voices may need to be brightened. At such times, the lip technique should be adequate. Never under any circumstances should the natural voice color be forced.

"The wisest method of procedure is to keep the vocal act as simple, as free as possible. Try not to think in terms of special 'problems,' concentration on which often tends to becloud the full vocal picture. Try to keep the mental approach uncluttered by 'tricks' and 'systems.' There are none! Natural, freely relaxed tonal emission should be the answer to the normal, day-to-day problems that confrout the young singer and, by tension-free practice, such au emission generally becomes second nature.

Between Studio and Concert Stage

"But even when the mastery of tone production has been achieved, the young singer is still a long way from a career! A vast number of skills lie between correct singing in a teacher's studio and success on the concert platform. Oue of the best helps I know is listening to oue's own toual effects. A generation ago, such a suggestion would have remained in the realm of wishful thinking; actually, it is nearly impossible to hear oueself, as others hear oue. Not only is one too busy producing tone to be completely alert aurally; the actual vibratious caused by singing obscure the tone in one's ears, Today, however, mechanical devices like recording machines and tape-recorders make it possible for us to hear, objectively, concentratedly, exactly what we are doing. I cannot recommend too highly this practice of listening to oneself and judging critically of strong points and weak points alike. I believe that teachers would be especially helped by one of these self-listening devices which could be used in conuection with pedagogical counsels and demonstrations.

"Another great need of the young singer is the matter of trying her wings. That, of course, is a difficultoften a disappointing-affair. Few people are interested in listening to begin- (Continued on Page 562)

VOICE

Theodore Presser

(Continued from Page 529)

clerk in Providence.

At the New England Conservatory, Mr. first practical introduction to the classics of Bach, Hayda, Mozart, Beethoven, Schumann, Chopin, Liszt and Brahms He managed to acquire a fair repertory of compositions which he could perform from memory. Most important of all was his opportunity to come under the inspiring, although not too well schooled guidance of Dr. Touriée. Dr. Touriée bristied with initiative, new ideas new methods, and new objectives. He was an aggressive and progressive executive who had learned the magic results that come from good advertising. He took a kind of paternal, unselfish interest in pupils and when Dr. Tourise felt that he was

Through the kindness of Dr. Theodore and read to constitute that he had the cares

M. Finney, Director of Music at the Pulwas immediately passed on to a more able teacher. This Impressed Mr. Presser very much indeed and he often stressed it ln articles later. He sald, "Tourice instantly took an Interest in me and offered me a position to teach sight-singing. I had sung in many singing schools and could read almost anything at sight, but I was very poorly prepared to teach the art. Tourjée said 'Don't worry about that. Study it up. Make your own method and then you can teach it.' I went to the library and read every book I could find on sight-reading. I asked all the cholrmasters I knew how they taught their choirs, and made comparative notes. I had studied solfeggio and knew something about that. At the end of two weeks Dr. Tourjée introduced me to the class and said, 'He will teach the new Presser method of sight singing.' All that I remember is that no one left the class without being able to sing fairly complicated found another mentor in Dr. Karl Merz.

An Inspired Idea

founding an association for music tenen: cutton of an intuitive amounted to near the state and state of the s ers. Its object was to raise standards, others in need, an amoution which paper outputs exercise group of young sing-promote the interest of music teachers, such an important part in his later life, ers, was featured late in the spring of SAT.—REQUEST PROGRAM. and bring about a more uniform observa-tion of musical practices throughout the -bresser refused the profered presidency and was content to act as Secretary. He

"Each month we have distributed with-out cost, in response to mail and music lovers who may out cost, in response to mail and music assured as that this was

This movement, which has proved to insisted that his friend and mentor, And the nightly broadcusts, giving the name of the works to be a most momentum one resulted in the Eben Tourjee be elected as President, the nightly broadcusts, giving the name. be a most momentous one, resulted in the Eben Tourife be elected as Tresment.

Eben Tourife be elected as Tresment of the works to be performed. Here is a founding of the Music Teacher's National Mr. Presser made no address at the first of the works to be performed. Here is a founding of the Music Teacher's National Mr. Presser made no address at the Mr. Presse Association. The Association became in convention, He used to say the parent organization of the vast tion meetings, "Nothing pleases me more SUX.—SANROMA PLAYS music club movement in America, and than to be janitor, to fix the chairs and through its ramifications, now has well see that everybody is comfortable and Presser's teachers included some of the over a million members. Not only has it having a happy time. most famous musicians in America at had a profound effect upon all kinds of that time. Among them were J. A. Hill musical activities in America, but and Stephen Emery. There he had his through thousands of meetings, conventions, concerts, recitals, auditions, and of Dr. Frederick Woodman Root, emipublications during the past seven nent teacher of singing) who had a repudecades has led to expenditures aggre- tation as conductor of singing schools and guting millions of dollars

The beginning of the Association was known songs of the north in the Civil as humbie as it was enthusiastic. Mr. War (including The Battle Cry of Free-Presser's "call" mat with a spiendid redom and Tramp, Tramp, the Boys MON - CZECH COMPOSERS sponse. When we consider the difficulties are Marching) was chosen to make the of travel in midwinter in 1876 it is amaz- address of welcome at the first convening how many zealots attended the first tion. He opened with "Whatever may be convention. The meetings were held in the outcome of this meeting, we all feel Monnett Hall at Delaware an old-fash- that Mr. Presser, of this place, deserves loned college building which is still great credit for what he has done to

versity of Pittsburgh, Historian, Archi. and labors of making the beginning." vist, and Edltor of the Book of Pro- This generous recognition established ceedings of the M.T.N.A., we have set he fact that through his initiative, his TIES. "POP" CONCERT - ROSE cured a rare copy of the first Rook or foresight and his bard work Theodore Proceedings, giving details of the first Presser is entitled to the generally used

Among the sixty-two members who or- tional Association." ganized the Association with Theodore Wm. H. Pontins, George W. Chadwick, expenses of the meetings. Accordingly, Luther Whiting Mason, W. S. B. Dr. W. H. Dana of Warren, Ohio, "passed Mathews, A. A. Stanley, Calvin B. Cady, the hat," while everybody sang a typical Wm. H. Dana, Eben Tourjee, C. C. Case, song, Rye Straw, greatly admired at that Henry S. Perkins, James McGranahan Dr. George F. Root, G. M. Cole, Edimund S. Lorenz, and Dr. Karl Merz. The first meeting was called at 3:30 P.M., Tuesday, December 26, 1876.

Association with Dr. Merz

Among those attending, Mr. Presser music at sight. Soon I was credited with Dr. Merz was born at Bensheim, near being an expert in sight-singing. This Frankfurt-am-Main, Germany, September gave me an appreciation of self-study 19, 1836, and died in Wooster, Ohio, in which I never lost. Almost anyone in the 1890. His early musical training was reclass could have done the same thing if ceived in Frankfurt and he came to time in the mid-west. An astonishingly America as a lad of eighteen. He taught good collection was raised. The meeting "Dr. Tourie made me a business in Philadelphia, then moved to the Mid- closed with Avid Lang Sync, proposition to remain permanently with West, finally becoming Head of the the New England Couservatory, but I had Music Department of Wooster College, Dr. Merz was to a large extent self-At the Conservatory Mr. Presser also taught. He had a fine philosophical mind studied with the famons organist, George and became a widely admired humanist E. Whiting. He reported that he played and idealist. His "Music and Culture" several of the Bach preludes and fugues. (1800) was the first notable book upon The brilliant George W. Chadwick, later the art of music published by Theodore one of our foremost composers and Henry Presser. One of the first assignments ing every Philadelphia Orchestra Youth one of our foremost composers and Henry Presser. One of the orthogonal management of the pressure of the orthogonal form of the orthogona Morton Dublam, later one of our best given to me valen a occasion associated to occasion we require on one of our pro-known American organists, were at the with Theodore Presser as editor of Tite grams the inhented young musician apknown American organists, were at the what theodore Presset as conor of this grains the thienter young musician ap-Conservatory at the same time, and the Ervor was that of reading "Music and pearing that week as soloist with the

bilities:

At the first convention of the M.T.N.A.

Stephen of the M.T. Dr. Merz approached Mr. Presser and sion for us to broadcast the final audi-Dr. Merz approached an structure side. Mr. Presser, I have always wanted tions for soloists to be engaged by the In 1870 Mr. Presser had an attractive soul. Al. Presser, I have along a source of the source of the need you. You remember the advertise orders for the 198-49 season of Conoffer to neept the post of truesses of the end of the put in a musical paper a few years certs for Youth. Our distincts that ere-Music at Ohlo Westeran University in most typic in a musican paper a new years.

Delaware, Ohlo. In the full of that year—and asking aid for a poor aged musician—injected most of the most promising Delaware, Oilo. In the fall of that year also asking intrior a poor agent measurements are the most promising he had an inspiration which affected who was ill? I received only one contribute artists of the next generation. Other orhe had an inspiration when inferent vancous meritary received on the property of anizations have search time on our musical history in America far more than tion, and that was the two dollars I ganizations have search time on our musical history in America far more than the property of maxical history in America far more than the state of the even he could have foreseen. It was to reserve from your from my very hour consequence of the foremast nucleal peda-ente means Mr. Presser had given all he has been of very high level, their recall together the forenosis musical peans of the meants are a used in a second of very man level, their reggs of the country, with the purpose of could, it was not, however, the first indigoes of the country, with the purpose of could, it was not, however, the first indiquests have been granted, For example, gogs of the country, with the purpose of country with the purpose of the the purpos

This movement which has proved to insisted that his friend and mentor, Dr. phone applicants, advance programs of

A Successful Convention

Dr. George F. Root of Chicago (father as the composer of many of the bestbring it about; and should it be a success

meeting of this important organization, term, "Father of the Music Teachers Na-

At the end of the convention, on New Presser were James H. Fillmore, Nathan Year's Eve, It became necessary to muke L. Glover, N. Coe Stewart, Wm. F. Dann, .up a little fund to provide for all the IPPOLITOV-IVANOV CAUCASIAN

The Advertising Value of Classical Music

(Continued from Page 525)

Orchestra. As a climax to our 1947-48

RESPIGHI-Notturno

MacDOWELL-Concerto No. 2 in D Minor for Plano and Orchestrawith Arthur Fledler and The Boston "Pops" Orchestra.

STRAVINSKY - Capricelo for Plane and Orchestra - with Serge Konsse. vitzky and The Boston Symphony

COPLAND - Scherzo Humoristique

SMETANA — Wallenstein's Camp — Rafuel Kubelik and The Czech Phil-

DVORAK Concerto in A Minor for Vlolin and Orchestra, Op. 53-Georg Kulenkampff with Eugen Jochan and The Philhurmonic Orchestra. JERMIAS - Bohemlun Polka - Vac. lay Smetneek and The FOK Symphony Orchestra.

BAMPTON, GUEST ARTIST BALFE-"Boheminn Girl" Overture-John Barbirolli and The Symphony

BEETHOVEN - "Fidelio"; Abschen-

Sketches Arthur Fledler and The Boston "Pops" Orchestra VERDI- "Alda" Act III; O Patria

ROSSINI - "Semiramide" - Act I:

Bel ruggio lushighter. NOVACEK - Moto Perpetua - Leopold Stokowski and The Philadelphia

WED. -GREAT PAGES OF CHAMBER HANDEL Sonata by C Major for Viola

da Gumba and Hurpischord-Eva Heinitz and Marcelle de Lacour. SCHEMANN -Quintet in E Flat Major for Pluno and Strings, Op. 44-Ru-

dolf Serkin and The Busch Quartet. BAX - Nonett for Two Violins, Viola, Cello, Buss, Flute, Clarinet, Olioe and Harp-The Griller String Quartet (nugmented).

THUR.-"POP" CONCERT

AUBER - "Fra Diavolo" Overture Anatole Fistoniar) and The London Symphony Orchestra.

GRIEG-Concerto in A Minor for Piano and Orchestra-Artar Rubinstein with Eugene Ormandy and The Philadelphia Orchestra.

OFFENBACH - Gaité Parisienne -Efrem Kurtz and The Symphony Or-

FRENCH COMPOSERS

RAVEL-"Daplinls et Chlos" Sulte No. 1 - Plerre Monteux and The San

Francisco Symphony Orchestra. III BEAT Concerto in B for Violin and Orchestra-Henri Merckel with Engène Bigot und The Lamoureux

MILHAUD - Suite Française - Darlus Milhand and The Philharmonic Symphony Orchestra of New York.

(Continued on Page 576)

THE ETUDE

is most impressive to hear a fine organist in a splendid church, with a marvelous large organ precent an excellent, well-played service. When he has every mechanical means possible, and makes the most of the gorgeous organ at his disposal, using the best music, together with a high-minded approach to his service, the result is a genuinely thrilling experience,

We hear it said time and again, "Why shouldn't this man do a good job? He is well paid, he has a fine organ, a large music budget, and every encouragement from his congregation to keep his standard high." What about the organists who do not have these things at their disposal? Should they give up right there and let the music slide along any old way? Indeed, no. In fact there is much that can be done if we only strive to have the vision to do it. With patience high ideals. appreciation of the blessings that we do have, and with really hard work, wonders can and do occur every day. A few of these are noted.

One can never forget what was done at the Church of the Holy Communion in Philadelphia when Lynnwood Faruam was there as organist and choirmaster. The whole music program was extremely modest, the by any means.

Rising Above Difficulties

G. Donald Harrison said about it, "The instrument is all wrong but it sounds all right." Mr. Farnam made It sound all right: the organ had little to do with it The acoustics in that church are only fair. Mr. Farnam's art was revealed in the way he used an instrument and in his real appreciation of it. There are some remarkable things that could be said about that organ. Although there were four manuals and approximately sixty stops on the console, much of the organ was 'prepared for." To begin with there were no pipes on the Solo, the stops being borrowed from other manuals. On the Solo was the Tuba at 16'-8'-4' and the Philomela (a very large Flute which was taken from the upper pines of the Pedal Open Diapason). The Tuba came from the Great and was in the Choir box. There were no imitative solo stops on the solo manual. Then, too, the 16' reed on the Swell had 49 pipes and went down to tenor C only. There were but 12 pipes in the Pedal. these being the lowest pipes in the 16' Open Diapason. Everything else on the Pedal was borrowed from other stons. The cholr organ hoasted only six stons.

With all of these apparent difficulties in the organ, Mr. Farnam was not dismayed. He capitalized the difficulties, and made advantages of them. Where certain stops, such as the 2' piccolo on the Cholr, were not effective, he moved the pipes around and made a 1 1/3 Larigot out of them. Again on the Swell, where the Flageolet was next to useless, he moved the pipes around and made a 1 3/5 Tierce.

Almost anyone else would have given up before starting, but not Mr. Farnam. He appreciated what was there and worked on the organ to make it effective, trying first this, and then that, to find something

Of course it is easy to say "How much better it would have been had he had a fine, large organ; an organ with no difficultles, nothing to haudicap him?" There are those who wonder if we would have the fine organs of today, if it were not for the discoveries which Mr. Farnam made. We know that if he had had the perfect organ then, it would have been much better for the church a large one, and the music budget things as the Chorale in B minor by César Franck. He him, but he showed how great he was by making such an organ sound roolly well

Much from Little

We can also speak highly of Everett Titcomb, organist and choirmaster of the Church of St. John the Evangelist in Boston, an extremely "high" Episcopal church. Here is a man, a devoted churchman, who does outstanding work with apparently very little at his disposal. His organ is only a small two-manual, built many years ago, but he appreciates the instrument and does a great joh with it. His services are so well done that they are practically the criterion for the type of church in which he plays. There is a story that a well-known organist went to hear Mr. Titcomb one Sunday. He was impressed with Mr. Titcomh's Prelude to the service, among other things and, amazed to find such a small organ being so effective, inquired about the composer of the Prelude. When he found that

The Instrument is All Wrong But It Sounds All Right

by Dr. Alexander Mc Curdy

Mr. Titcomh and it was arranged to have him write down some of his improvisations, and now they are available to his fellow musicians. If there should be any organist who reads this who does not know Mr. Titcomb's "Chorale Improvisations on Gregorian Themes," he should get them at once. One can immediately feel from the music that the composer is truly a sincere musician. Again, one could well say, "How much better it would be if this organ were a fine one,

Mr. Titcomb was slmply improvising he couldn't be- has taken great pains to work out a program, to experichoir was small, and the organ was not a great one lieve it. He was able to interest a Bostou publisher iu ment with the registration, and to achieve a style of handling the instrument and its "pop" tone, which is truly amazing. Under his skillful handling, the organ is adequate even for congregational singing. I couldn't helieve my ears when I heard it.

Mr. Keller has made a collection of Chorale Preludes by the great masters as well as other music by varlous composers which can be played with a twenty-five note pedalboard; and one is amazed at the number of fine works that can be used in this manner. He does such



THE GERMANIC MUSEUM ORGAN

There is a little Congregational Church in Blue Hill, Maine. Architecturally, it is a gem of the Colonial Period and there is a lovely organ case in the rear gallery. The old organ finally gave out and someone gave the church an electronic organ, with a twentyfive note pedalboard and a tone that "pops," My first impulse would be to play anything and not to try to do a good job as It isn't worth it! But there is a wonderful organist who summers in Blue Hill and he plays this organ beautifully. He is Theodore Keller who, In the winter, is Master of Music and Organist at the Lawrenceville School, Lawrenceville, New Jersey. He

has to make a change or two here and there, but it sounds entirely satisfactory.

There is no choir in this church. The minister, the congregation, and the organist couduct the service. The minister and Mr. Keller have worked out a most helpful and inspiring form of service. The congregation is apparently well trained in the series of responses in the service and there are a number of short organ responses (some improvised) which fit in perfectly. Mr. Keller always plays at least fifteen minutes preceding the service. One program he played recently is as follows:

O God Be MercifulBach When Thou Art NearBach Meditation (between Scripture and Prayer)

I Call Unto Thee, Lord JesusBach (Continued on Page 564) Offertory

ORGAN

FODEN'S MOTOR WORKS BAND Winners of the Crystal Palace 1,000 Guinea Trophy 1910, 1930, 1932, 1933, 1934, 1936, 1937, 1938 (Barred 1935). William Foden is President and F. Mortimer is Musical Director.



BESSES O' TH' BARN BAND William Wood, Esq., Musical Director and Conductor. This is one of the most famous of British bands and won the Belle Vue Challenge Cup and a 2,000 Guinea Gold Shield.

The Great British Brass Band Movement

by Alfred E. Zealley

A Graduate of Kneller Hall and

Former Lieutenant-Commander of the British Navy

called to the fact that although America excels in the school band movement, it is far behind other nations in the development of municipal and ameteur bands. The following article by Mr. Zealley provides proof of these facts. Our readers will undoubtedly be interested and improssed with the brass band movement as it is carried on in

In recent editions of THE ETUDE, the editor of this department has submitted three articles devoted to the band movement in

America. Emphasis was placed upon the lack of adult per-ticipation in community bands of our Nation. Attention was

Perhaps in the not too distant future America will find it possible to foster such an outstanding band program and there will come a day when our great industrial firms will maintain excellent bands from the personnel of their workers. Certainly, such a program would contribute much to the happiness of

millions of amateur musicians.

Mr. Zealley is indebted to J. Henry Iles, O.B.E., Editor-in-Chief of "The British Bandsman," for accurate information concerning the most famous prize bands of the present day in Great Britain. —Epizon's Nove.

HE idol of the British working class is undoubtedly the amateur brass band. There are some ten thousand of them with approximately a quarter of a million players. And these bands are purely brass, with no reeds or woodwinds. It is hard to know where to begin and what to say about this great army of working men musicians, who play for the love of music with never a thought of remuneration. The great majority of them are connected with large industrial concerns and a large number of them are colliery bands,

bands to realize that their music comes from the soul; their artistic performances are truly amazing. Music and drink. Apart from their employment, music derehearsul a week is of no use to these men; it is usually two or three, and in the case of a band attending a championship contest, they are at it every night in the week for a comile of weeks previous to the contest. It cau truly be said that, Music is their god.

The late John Philip Sousa heard some of these bands when he was touring England, and he was so impressed that his emotions almost got the better of him. Dr. Edwin Franko Goldman heard the famous St. Hilda Colliery Band when it was playing at the Canadiau National Exhibition in 1931, and he was thrilled with the perfect performance of this all brass

Naturally, music has to be specially composed and

musicians who actually work in the coal mines as arranged for these bands and it might astonish many miners. You have only to listen to one of these colliery to know that the leading British composers have written test pieces for these bands. The score is most unusual lnasmuch as the parts are all written in the treble is more than a hobby with these men; it is their meat clef, with the exception of the G bass trombone. The tenor horns, known to us us the upright altos, have mands the greater portion of their leisure hours. One three separate parts, the solo part of which calls for great technical skill. Then, there are the baritones, the sister lustruments to the euphoulums. The baritone is unknown la American bands; it is similar to the euphonium, but ims a smaller bore. It is the link between the horns and emphoniums. Et basses are used in conjunction with the monster BBa's. Percussion instruments are used for concerts and parades only. Here is the instrumentation of a contest band: 1 Eb Soprano Cornet, 9 Bb Cornets 3 Eb Tenor Horns, 2 Bb Baritones, 2 Bb Euphonlums, 2 Bb Tenor Tromboues, 1 G Bass Trombone, 2 Ep Basses, 2 BBb Basses. a total of twenty-four

Looking at the pictures of some of these bands it will be noticed the basses are all upright models and the

THE ETUDE



FAIREY AVIATION WORKS BAND National Champions 1945, British Open Champions 1941, 1942, 1944, 1945 and 1947, and North Western Area Champions 1947.



ST. HILDA'S BRASS BAND This band was originally a well known Colliery Prize Band in the Anis band was sriginally a well known Colliery Prize Band in the North of England, but for best ten years it has toured exten-sively as a professional organization. It has its own booking agency in Sheffield, and is conducted by Mr. Leonard Davies.

cornets used are short models. Then again, it will be seen that some of the bands use a flugel horn in their cornet sections. These bands are placed in different entegories. No band can jump juto the championship section, Each must first compete in Junior and intermediate contests, and if successful, they are passed on to a senior category, where they will play against better class bands. For instance, the championship contest held annually at Belle Vuc, Manchester, and the National Band Festival held at The Royal Albert Hall, London, are open only to those hands which have won first or second prizes in their own

Following are the bands which competed at the great National Band Festival held in The Royal Albert Hall, London, November 1, 1947.

Black Dyke Mills Band

This is the champion band of the British Empire, paying won the National Championship last year at The Royal Albert Hall, when it competed against the finest bands in the country. It was founded in 1816 w John Foster, the largest woolen mill owner in oneensbury. Yorkshire, and it is in this village that the bandsmen are employed. The band has won more than the hundred thousand dollars in prizes, and is unquesienably one of the most popular prize bands in the unity. Its conductor, Mr. Arthur Pearce, has held tice for the past thirty-seven years, and he is highly a spected for his musicianship and his happy and genial sposition. Being one of the oldest hands it always enjoys a long engagement list throughout the summer nouths, playing in different parts of the British

Brighouse and Rastrick Band

This band was founded in 1881, and is another of those fine Yorkshire bands that has won for itself a reat reputation in the field of contesting. It won the ational Festival Championship at The Royal Albert Hall in 1946, besides winning the championship at Belle Vue, Manchester, on five different occasions, and in addition, has won scores of other prizes in various

parts of the country. Mr. Eric Ball, the conductor of this band, is a prolific composer and arranger of brass band music, besides teaching professionally a number of other bands in Great Britain.

Foden's Motor Works Band

Foden's, organized in 1900, is a Cheshire band located in the small community of Sandbach. No band, perhaps, has won a greater reputation in the last half century than this one. It is the idol of all contesting bandsmen by virtue of its winning the championship at the Crystal Palace eight times, as well as hundreds of other prizes. When Foden's steps on the contest stage, the standard has been set and the chances are you will not hear anything better. Its conductor, Mr. Fred Mortimer, is one of the stalwarts in the contesting game, and what he doesn't know about it is not worth knowing. He has wou more National Championships than any other man, so we will let it go at that.

Fairey Aviation Works Band

This band from Stockport was founded as recently as 1937, and notwithstanding its short career, it has become a serious threat to the old-timers, luasmuch as it won first prize at Belle Vue, Manchester, in 1938, and the National Championship at The Royal Albert Hall in 1945. The band is under the direction of Mr. Harry Mortimer who, incidentally, is considered the foremost conductor and is worthily following his father's footsteps. The fact that the band carried out sixty-seven engagements last year is surely enough proof of its popularity.

Munn and Felton's Works Band

The rise to fame of this band has been almost meteoric. Formed in 1933, it won the National Championship at the Crystal Palace two years later, Located in Kettering, the heart of the British shoe industry, the band might well be considered one of the finest in the country. Mr. Stanley Boddington, who conducts the baud, is another of those outstanding teachers in the (Continued on Page 568) field of brass bands.



Music and Study

I. HENRY ILES, ESQ., O.B.E. Father of the British Brass Band Movement.



FRANK WRIGHT Famous British band conductor. Pro-fessor of Brass and Military Band Conducting and Scoring at the Guild-hall School of Music and Drama.



THE WORLD'S LARGEST MASSED BAND
This picture shows only a portion of the huge massed band of nearly 5,000 instruments
which is here seen playing under the batton of J. Henry Hes, O.B.E. at Belle Vue,
Manchester. One hund sid fifty bands took part in this performance, which was
immensely impressive, and the deed was the sight of this great mass of silver instruments
shiring in the sun. In a way it was one of the (if not the most) unique performance
sharing in the warfis melse and large messels likely emusical history. events in the world's musical history.



SIR ADRIAN BOULT President of the Brass Band Con-ductors' Association and Head of the Directors of Orchestras for the B.B.C.

Revival of the Bach Arias by William H. Scheide

In this age of the atomic bomb even well-informed musical people know little of the origin or character of the aria of Bach and Handel, or think of it as requiring special groups of performers designed to produce a special

The aria is an elaborate song solo (sometimes for one or two solo voices) requiring an instrumental accompaniment, developed first in the oratorios of the seventeenth and eighteenth centuries. Originally the aria was sung with vowels without words. The first composition of this type sung with words is believed to be that of Caccini

The Bach Aria Group, founded and directed by William H. Scheide, has been very favorably received at per-The word Aria Group, tounded and directed by William IT, achelde, has been very favorably received at pair formances in New York and in other cities. The group consists of the following artists: Julius Bater, fluider, Robert Bloom, obec; Jean Carlfon, spranc, Forman Farrow, bass-baritone; Benard Greenhouse, violenceller, Robert Harmon, tenor; Sergius Kagen, vocal advisor and keyboard instrumentalist; Ellen Othorn, sprance, Marganet

Its director, William H. Scheide, was an instructor in the Music Department of Cornell University (1940-1942). He is a graduate of Princeton University (1936), and received his Master of Arts degree in Music and Musicol ogy from Columbia University (1940).

side the main stream of musical life because it requires ensembles which no longer exist and instruments which have lost the place they eujoyed two hundred years ago. The kind of music Bach wrote most frequently, so frequently as really to constitute his main achievement, is scored for solo singers and small instrumental ensembles operating as a unit. This type of vocal-instrumental chamber music has vanished from concert life because of the divergent paths taken by singers and players in the last century and a half of music history. Moreover, there is hardly an instrumeut, or even a sjuging voice, used by Bach which has not been altered, often crucially, by the passage of

This was the dual problem faced by the Bach Aria Group: the type of ensemble desired, and the nature of its constituent parts. It would perhaps appear that the latter should have first consideration. But should Bach's own obbligati, whether vocal or instrumental, be reproduced literally? Upon closer inspection this turns out to be an absurd idea. Perhaps his bass singer and his tenor souuded like the corresponding modern soloists. Even this is debatable. His sopranos and altos · were probably falsettists. His flutes, oboes, trumpets, string, and keyboard instruments have every one been changed; they no longer sound as they used to their tone color and thus their esthetic effect is different. It would undoubtedly take many years of intensive search to assemble a collection of instruments, let afone train adequate falsetti, which would give forth the precise sounds which Bach supposedly envisaged when he prescribed those instruments and voices in his scores. But the appeal of the Bach Aria Group would then lie primarily in its archaic and peculiar sound. If the general public should ever come to regard this music as something really congenial it would not be the fault of such au ensemble. There is, however, no warrant for so extreme a position. Even lu the realm of the purest Bach purists there is a dearth of fulsetto singing, as there is everywhere else. Not even they expect it. If, therefore, Bach's soprano and alto parts are universally granted to women's voices (for which he did not generally intend them) it is surely no more than arbitrary opinion to prohibit similar alterations in other, usually less important parts.

A Novel Undertaking

The Bach Aria Group starts with the assumption that there is not a note of Bach that sounds strange to modern ears, that on the contrary, there is no composer who sounds more natural. His soprano, alto, violin, flute, and oboe scores sound excellently when performed by modern sopranos, altos, violins, flutes

THE work of J. S. Bach stands by and large out- and oboes. By far the largest part of his repertoire is for instruments like those just mentioned, that have the most obvious modern counterparts. The only real exception is the oboe d' amore, the third most common instrument in Bach's vocal solo scores, which, since ground. The Bach Arla Group believes that the it is lower than the oboe and higher than the English horn, has no modern equivalent.

It therefore appears that the important problem is not an exact reproduction of archaic sound (since, as whole continuo problem occupying a definitely subshown above, no one expects consistency in this mat- ordinate position. Admitting this, however, what is ter), but the creation of a unified instrumental vocal to be done about it? A con- (Continued on Page 564)

ensemble. And since singers and players have worked ensemble. And succeeding the past century or together intensively so seldom in the past century or more, this turns out to be a thoroughly novel under more, this turns out of the state of the sta a proper discussion of it would go far beyond the limits a proper discussion article. Suffice it to say that the imor the present and difficulty of pursuing such an objective have hitherto tended to be obscured for a number of reasons. Those who have carried the responsibility for Bach performances in the past have usually been forced to plan for only one concert at a time, with performers assembled for that specific occasion. The latter could hardly be expected to learn new methods under such circumstances. Since the director also has no opportunity to apply them, they hardly ever occur even to him for the same reason. Instead, since he is often a keyhoard performer, he is apt to be preoccupied with au entirely different problem, namely, what instrument shall play the harmonles.

Harpsichord or Organ?

This revives the question of adaptation, already discussed, but at a different level. We have heretofore been concerned only with the timbres of the obbliggto parts, since they perform the melodics which Bach intended the listener to hear and which he supposedly does hear if he hears anything. But the keyboard supplies merely the chords which support the abbligate and is accompaniment in the most servile of senses However, to judge from the remark; of many lovers of Baroque music, the question of what instrument shall realize the continuo part (that is, play the harmonies) is the most important one of all. They do not ask about this or that obbligato lastrument, or the color of the ensemble as a whole, but simply inquire as to the background. Surely It is not overhald to urze that the background is not as important as the foreperfecting of the foreground should be the first

The question thus becomes one of emphasis, with the



MODERN SETTING FOR BACH
(Left to right) Margaret Tobias, Ellen Osborn, and Jean Carlton,
members of the Bach Aria Group, a new organization that is devoting itself entirely to little known music of Johann Sebastian Bach.

Photo by J. Abresci

THE ETUDE

F you are a violin teacher, and especially if you happen to work in the elementary field, you occupy a very important post in the educational fraternity of this great country. Of course, this is true of all music teachers. The violin, however, probably attracts more children than any other instrument, partly through its native charm, and partly because it predominates in the orchestra, both in numbers and in importance. The tremendous increase musical education has

made of late years, and the widening influence music exerts upon the character of our every day life, make the duty of the elementary violin teacher one of considerable significance. Orchestras in the public schools add in a gratifying degree to the musical appreciation among the young of this generation. The childrens' concerts given by many of our leading symphony orchestras help greatly in the dissemination of musical culture among the children. To illustrate this, a little girl only eight years old came to her violin lesson one day bringing a program of the orchestra concert she had just attended. She was glowing with enthusiasm, and could tell how many basses were in the orchestra, how many violins, and so forth. She spoke intelligently of such instruments as the oboe, the bassoon, the horn; and when asked how she knew the names of these instruments, proudly exhibited a book that had been lent to her by her public school, plcturing and describing all the instruments of the orchestra.

An Important Asset

The first lesson for the teacher to learn, and by far the most important one, is patience! The moment a teacher loses patience and begins to speak imperiously, he has greatly lessened his chances of successfully im parting any knowledge. After many years of experience in this field, I have been forced to the conclusion that whenever I lose patience with a child, it is, in the final analysis, my own fault; for if the pupil does not understand the point under discussion, it is because he has not been prepared to grasp it in the proceding lessons. The teacher must go inside the child's mind, so to speak -- must get his viewpoint, must scan the proposition with his mental equipment. When using musical terms, be sure to explain them in simple language. An error that occurs in many books is to refer to the members of a tetrachord as "half-tones" and "full-tones," Obviously, "steps" is the word that should be employed. The word, "tone," describes qualtty or volume of sound, and has nothing to do with

It often happens that when a child is told to make a note higher or lower, he will move the finger in the wrong direction. Do not be imputient or incredulous at this. Rather admit that the fault is yours, because you have not made that point clear to him before.

Teaching the young to play the violin is a complex proposition. In approaching the subject, it might be well to remember what a great general replied when asked the secret of bis many victories; "Divide and conquer." Let us divide our task into three headings at the outset: physical, musical, and intellectual. I have found it expedient to classify them in the following manner. The physical comprises those first lessons which deal with establishing good form; that is, teaching the child to hold his instrument correctly, stand in a good posture, draw straight bows, and so on. Next, teach him to play simple tone progressions in approximately correct tune; and since we are dealing here with pitch, it is quite natural to call this the musical part of our task. When he has attained a reasonable degree of accuracy in tone progression, begin to teach him time values; I term this the intellectual part because it is quite identical with mathematics.

All Students Different

Right here we may as well face the fact that no two students will be exactly alike in natural endowments. One will attain good posture with little difficulty, but will have a rather poor sense of pitch; another will be awkward in the beginning stages, but may display an unusually good sense of pitch; still another will be lacking In everything except rhythm, and in that he may seem to be a natural born drummer. Thus it becomes obvious that different cases require different modes of instruction. Do not be too stereotyped in your

Are You a Violin Teacher? by J. Clarence Cook

work. It is advisable not to confine yourself to any one book, but to have at your command every good method book available. Furthermore, never neglect to investigate any new one that happens to come under your observation. Sometimes it is profitable to go from one book to another, changing several times in the course of a few weeks. No matter how many years a teacher may spend in this profession, each new pupil will present a slightly different problem to him. If the teacher is alert and sympathetic, he is learning something new all the time, for it is axiomatic that one never learns a thing so well as when endeavering to

teach it to another. Probably the commonest error with teachers, especially inexperienced ones, is that of using music that is too difficult. One is all the more liable to commit this error if the pupil is exceptionally talented. If a child is to learn to play the violin, cooperation

on the part of the parents, especially the mother, is necessary. The teacher will do well to emphasize this fact at the very beginning. The mother should if possible be present during the first lessons, and her aid should be enlisted by the teacher. It is very important to outline a course of procedure that will intrigue and interest the child from the start; and what is still more important, keep the interest going. This often becomes a disheartening task where there is apathy on the part of the parent. No matter how interested the pupil may be at the start, and no matter how talented, he will have his times of depression after the first novelty has worn off. His interest must be renewed and retained by introducing new ideas and phases into his study. Do not confine yourself to one monotonous routine. Be resourceful. If a child's interest lags, try something different. Sometimes it pays to put aside all his music and shift to an entirely different set of ideas. To go through a certain prearranged curriculum of studies and pieces is not important. What is important is to keep the papil interested, and various pupils may be interested in widely varying ways. For example, a pupil may bring to his lesson a group of pieces from his school orchestra and ask for help on them. It may be a good idea to give him that help; indeed, it may prove politic to spend several entire lessons on the orchestra music. You will probably get a lot of practice out of the child that will be both voluntary and enthusiastic,

The Most Difficult Phase

Considering again our three divisions of the violin teacher's work-physical, musical, and intellectualthere can be no doubt that the second presents the most difficulties. One will find that it is much easier to establish a sense of rhythm than it is to improve poor intonation. Indeed, many teachers declare that poor intonatiou cannot be corrected, or even improved. Do not be too sure of this. We are living in an age of progress and evolution. Many things that were for-

> VIOLIN Edited by Harold Berkley

merly deemed impossible have yielded to the advancing steps of science and investigation.

At this point we shall consider two terms that are very similar: tone-deafness and color-blindness. Both of these are somewhat misleading. A person who is tone-deaf is not deaf at all. He may have the most perfect hearing apparatus in the world. He simply lacks the meutal faculty of distinguishing and identifying musical tones, just as he would not be able to understand the meaning of spoken words in a foreign language. Just so, a person who is color-blind may have perfect vision, but may lack the faculty of correctly naming the impressions we term color. I speak from experience in this matter, because I have had a tendency to color-blindness all my life, but have lately done much to correct this error simply by studying and concentrating on colors that have always been somewhat confusing to me.

Consider this problem of tone-deafness calmly and fairiy. Can you think of any other faculty that cannot be improved by careful, intensive training? Not one! If a child is backward in arithmetic, or spelling, or grammar, or any other subject, we generally procure a special tutor, to give the pupil extra teaching in that subject until he is brought up to normal. Is it reasonable to suppose that every other subject can be met in this way, but that the training of a sense of pitch is impossible? Such a hypothesis just simply doesn't make sense! I have found that by patient, careful training on major scales and simple chords a child's sense of musical toues can be improved, just as his sense of rhythm can be improved. You may say, "If a child is not musical, why try to make him play the violin?" This is a difficult question. I frequently find a pupil who loves the violin, and is determined to learn to play, but who apparently has little aptitude for the instrument. Let us respect this child's preference, even though to our more mature judgment, it may seem misplaced. He has heard the diviue language, and he has an inexplicable yearning to speak it. Why not let him try? Who knows what his earnest desire, coupled with the patience and skill of a good teacher, may accomplish?

Value in Ensemble Playing

When a child during his first lessons seems inept in distinguishing tone relationships, do not be in a hurry to say to him, "You can never learn to play the violin." Such a statement can have a psychological effect on the young pupil's mind that may be life-long. Certainly, it would constitute a definite shock to him. Remember the little "tablets of wax" to which Byrou likens the child's miud. Do not deface them unnecessarily. Give that child special thought and study. He is perhaps the "lost sheep" that must be saved.

I have found that ensemble work is very helpful in such cases. Playing simple melodies with the piano, and better still, playing in school orchestras, will do much to develop a latent sense of pitch. Perhaps new discoveries regarding this problem will be made in the

In closing I will again call attention to the fact that music has become a potent factor in the aesthetic development of modern life. Children nowadays hear music constantly. Music is breathed through the whole social fabric of our existence. The average child is not, studying music with a view of making it his profession, but for the pleasure and added appreciation he may get out of the music he hears on every hand. As we scan this wide-spread movement and dream of its infinite future possibilities, we music teachers must realize that ours is one of the most important works in the world, After all, are we not helping to mold the miuds of the next generation into nobler forms than have heretofore prevailed, and in doing this, are we not contributing a large part in making for a better world-one perhaps free from the blights of war, poverty, and suffering? Let us be optimists-idealists if you will-for in fosterlng and developing a love and appreciation for the arts, we are helping to establish in the minds of human beings a desire to order their lives by the Golden

How To Start A Piano Class

Q. I note in the January ETUDE that you favor class work in plano. I give private lessous but have never taught a class although I think it is a splendid idea and I should like to try it. Will you tell me something about materials to use, the number in a class, and other things

of that sort?

Will you tell me also what you think
of the following program for a child in
the first grade of the John Thompson
book? Fletcher's Theory papers, John M.
Williams' Major' Scales, Book I, some
written work in scales, and two pieces elther in the form of sheet music or taken from the Thompson book. Would this be considered to be a well balanced pro-gram?—Mrs. B. A.

A. In reply to your first question, I suggest that before you begin any plano class work von visit such classes in Los Angeles or some other place where they are offered. Also, go to a music store and look over the piano class material, perhaps taking some of it home for more careful study. Study especially the teacher's book of the Oxford Plano Class course as it has many valuable suggestions in it. Look also in the various Volumes of Proceedings of the MTNA, which you will find in the Los Angeles Public Library, for material on piano classes. The 1938 volume has an especially good article in it, written by Nellie McCarty. In general an elementary piano class has from six to twelve pupils in it, those not for the moment playing being seated at tables each child having a dummy keyhourd and a mucic rack with his own music before him. He follows the notes with his eyes and the keys with his fingers. The pupils in such a class usually the pupil himself will come to realize that sing a good deal, and in the earliest stages they often learn the melody by ear, singing It first then playing it-all the time following the notes with their eyes. The teacher emphasizes key signatures, transposition, ear training, and original melody writing-often referred to as creative work. Plenty of maferial is available for such classes, but it is the teacher and his methods that count for most and it is highly important that the teacher keep all the members of the class basy at something important during the entire lesson period. Many piano classes have failed hecause the teacher confined himself to givlng little five-minute lessous to each of the pupils in turn; and of course while one pupil is having his little lesson the others are wriggling, pushing each other around-or just being bored because they have to sit still. This is not a piano class at all, and such an attempt at class work is sure to fall. So find out all sorts of interesting and important things for the others to do while the one is seated at the piano-and the most important of these things is that they listen carefully to the playing, follow the notes with their eyes, place their fingers on the right keys -and attend carefully to all that the teacher says.

Your plan for the child in the first grade book seems all right, but I advise you not to overdo the scale husiness, especially if the child is young. Children like to play pieces, and aithough some theoretical and technical work is probably desirable even a quarter note is to be played with each

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



such things actually help him to play

Tempos, Turns, and Theory

Q. 1. What are the correct metronome markings for the following compositions: 1, Sonata Pathétique by Beethoven; 2, Serenata by Moszkowski; 3, Minuet by Boccherini; 4, Clair de Lune by Debussy; 5, Waltz in A-flat by Brahms?

2. When a composition is written in 2. When a composition is written in two-four time, and the metronome marking is given for quarter notes, does that mean that a quarter not not be played and the state of t

3. In the composition, Sonata Pathéti-que, by Beethoven, are the turns played

4. What is meant by "theory of music"?

Does it also include harmony?—P. J. C.

A. 1. Unless the composer himself has given a metronome marking, there is really no single "correct" one. I believe, however, that you will find the following to be about the templ at which most artists play the compositions you have listed: 1. Grave := 66, Allegro molto e con brio J = 152-160; Adagio cantabile 1 = 76: Allegro J = 112-120; 2, J = 66-76; 3, J = 104; 4, J = 58; 5, J = 112-120.

2. The marking M.M. J = 72 means that

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

3. The only turns in this particular sonata occur in the second movement, and since they all appear after the printed note, they are to be played after the beat, lu no case would either note be an auxilnot on it. But the inverted mordents in iary tone in the sense that theoreticians the first movement and the slides in the last movement are to be played on the

What Overture Is It?

Q. I play the violin, am a music lover, and have a large collection of classical music records. It may sound stilly to you, but I like also to listen to the Lone Ranger radio program, and I have tried for a long time to find out what the overfor a long time to find out what the over-ture is that is played on that program. I have listened to the Philharmonic broad-casts from Carnegle Hall, hoping that they would some time play this mnsle, but they never do, so I am asking you for the information.—H. Y.

A. I do not happen to know this program, but I have asked for information from my friend Robert Stephan, Radio Editor of the Cleveland Plain Dealer, and he informs me that the music on the Lone Ranger series is the third movement (The Storm) of the William Tell Overture, hy

What Is Its Form?

Q. 1. What is the form of Chopin's Prelude Op. 28, No. 20? 2. What are the chords, such as meas ure one, tonic, subdominant seventh, dominant seventh, tonic?

3. In the first measure, third beat, are the treble E-flat and G used as anxillary

4. If one can play Chopin's Prelude Op. 28, No. 7, except for the stretch of the chord in the right band on the first beat of measure twelve, would it be permissible to leave out the A-sharp? Or would it be better to omit one of the other notes of that chord?—A. B. of the other notes of that chord?—A. B.

exactly, one could consider that the first two phrases form a period, with the repeated phrase pins one measure forming a sort of coda to the composition.

2. The analysis of the harmonic structure of this prejude might invite a differ ence of opinion at certain places, but I would analyze the chords as follows measure for measure:

C minor: I IV7 V7 I | VI N8 V70f VI

| V7 V7 of IV I3 | V7 I V7 I II: C minor : I VI6 VII°7 V63b

VI N8 V7 I : | | I | |

3. One could consider the third beat of the first measure as III6, becoming Vwhen the slxteenth notes enter. This would make all the notes chord members. Or if one prefers to consider the entire bent as V7, the E-flat is a suspension. since it remains over from the E-flat of the preceding chord. Since the G is the root of V7, it is not a non-harmonic tone.

4. This large stretch is usually managed by playing both the lower A-sharp and 4. Music theory might be defined as the (*sharp with the thumb of the right hand. science of music. It is the intellectual Since the A-sharp is doubled, I think it is study of the construction of music in con- not too serious to omit the lower one, trast to the performance of it. As such although that does not give as full a It includes such things as harmony, coun- chord. I believe the chord would sound terpoint, form, analysis, instrumentation, better balanced if you omitted the lower soifège, terminology, aconstics, and even (C-sharp rather than the A-sharp, But this requires almost as great a stretch as does playing the entire chord, and it may be more than you can manage. Sometimes the entire chord is rolled, from the bottom up, playing the first four notes of the upper chord with the right hand, and the highest C-sharp with the left hand. But I feel that this creates too sentimental an effect, and I should prefer to omit one of the lower notes of the right hand rather than to roll the chord

Who Was Sister Monica?

Q. In a volume of early keyboard music I have particularly liked Socur Monique by François Couperin. Can you tell me who the Sister Monica of the piece was. and how the work came to be written?

A. Many of Couperiu's short pieces for harpsichord bear fanciful titles picturing states of feeling, nature, impressions, imitations of sounds or motions, and portraits of people. I have been able to find no definite information concerning Sister Monica. She was probably a real person, most likely a nun connected vith one of the courts or churches which Couperin served, but nothing is known about her. She is simply one of the many, ranging from peasants to kings, whose portraits Couperin painted in tone. The repeated dominant, which appears constantly in the left-hand part of the main theme, is Interpreted by some as representing the ringing of the convent hell.

Neither have I been able to find anytechnical work is protonny desirance even a quarter may be one plant of the helpful for the he A. 1. I have asked my friend Professor thing concerning the circumstances surat the organisms, receively strongs are the played with each tick, it would and he writes as follows: This short pre-piece. It is one of Couperin's best known this side of music study has been over—were one pages 12. It think that the Inde consists of three four-measure compositions, and is a perfect illustration done, and that this is why so many conmetronome marking given in your copy phrases, plus one measure of tonic chord. of the simple rondo form. Perhaps some dren nate to practice—and even come to inclosure a very good tempo for this par. One should thus consider the form to be of our readers who have played this very hate must itself. Technical and theoretic indicates a very good record of an inthe pleces that are being studied, so that that speed, it would be too sentimental. the third phrase is the second, repeated you some more information concerning it.

THE ETUDE

THERE do they come from-the spear bearers. the merry villagers, the gypsies, the pages, the sailors, the legions of Egypt, the jolly monks, the solemn wonks, and just plain hol pollol, without all of whom the grand opera stage would be virtually depopulated and its personnel reduced to a few mere singers? Ah, my friends, most of the spectacular pageantry of grand opera would evanesce, were it not for the ancient and honorable order of supes, alias supers. alias (if you wish to be hoity-tolty) supernumeraries.

Now he it known that, in my gala days with the Met (circa 1903-6) at the hallowed Academy of Music in Philadelphia, there were two brands, or strata, of sapes, which were indistinguishable to the undiscerning eyes of the audience. The lower stratum consisted of the professional supes-the mercenaries or mere hirelings-who received the princely emolument of fifty cents per noctem. These uninspired Thespians, these proletarian yokels, were confined in a kind of Black Hole of Calcutta below deck, whence they were liberated only when the time came for them to "strut and fret their hour upon the stage." whereafter they were reincarcerated.

The upper stratum formed the "super"-aristocracy, composed of young bloods with music in their souls and a zest for life behind the footlights, who were glad to escape for the nonce from college walls and football stadia and who were financially able (by scrimping on beer and cigarettes) to pay twenty-five cents a night for the privilege of garbing themselves as knights or merchant princes or what-not, and of treading the boards with the greatest singers of the generation.

What's more, it was a bargain, "I calls it." For one quarter of a dollar we were able to hear the whole opera and to see most of it from the wings when we were not on stage, whereas the cheapest seat in the auditorium cost four times that amount. For you must understand that we of the nobility, unlike the uncouth proletarians of the lower stratum, were permitted to roam at will behind the scenes, to mingle with the cast and chorns, and to learn what makes grand opera tick.

The wardrobe master was supposed to hand out cosrumes impartially-"first come, first served." However, the aristocratic supes, once initiated, soon discovered but a black market was operating. The wealthier "nobles" would tip the wardrobe master an extra quarter to insure their choice of costumes.

The Met was a frngal institution. If a sufficient complement of paying supes (la noblesse) turned up, the paid supes (les sans-culottes) were turned away. This may not have been ideal democracy, but it was good finauce-for us as well as for the Met.

Carrying a Spear in Grand Opera

How the Cohorts Behind the Footlights See the Art

by Wilton W. Blancké

au art, as well as big business. Some super-colossal mob scenes or battle scenes call for thousands of supes, who are lavishly recompensed in comparison with the old Metropolitan days, but as a retired supe of the Golden Age of nearly a half-century ago I contend that uge of that era made suping a fine art long hefore Hollywood was dreamt of. Most of my youthful confrères who were regulars at suping in those days have long since passed on to success in other fields. (I have never heard of one who became a singer.) But none of the merchants, lawyers, doctors, and educators of the present will ever forget those dear old days at the Met.

When, during my college days, word was passed on by the initiate that there was an opening at the stage door of the Academy for bright, enterprising young men, we passed through the portats one fine evening and discovered to our delight that the reality of a supe's experiences was even more glamorous than was portrayed in the prospectns. We neophytes soon discovered that most of the supes of the nobility procured programs and on them collected the autographs of the members of the cast whenever they could severally be conveniently cornered. Even the greats were quite ameuable, with one exception. But of that, more anon-Although I was never much of an autograph hound, I joined the pack in this innocuous pastime.

Those were the days of great names and great voices at the Met-names enshrined among the operatic immortals. There were Gadski, Sembrich, Nordica, Eames, Burgstaller, van Rooy, Edouard de Reszke (or de Reszké)-Jean had departed for Europe the season

In Hollywood today, as you know, snping has become before my "début"-Bispham, Scottl, and of course Caruso. By the whim of fate I never was "engaged" to appear on the same evening as the peerless Enrico. I have no evidence that it ever warped his career.

Out of the kaleidoscope of my seasous with the Met a few experiences still linger in my memory. My recollections of "Faust" are chiefly bound up in the Mephistopheles of Edouard de Reszke-a performance so superb that a very decorous middle-aged lady of my acqualutance who had been in the audience confessed that she had never in her life so nearly "gone to the devil." My big moment came when she asked me whether I had heard the performance. "Madame," said proudly, "I was a member of the cast. If you had looked closely, you could have observed me gally cavorting as a merry villager in the kermess scene,"

Actor and Singer

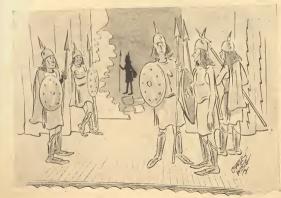
lu "Tannhäuser" I remember almost hanging from a ladder in the first entrance so that I could see as well as hear David Bisphum, the Wolfram, as he rhythmically but mutely twanged his dummy lyre while voicing his invocation to the heneficence of mein holder Abendstern. Bispham and Scotti were absolutely front-rank actors and could have been famous on the speaking stage even if they had been unable to sing a note, I shall never forget Bispham's Beckmesser In "Die Meistersinger" as he savagely chalked up, aceclerando, Walther's sius against the canons of the

In addition to Bispham, the cast of "Die Meistersluger" included Gadski as Eva, van Rooy as Hans Sacks, Reiss as David, and Burgstaller as Walther (or Walter). Hertz conducted. Alois Burgstaller I have since seeu categorically cited as "the greatest Wagnerian teuor of all times." Meichlor fans may argue about that ad lib.

Albert Reiss was a friendly chap and when, during an earlier performance, he discovered that some of us supes were reasonably intelligent youngsters, he actually invited us up to his dresslug room for a chat between acts and opened champague splits for greater camaraderie.

In the last act, I carried a staff bearing the insigne of the Toymakers' Guild of Nuremberg. Some "weisenhelmer" behind me knocked my cap off so that it fell on the stage about six feet in front. I reached out with my staff and raked it in with the Toymakers' shield. I recall no appiause from the audience. As the brasses majestically lutoned the entrance of the Meistersinger, a half dozen or so of the supes broke out into a "Rah, rah, rah! Pennsylvania!" The late Richard's superb fff instrumentation fortunately drowned out this raucous and anachronistic display of collegiate ehui-

I seem to have been one of the last to "appear" in Meyerbeer's "Le Prophète," as it shortly afterward disappeared from the répertoire. Iu "Le Prophète" some of us supes who had cannily wangled pages' costumes had some real acting to do. We were rehearsed in advance by an assistant stage director, evidently French. He said; "You, tabble! You, chair! Now when I say 'Ump,' who iss a tabble, take a tabble; who iss a chair, take a chair." In the banquet seene, after we had performed our stellar roles with historic éclat, the lights in the auditorium suddenly went out Confusion reigned on the (Continued on page 566)



THE GRAND OLD OPERATIC ARMY

Imitation—Its Use and Ahuse

A Conference with

Set Swanholm

Internationally Distinguished Tenor

A Leading Artist, Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

SHOULD like to speak of a rather surprising change in the range of my voice in order to point ont a problem of study that may be of use to other singers. My operatic work, at the beginning of my career, Included Silvio in "Pagifacci," Figure in "The Barber of Seville" and other straight baritone rôles. When the pressure of other work caused a temporary Inil in my operatic duties, I was rather startled to find myself singing tenor! At no time had I pushed my voice; never had I consciously tried to become a tenor -quite slmply, my voice seemed to have changed. The greatest help in understanding what had happened to me and in learning what to do about it, was given me by my wife. She had also studied singing-we met at the Conservatory-and she brought ber expert knowledge of vocalism to bear on my case. Having heard me sing in my student days, my wife aiways believed that my voice was naturally a tenor, and that my baritone quality was really an artificial thing-a kind of overlaid mask-which had been caused quite unconsciously by imitation of my teacher. With this in mord, we explored my 'new' voice together, tone by tone; and my wife encouraged me to find and develop those tones which were natural for me and to drop those which resulted from artificial imitation.

Concerning Imitation

"It is with strong personal feeling, therefore, that I speak of the values and the abuses of imitation. Every singing student at some time or other finds himself confronted with the problem of copying some method or mannerism of his teacher, or of some established singer whom he admires. Now, it is quite possible to make excellent use of this kind of imitation-provided one knows how far to carry it and where to stop. The use of imitation, I believe, must be confined to the mechanics of overcoming some specific, individual problem. Your teacher, for example, can safely show you how to draw a breath, how to relax your throat, how to stand properly, and so forth. But beyond such specific mechanical points, imitation becomes harmful. It should never be a goal in itself. Indeed, it never can be, because imitating a complete style of singing leads only to a dead-end street in which there can be no progress. Imitation is a set, fixed thing that does not develop. A painter who copies a great picture can produce nothing beyond a faithful replica of the original canvas; once he has done this, there is nothing more that he can add. Thus, he encloses himself within limits that someone else has set, and he goes no further. The same danger accompanies vocal imitation. By following a model too closely, one shuts off all personal development and in addition opens the way to much vocai harm. In my own case, an over-imitation of my great muster's style of singing could have spoiled my voice. It is certainly no mistake to be a baritonebut it was a mistake for me, because my natural voice is tenor!. (As a matter of fact, very often heroic tenors begin their careers as baritones; for instance, Jean de Reszké, Eric Schmedes and Lauritz Melchior, to mention only a few.)

"It is for this reason that categorical pronouncements as to what is 'right' and what is 'wrong' are so dangerous in singing. Simply, there is no absolute right



SET SVANHOLM AS SIEGMUND

Set Svanholm was born in Vesteros, Sweden, of an unusually musical family. His father, a minister, possessed a fine singing voice and was fluent on the organ, piano, violin, and fluto. His mother, who had been a school scalety, played and such Music making was part of home life and he early began the study of organ and piano. He had a fine, clear soprano voice study of organ and piano. He had a tine, clear soprano voice and sang in the choir and for his own amusement, but did not begin vocal study till he was past twenty. He pursued his academic education, played the organ in his father's church and in neighboring churches, and at nineteen was appointed and in neighboring churches, and at ninekan wa appointed teacher, organist, and choirmaster in a local school. A few years later, he entered the Royal Academy of Mulic, in Stechtolm, in order to work for advanced diplemes as Reacher and organist, At this period, he also began his formal wocal training. A stephen was a stephen and the state holm opera, he was retained as vocal teacher by the Royal Conservatory, and he was named cantor and choirmaster of the St. Jakobi church, opposite the opera house. In time, he the 31. Jacobi church, opposite the opera house. In time, he found himself concentrating on his church and conservatory duties and giving less time to singing, and a few years later found that his voice had become the rich, clear tenor while has won him his greatest fame. A favorith clear tenor while has won him his greatest fame. A favorith confinently has won him, his greatest tame. A tavorite in continental Eu-rope, Set Svanhom ir known to America for his superb characterizations in "the Wegnerian wing" of the Metropolitan Opera, for his concerts, and for his frequent appearances on the Telephone Hour. — Datroix Notz. and wrong-there is only right and wrong for the inand wrong there is one visit and trong for the in-dividual voice. The good teacher, therefore, is one who is equipped to recognize and develop the individualities of every voice he builds. As soon as he carries over preconceptions and attempts to pour a voice into a fixed mold, he fails in his high duty. Similarly, the fixed moid, he rais in good and talented student is one who approaches all model-material with an open mind, analyzing just which elements he may safely copy, and those which he must leave aione. And the test is aiways the inhe must leave about the singing methods of another suit his personal needs.

Self-Criticism Important

"Curiously enough, the obvious, easily recognizable 'trade-marks' of a voice often grow out of its short-comings, rather than its virtues! "It is a tremendous mistake, then, to attempt to imitate another's style of singing. What is good emission for one throat is harmful for another; the most any singer can hope to achieve is to discover and develop his own method of singing. He will need advice here, an object lesson there—but the singing method he builds cut of advice and lessons must be calculated to his own needs, And no one can build this for him but himself.

"It is evident, therefore, that the singing student must early develop an elect awareness of his own sensations while singing, and of the sounds he makes, Selfcriticism, in the last analysis, is the most vainable asset the singer can develop. There are a number of other points which should also be kept in mind. And here'l must call attention to the important advance a singer can make, let us say, to 'lmitate himself.' By this I mean, to hear his own volce in his own records. He can, by hearing himself, learn what to do and perhaps still

"To my mind, the greatest difficulty confronting the singing student is the tension that can grip the throat, When any muscle in the body is exercised, there is a tendescy of other muscles to come to its aid in a sort of sympathetic tensing. When you lift a heavy weight, you find your back and your legs growing tant, even though it is your arms that do the lifting. The inexperienced singer finds tensions of this kind occurring when he uses the muscles of his throat, and it is of prime Importance that he makes himself aware of what is happening, and gets rld of the tensions. This tension may show itself in various ways. The wrong unscles may come into play '-the right muscles may do what they should not do-the top of the larynx may rise with the raising of the toughe. Wintever the individual, manifestation may be, the young singer must detect it and get rid of it. Only a relaxed throat can send forth

A Relaxed Throat

"Another point to watch concerns itself with the sensations one experiences while singing. Anything that feels strained, forced, hard, or uncomfortable indicates clearly that a wrong system of emission is being used. Never mind how successful such a system may be for someoue else-if it makes your throat feel uneasy, it is bad for you. Further, remember that your hearers wish to understand the words you sing, so watch out for clear diction. Beyond insisting on a relaxed throat, comfortable singing sensations, good diction, and alert self-criticism, I have really little to suggest in the way of good singing. Not that there is any lack of vocai problems, but because no long-range advice can possibly hope to soive them. It is the pe cultarly individual nature of the singing throat that makes its care so delicate. By way of an amusing example of what I mean, look at the careers of two young men who studied at the Stockhoim Conservatory at the same time. One is Jussi Bjoorling who had completed his studies and made his début at the age of nineteen The other is myseif, who did not even begin formal vocal Instruction till I was past twenty. Who is to say that one of ns was 'right' and the other 'wrong'? Simply, each throat, each gift must find its own individual

"In finding this development, it is extremely valuable to have some faithful guide, or critic, on whom the young singer can rely for advice on points which he cannot possibly settle for himself. These points have chiefly to do with the effect that the singer makes. We know what we wish to do (Continued on Page 562)

THE ETUDE

JOYOUS AUTUMN DAYS

Mr. Locke has provided two alluring melodies in this very playable piece. The composer, a graduate of Harvard University, has had a wide and varied experience in music. Play this composition expressively, with special attention to the phrasing and to notes marked staccato. HAROLD LOCKE Grade 4. Moderato espressivo (-= 46)

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PRELUDE IN F# MINOR

(No. 7)

Mr. Chasins' collection of preludes has been very widely played. Someone has spoken of him as "a Chopin with a Brahms technique." To play this composition at the speed indicated (J=168) requires careful, slow practice preparation. Grade 8.

Vivacissimo (J=152-168)

ROPINOR

ABRAM CHASINS, Op. 11, No. 1

**Proposition of preludes has been very widely played. Someone has spoken of him as "a Chopin with a Brahms technique." To play this composition at the speed indicated (J=168) requires careful, slow practice preparation. Grade 8.

Vivacissimo (J=152-168)

ROPINOR

**Proposition of preludes has been very widely played. Someone has spoken of him as "a Chopin with a Brahms technique." To play this composition at the speed indicated (J=168) requires careful, slow practice preparation. Grade 8.

**Vivacissimo (J=152-168)*

**Proposition of preludes has been very widely played. Someone has spoken of him as "a Chopin with a Brahms technique." To play this composition at the speed indicated (J=168) requires careful, slow practice preparation. Grade 8.

**Vivacissimo (J=152-168)*

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**Vivacissimo (J=152-168)*

**Proposition of preludes has been very widely played. Someone has spoken of him as "a Chopin with a Brahms technique." To play this composition at the speed of him as "a Chopin with a Brahms technique." To play this composition at the speed of him as "a Chopin with a Brahms technique." To play the speed of him as "a Chopin with a Brahms technique." To play the speed of him as "a Chopin with a Brahms technique." To play the speed of him as "a Chopin with a Brahms technique." To play the speed of him as "a Chopin with a Brahms technique." To play the speed of him as "a Chopin with a Brahms technique." To play the speed of him as "a Chopin with a Brahms t







542

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THE ETUDE

NOVELETTE

This composition was one of the favorite works of the late Theodore Presser, who taught it to many of his pupils. He felt that it represented vitality and virility rather than vivacity. In order to be effective, it must be played at the high speed indicated. The composition was one of fourteen works known as Bunte Btätter ("Bright Leaves") and was published first in 1852 when Schumann was beginning toented after years of his life. Grade 5.

R. SCHUMANN. On. 99. No. 9







In order to simulate the foaming of the sea, this piece must not be played at any speed less than the metronomic marking. Give particular





Piccadilly in London, particularly in the seventeenth and eightoenth conturies, was a street of fashionable clubs for gentlemen, where the aristocracy and the nobility swaggered along daily. Catch the spirit of a parade of these pomaded London dandies, and you will give the proper interpretation to this pleasing piece. Grade 34.

Moderato 0-800

STANFORD KING





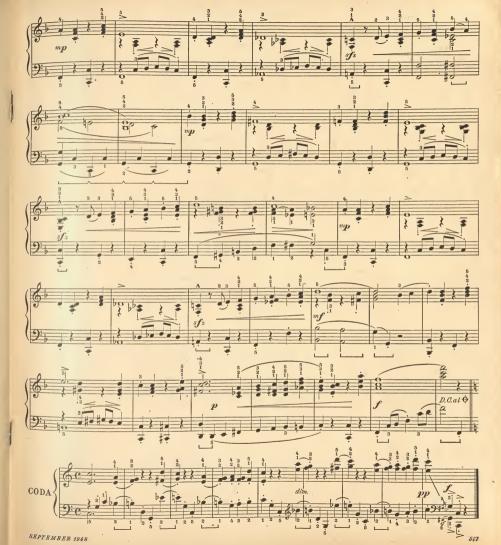


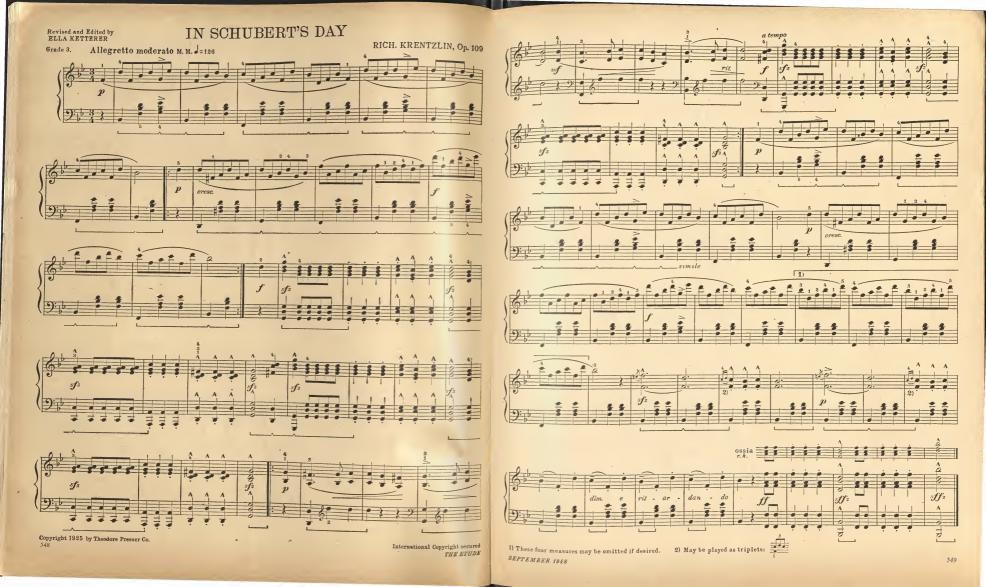




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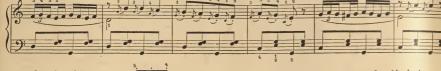




LITTLE LAMB POLKA

WALTER O'DONNELL













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LET ME REMEMBER MUSIC

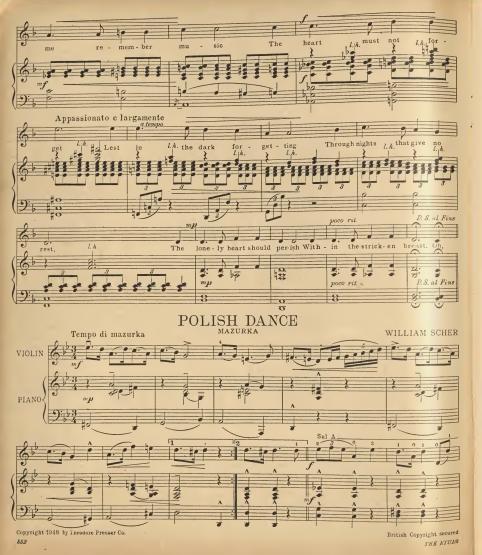




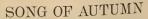




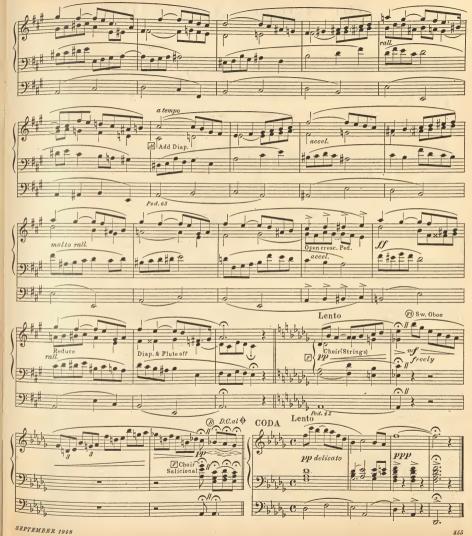
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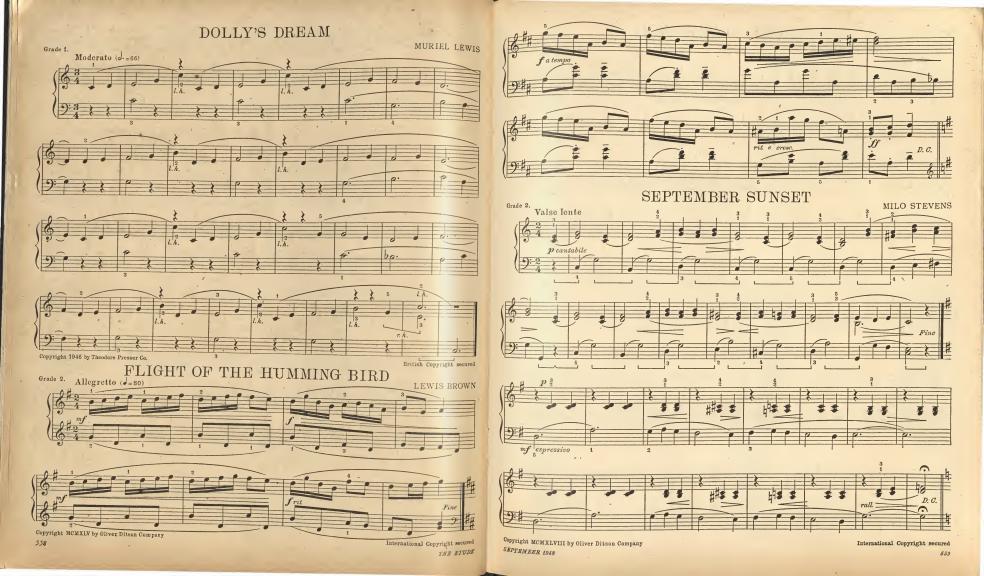


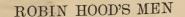












Tempo di Marcia il basso sempre staccato









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Grade 2

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CEDRIC W. LEMONT

The Pianist's Page

(Continued from Page 520)

words, she wasn't tone deaf at all.) There's just another proof that anyone can conquer faulty pitch-consciousness if he works hard and wills it. I know of no such condition as tone deafness-at least I've never found a single case in years of tracking down claimants. Any good teacher can help you to increase your pitch-recognition and production, The younger you are the easier it will be of course, but oldsters, too, invariably make gratifying improvement. Even Jerome Hines, superb leading buritone of the Metropolitan Opera Company, reports that he was "kicked out" of a Los Angeles High School Glee (Tub for not being nble to "carry a tnne"! Wow! Listen to him

The Teacher's Round Table

(Continued from Page 528)

"First, it is important to know whether the double-jointed condition is local, or general," Dr. Bioligett snid. "To find out, the test known as 'genu recurvatum' (on the knee) is used. If the coudition is general the outlook is not good, if it inspects the could be specified by the country of the general," Dr. Blodgett sold. "To find out, volves some fingers only, hot and cold 'contrast bathing' is an effective strengthening treatment. Dlp the fingers niternately fifteen seconds in hot water, five seconds in cold water. This will tighten the tissues. Repeat the process about ten times, finishing with the cold water. It can be done twice a day.

"Do not practice too much, as excess might increase weakness. "The way you feel' should be your guide. Quit at the first sign of fatigue. Avoid using hands for certain tasks such as dish-washing. as it might loosen the foints further and cause more damage.

Now for an exercise: Use any based for they belt in any way to clear up the on the five fingers, playing them on the first kincide with fingers pulled in thought the palm of the hand as for as approach to church music. they will go. Lina C. Kelth, of Toledo, Ohio, calls them "kneeling down exercises" and reports excellent results. Play piano as long as it will be necessary; what matters here is not tone volume, but proper finger position. The tone will improve gradually as the joints acquire more strength

Final note for husbands: please cooperate and help "the little woman." Send out the hundry, and be ready to wash the dishes too, before wiping them as

A Letter From An Etude Friend

Common Sense in the Selection Of Music for the Small Catholic Church

and took charge of a choir in the later twenties without any previous training. Maybe the exwithout any previous training. Maybe the expert musclean will dispute some points, but experience in this field is the best teacher of all. Also, I worked with mental patterns who had had previous training, and found that the effort put forth by them helped them, and effort put forth by them helped them, and with the effort put forth by the model of the effort put forth by the effort put

music. Then 1 organized a small choir, com-posed of patients and personnel who were willing to help us. At first we were only a small group of four, never more than ten. We made many mistakes (these are remem-bered very vividly by all concerned) and there were ortitions. If a place the state of the prodrew severe criticism. If a plece of music were played or sung badly, we soon found out from the people of the small congregation, who very gladly told us. However, we have now been

doing the work for four years, and have many memories and many compliments to our credit. We checked with the priest, and found where he wanted the music and where he did not want it. These were always remembered. and today there is a set pattern for low Mass.
Our hymns were suited to the various parts
of the Mass, and several were then made standard. Then we inserted incidental music to
complement the service. This included a few complement the service. This included a few meager hymns at first, and small incidentals which were known to everyone. Then we wideued our scope, and included symphonic excerpts and various sacred compositions found in The ETUDE every month.

found in The ETUDE every month.

Today the field from which we choose is
wide and varied. The favorite of all is an
excerpt from Dvorák's "New World" Symphouy, Going Home. The favorite hymns are
the ever popular Ave Maria by Gouned, "Oh, Lord, I am not worthy," for Communion, and "Holy God, we praise Thy Name" as the end

stopped anywhere, will sound maisted.

The two big occasions of the church season are Christmas and Easter, which can he celebrated with very good fucidentals and hymns appropriate for the season.

If requested to play in any church other

than your own, check with the minister and find out his wishes. A very good rule to follow is to put your moderately loud piece of jucidental music in the beginning, and the softer pieces after the Gospel, followed by a spirited incidental at the end of the Mass. The closing hymn may sometimes he foregone or music suitable to the occasiou, such as a spirited march on festival days or a lullaby

at the Christmas season.

The points above may be disputed, but fcw people are alike in their tastes. However, these are the rules I use with the small group I have, and they have worked out fairly well.

The Ten Favorite Symphonies

STATION WQXR of New York City, which has restricted its broadcasts to programs of classical music, elicited a vote from 4,600 of its listeners to determine which are, in order, the ten most desired symphonies. This is the re-

- 1. Beethoven No. 5 2. Beethoven No. 9 3. Brahms No. 1
- 4. Tchaikovsky No. 6 5. Beethoven No. 3 6. Franck D Minor
- 7. Beethoven No. 6 8. Beethoven No. 7 9, Brahms No. 4
- 10. Tchaikovsky No. 5

A strange, strange showing of popularity. Beethoven died one hundred and There are times when the expert musician is stumped as to wint to play for the average church service. I myself, only a beginner in the field, have much to learn. I studied organ writers in amazing proportion.







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dere's good news for all sing-Here's good news for all sing-ers, particularly those with any nervousness over high tenes. In this new, practical book, Mr. Freemantel tells you io clear understandable language, how



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tonal adequacy, plus such coloring of the ness; we can only hope that our auditones as will express emotional shades ences will meet us half-way, bringing and values. You must put youth or age, with them the knowledge and advance joy or sorrow, kindliness or revenge into preparation that will make clear to them your tone as well as Into your acting. what we do well and what we do hadly "And we must not forget that the suc- While a juror does his best work when he cess of such effects is only partly the has no advance knowledge of the case he singer's responsibility. The hearer plays judges, a listener enters his most value his part, too. Beauty lies in the eye of able partnership with the singer when he the beholder, and tonal effectiveness can knows what to look for and how to also lie in the ear of the listener! We judge."

ed in promising amateurs.

The Manager's Appraisal

(Continued from Page 540) when we sing, and have our tonal ideals sometimes read reviews in which it is in mind-but, unfortunately, we cannot said that this or that master was not in hear ourselves as others hear us. In judg- the vein.' That can happen. But it can ing how we sound to others, then, we need also happen that the hearer is not at his advice. Sometimes we find that the effects listening best! We have all had the exwe like best do not communicate them- perience of playing beloved records and selves to our critic as successfully as we finding that they move us more greatly had hoped. Then one self-criticism is at one time than at another. The record needed to analyze what we did, to adjust does not chauge-the degree of satisfac inner intention to outward result, and to tion we received from it resides in our plan our tones to best advantage. This selves, That being so, it is a tribute to is particularly important to the singer our critics that we get the consistently who has advanced to the interpretation valuable reviews upon which we depend of rôles or Lieder. While he slngs pure It must be hard for a critic to be always tones alone, he may well be satisfied to at his best, always objective, always fresh produce those tones fully, freely, and of ear! It is a somewhat different matter correctly. But interpretation requires when we consider audience judgments. something more! An audience demands We assume that the critic knows his busi-

"And the business of going further

shapes a life's work. The earnest singer

never stops learning, practicing, working.

An Ancient Festival

The Start of a Vocal Career

(Continued from Page 531)

Intestinal fortitude comes to light. It is to specialize a bit. Ask yourself, there-

impossible to develop soundly without fore, if you can honestly convey the 'arie

much practice before audiences. How- antiche' of Italian classicism-romantic

ever, don't try to make a start in New Lieder-the newer French songs-Eng-

York, or in any of the other large cities lish ballads-anything and everything

where competition is keen and where the that, according to type, has a place ou a

audlences are used to expert professional- concert program. One of the worst mis-

ism. Leave the big cities for the end of takes the young singer can make is to

your apprentice period. The progress of .learn a single program and then trust to

a career is enormously dependent upon luck and a little free time to work up a

the quality of the management one can second! The more you can offer at the

secure, and the experienced managers start, the better are your chances for

"The manager is, of course, interested You go forward only as long as you begin

in your voice; but he feels that a singer each day's work by going back to the very

should be able to sing! He does not shield beginning, coaxing today's tones into the

his eyes with his hand to listen for tone. voice today; perfecting even, unbroken

He wants to know how you handle your- scales; assuring yourself that you have

self, how you walk out, how you affect lost nothing of freedom, of flexibility;

an audience-whether you are natural, keeping alert to new songs, new trends.

spontaneous, friendly,-or lofty, self- Before you begin your career, you think

conscious, affected. He gauges the impact that it is only the start that counts-then

of your human magnetism, along with you see that you are always starting!"

- Imitation-Its Use and Abuse

are (quite understandably) not interest- making that start and going further.

Chinese history records a wonderful groups, played simultaneously upon more concert of a festival orchestra held in than three hundred various types of invery ancient times, when more than ten struments. We wonder if every player thousand musicians, divided into nine could "watch the director"

Just Off ners-yet without making a beginning your coloratura trills. Most of all, today, there is no hope for development. The the astute manager is interested in reperbest way out of the maze of this vicious toire. Can you 'deliver' sound musical circle is to accept-gratefully-any and artistry and warm human meaning in every musically worthy opportunity that classic arias, in Lieder, in operatic ex-

offers itself to sing before an audience, cerpts, in ballads? Can you take your A party, a club musicale, a church affair, listeners with you when you sing in the school gathering-anything is valuable various languages? Year after year Century brings better and better music to America's piano teachers. provided, always, that it is musically "It is extremely important for the Here, again, are titles to set you wonder worthy. It is before an audience that young singer to master a large and varied HOW CAN THEY DO IT AT 20 the performer finds himself; here it is repertoire. Sometimes there is need for CENTS A COPY? that one's degree of mental stamina and a varied program; sometimes it is good

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Talented Child of Eight?

Although you state in the July 1943 issue of The ETUDE, that "a girl may commence the study of singing when her body ond mind show signs of maturity," I would like to know show signs only the child in only eight (very tall and well developed), if I watch her corefully without straining her voice (I have had fully eithout straining her voice (I have him several years of vocal training) round it be addisible to prepare her for a competent teacher? She have a rich, moture voice, not a bit childsha, lify idea to stort her of such a tender oge is prompted by her musural desire to sing. The only time she stops singing or to sing. The only time she stops singing or to sing. The only time are stops singing or knowing is to go to bed. Her singing during scole sometimes becomes annoying. The sin-cerity and cost for singing could be befit-ting o person trice her age. If my idea is not too far-fetched would you please suggest proper books to start with. She plays the

A. Your daughter seems to have an exceptional love for singing und to be quite strong and mature for her years. If your letter states her case accurately, she is continually sing-ing about the house, and she will insist upon doing so whether she has a lesson or not. As you have had several years of vocal training qualified to teach her, If she will listen to your advice and sing the scales, vocalises, and little songs that you select for her. Never forget that she is still a young child and that her voice, body, and mind are immature and undeveloped. Keep her comfortably in the middle ringe, not attempting the very high-est tones until inter. Neither should she sing strenuously lu regard to volume nor acreaning she mas a grent love for music, and allo, a mean, a drauntle, or a lyric appraisable it would be better for her to sing under your We only know that on the tones B and C guddance than it would be for her to sing above Middle-C she loses control in sunstance without any advice at all execution. she may meet in the Day or the Sunday School. No special music books are needed for her, other than the ones you used yourself. Just give her time, keep her interested, and do not make her lessou so much of n task or so fagive her time, keep her interested, and oo not production so will unk asset with the same of the same her lesson so much of n taxe of the same of the mer fighting against the current or the runner continually toiling up hill.

Tremolo, its Cause and Cure

Q. I am cighteen and have token vocal lessons almost two years. I hove been told that I om a mezzo-soprano with good possibilities —a good natural voice, stoge presence, ond good interpretation. But I have also been told that I am developing a vibrato effect which I nothing about this and I would appreciate

This be corrected?

2. Con you recommend any books which wight help me solve this problem?—C. M. Hoarseness During and After Singing

A. We will attempt a definition. A well placed voice results when there is a sense of which we will be a sense of which will be a sense of which we will be a sense of which wi compating by the method of singing generally you can produce a good tone, and you got called "forcing the voice," or, as we have put be called "forcing the voice," or, as we have put be good to the preceding sentence, by exerting a should have a thorough examination of the state pressure of breath than the approxi-perienced thrust spent proper treatment. You show the control this bad habit. Will see the state of the control the bad habit. Will see the got far as a singer without it.

Shall The Well-Trained Mother Teach the Simply stop singing too loudly, and learn to control your voice throughout its entire range without forcing, screaming, or shouting Please study carefully two articles in the Jan-uary 1948 issue of The ETUDE, the one by Bida Sayao, the well-known coloratura so New York, and the other by Hollage Shaw (formerly known as Vivian, in Phil Spitalny's All Girl Orchestra). These ladies know well what they are writing about. Their ideas are not only theoretically exact, but they are expressed in such clear and simple language that every young singer who studies them can senreely fail to profit. We highly recommend

A Bad Spot in Her Middle Voice

O. My sixteen-year-old daughter is now a freshman in college. About two years ago after having had lessons twice a week for five months, she developed some trouble around B and C obove Middle-C. She stopped the lessons and it disoppeared. She took no more lessons until September, 1943, when she entered col-lege and by the end of the first semester the trouble showed up agoin. When she reaches these notes, in certain exercises mostly sustained tones on Ma, Mee, Mah, Mo, Moo, the cords seem to relax and she has no control of her voice. This never happens in songs faster exercises. I shall appreciate any sug-gestion you can make.—W. M. J.

A. If we could only impress upon our correspondents the absolute necessity of giving us every possible piece of information about the voices upon which they ask our advice, we would feel much happier and more sure that our advice would be useful. For example, we are not informed whether your daughter is an tones, yet she gets better ngnin as soon us she stops practicing this exercise. The first piece of advice then is not difficult, and it is to dis-continue singing that particular exercise until she finds a teacher who is able to explain its production so well that she can do it without

family. Without it she is like the swim-ligh, that is, beyond its natural limit, instead fighting against the current or the run-of going into the medium voice about D or E, of going into the medium voice about 10 or E, five or six tones lower, with the result that the cords cannot stand the strain. They loosen, and the resulting tone is udy, breathy and uncontrolled. The remedy (if this guess it correct) is to, sing down scales commencing on a tone well above the danger of the control of t at 1) the fourth line treple cief, and continue down through the bad tones without changing the tone quality. If there is no teacher in the college who understands how to bridge these which I am developing a whorte offer shich I am discould shirt which I should settle and unked months acid she will be shirt of a conductive that the shirt of the shir

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Revival of the Bach Arias Chopin, Faure, Debussy, and Ravel to

whether the instrument should be harpsi- what they were doing. It therefore seems whether the instrument should be narps; and the reasonable to assume that the perhaps the more correct tense, since the piano, on the basis of its natural tone question is obviously concerned with color, may be regarded as a sufficiently which instrument Bach used. Since it suitable instrument for accompanying has been shown above that modern in- Bach ensembles. struments are generally accepted for Bach's obbligato parts, it seems especially inconsistent to urge that an archaic sound be imparted to the background. And the problem becomes well-nigh hope-And the problem becomes well-nigh hopeless when the uncertainty as to which instrument Bach habitually used or preferred is considered. For there are hardly any two instruments which make as divergent sound effects as the organ and the harpsichord; in fact they represent the extremes of musical tone production. The harpsichord sound is all attack with Postlude comparatively little tone sustained, while the organ has no special attacking sound but produces a completely sustained tone. That Bach used both instruments at different times (even occa- help being so, for Mr. Keller has put his sionally for the very same music) proves very life blood into it and the result is that he was no uncompromising purist in genuinely rewarding. Still, we say again, these matters but ready enough to accem- "How much better it would be if the modate himself to circumstances as he organ were a fine one, the church a large found them. It becomes difficult, to say one, and the music budget tremendous." the least, to determine what tone color Bach most preferred for his hackground harmonles when he used two dlametrical-

of using modern instruments, by using a real contribution to our composers. the piano, the modern concert instrument Once again, we could say, "How much of accompaniment, to play the harmonies. better it would be if the organ in the Here is a tone production which, while Germanic Museum were a large one with more percussive than the organ, is also every known convenience." I wonder! more sustained than the harpsichord and All of this goes to show that we all thus is a perfectly acceptable solution of must be sincere, thoughtful and humble the difficulty.

Brief note may be taken of those who easy to sit around and complain about urge the unsnitability of the piano for something that we don't like. Some day, accompaniment. In view of its long and someone is going to come along and show honorable, history in this capacity it ns up, if we keep on having this attitude seems strange that the matter should We all want finer and larger organs; we arise at all. It should not be necessary hope to be paid better salaries and to to mention that for over one hundred and have larger hudgets for our musical profifty years composers with the most sensitive ears have habitually used the piano Experience proves that usually we get

name Mozart, Schubert, Mendelssohn, show the actual situation. Nor were composers of the stature of Beethoven, Schutroversy of some intensity rages as to mann, Brahms, and Franck unaware of

The Instrument is All Right

(Continued from Page 533)

A Lovely Rose is Blooming .. Brahms Sinfonia, We Thank Thee Lord . . Bach

The congregation is most receptive and appreciative. How could the members

The Germanic Museum Organ

I wonder how many of us know that ly opposed tone colors with apparent the organ in the Germanic Museum ia Boston, which is so effective over the This dissimilarity produces an esthetic Columbia Broadcasting System, is only a problem of some importance. For organ two-manual organ and that it is comand harpsichord music inhabit different pletely unenclosed? Almost anyone would spiritual worlds. It would accordingly be consider it impossible, and most of us, pertinent to discover why both of them perhaps, would not even attempt it. Not should overlap in Bach's arias. The E. Power Biggs, however. Mr. Biggs has answer may perhaps be sought in the his-done such an outstanding job on this intorical background of the aria form, strument that it has resulted in a ren-Broadly speaking, if the dangers of a nalssance of organ playing and organ generalization may be dared, the organ building. We know this organ was built tradition of accompaniment can be re-very carefully and with great thought, garded as representing the German con- and the ensemble is clarity personified tribution to the fully developed Bach aria The way it sounds in the building and on form, while the harpsichord tradition the radio is almost miraculous. The represents the Italian and French ele- Museum has excellent acoustics. Taking ments which remain in it. Now this all of this for granted one would still music is really neither German, French, think that very little could be played on nor Italian. Put briefly, it represents the the organ outside of the contrapuntal supreme fusion of the Italian melodic and works of Buch. This, however, is not the operatic instincts with the German poly- case. Mr. Biggs has taught us that with phonic and metaphysical leanings. Use of care, one can play practically anything the harpsichord or organ (and a true on it. He has played the complete organ Baroque organ is the only instrument to works of Bach at least twice on the inbe thought of in this connection) tips the strument, once for an audience in the scales in favor of the Italian or the Ger- building and once for the radio andience. man elements, as the case may be. Surely The immense amount of other material it is legitimate to maintain that the scales that he has played is staggering. Works should not be so tipped, that they should by Liszt, Schumann, Brahms, Karg-Elert be left in balance on their own level. That have been featured, and he is still going level is retained, and all issues disappear strong. His playing of American works, by remaining consistent to the principle both published and unpublished has been

musicians, not merely organists. It is so in chamber ensembles. One need only things when we deserve them.

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ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

conductor, Dr. Jaroff, in which reference was made to this subject.

Q. In a recent issue of THE ETUDE you mention two companies in connection with small electric organs. Can you give the names of any other firms handling small type organs? what roude the probable value of a most type organs:
What roude the probable value of a book 8, Vos Hamana 8, Bourdon 18, TremsMason de Hamilia electric roed, it so manuel orlon, with a fairly new mater — P. E. T.

**PEDAL—Open Diapson 10, Plut 8,
Gardon 16, Diapente 32, Lieblich Gedeckt

to correspond.

We could hardly undertake to place a value

on the instrument you mention, but we did recently see an advertisement offering several instruments, including two of the make you mention, condition not mentioned, nt \$500.00 for the lot. This may afford some basis for au estimate. It is really a case of being will-ing to accept almost anything which might be offered by any reputable firm.

offered by any control of the contro

0. I am fourteen years of one and here as

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1. I am fourteen y only for the summer months?-D. H.

A. Assuming that you are fairly mature for your years, and that you have the confidence and respect of those with whom you would have to work, we see no reason why you should not be successful in this undertaking. Your work as a singer under another director has work as a singer under another director has doubtless given you many pointers in the art of conducting, and for further help we sug-gest a very excellent book by Wodell entitled. "Choir and Chorus Conducting" (\$2.25). This can be furnished by the publishers of

O. What do you consider the correct M.M. Q. What do you consider the correct M.M. tempo for the following: (a) Doxology, (b) Gloria Patri, (c) Hymns marked moderate time, (d) Moderate time with dignity, (d) Moderate time with spirit, (f) With spirit, (g) With exultation, (h) With joy .- B. F.

A. It is unwise to lay down any positive A. It is unwise to dy down any positive controlline markings for hymn and service should be too high, but such changes should be proposed by the made only with the greatest care and judg-Choir Directors, Ministers—
Send for your free octove onthem on the following of the following the following of the following the following of the following the following the following the following of the following the

9. Please tell use whether or not the highest movined Ession tensors in the Don Cosnect Chown of Serge largel single-factor, or if they are considered to the serge of the serge largel single-factor, or if they are considered to the serge largel single-factor, or if they are considered to the serge largel single-factor in the serge largel serge largel single-factor in the serge Q. Please tell me whether or not the highest midweek prayer meeting of another denomina-

of the following specifications for an organ: GREAT—Open Diapason 8', Melodia 8', Gamba 8', Spitz Flote 8', Dulciana 8', Fern Horn S', Concert Flute 4', Principal 4', Tremu-lant, Harp, Chimes.

swell.—Diapason 8', Stopped Flute 8', Viola 8', Acoline 8', Harmonic Flute 4', Quin-tadena 8', Piccolo 2', Cornopean 8', Orchestral

PEDAL-Open Diapason 16', Fluts 8', Bourdon 16', Diapente 32', Lieblich Gedeckt

A. We are giving you the names of two or

In my opinion the organ date unitaries to know about three or four three other firsts, with whom it would be well and I would like to know about three or four stops to add to the ensemble for brilliancy, along and this content is no regard of this Do you advocate mixtures in an organ of thi size? Would it be possible to make a three manual from this instrument by adding about 6 stops, installing a new console, and so on? The tone is good and the organ about twenty-

I am an organ student, having had over two years, and am working on Bach, Franck, and the very best in organ-literature. Which of Widor's symphonics are the easiest, and

A. You will find most of the Information from the Content of the Information from desire in "The Contemporary American to add a Mixture III Ranks to the Great, and the publishers of The ETUDE.

or Nazard 2 2/3 feet, We do not believe there of Agard 2 2/3 feet, We do not believe there or the Content of the

O. Please explain something to me. The Q. Please explain something to me. The other night at *Foir practice the bass part of More Love to Thee, O Christ, by Oley Speaks, seemed very low, to such a degree that the minister remarked, "Is it that loot" Is the bass ever moved about on the keyboard? I have never known it to be. I played the tenor part an octave lower; was that correct? Also is it correct to play an octave lower when the tenor sign is used?—L. H. S.

A. It is true that in the anthem you have

A. It is true that in the anthem you have quoted the bass part does lie a little low—G. G-sharp, and A. hut these notes are not at all unusual for the hass, which often takes in an F. All the other parts in this passage are correspondingly low, and the effect is one of depth and solidity, quite in keeping with the text. The only way in which a hass part could be moved would be a full octave higher if the original is too low, or a full octave lower if its

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Carrying A Spear In Grand Opera

(Continued from Page 539)

ence yelled "Fire!" Fortunately, the lights pionship in easing was held jointly by her maid! She wants her maid!" came on in a minute and the restlessly sailors, troopers, and truck drivers. I had stirring audience was greeted by a vi- a convincing aural demonstration that sion of the disappearing skirts of the the vaunted vituperative virtuosity of the ladies of the chorus as they dashed gentry of those estimable vocations would I want my maid!" through the exits, of a collapsed banquet have to yield the palm to the richly varietable with the viands heaped in the mid-gated indigo vocabulary of stage hands. her maid!" (Largo fortissimo). dle and Edoward de Reszke, alone on the stage, holding his sides with laughter as I am sure the cast was a superh one. he gazed mon the wreckage. This mas- I seem to recall Sembrich as the Queen pegrance of maid.) terly coupe de gaité stilled the incipient of the Night, Plancon (or was it Jourplumed caps to our knees, and bowed, the fact that no one knows what under Modiste, This time we did get a hand. the sun the libretto is all about I doubt

thrilling experience. I was one of the have written it in a Masonic trance. men-at-arms, carrying buckler and spear. We supes, at signal, were to march upon a platform with the massive (cauvas) was one of those menaces to civilization appropriate pedal obbligato she propoured forth the rave notices. with a complex for cute tricks such as claimed to the circumambient, in rising decision to make-whether to drop six tions. or to make a wild leap for the platform. genius, recognized Golden Opportunity. round and round the chancel in the rear,

and they swung crazily at an angle of Adopting a policy of encirclement, we clanged and Scotti, the greatest Scarpia forty-five degrees, like the wing of a wind-formed a ring about her and provided an of them all, intoucd malignantly, "Va.

When I appeared in "The Magic Flute"

A Grade-A Tantrum

in one detail. Literary tradition had given maid!"

stage. The inevitable ultwit in the andlime to understand that the world's chani-

F.: "I want my maid!" { repeat we: "She wants her maid!" } ad lib F.: "I want my maid! I want my maid!

SHE WANTS HER MAID!

panic and the audience joined in the net?) as Sarastro, Campanari as Papa-opera. She found the proper metter for hrigade was lined up. All attempts to laughter. Two of us pages seized this yeno, and (there's no doubt here) Fritzl the exercise of her impish temperament corral her during the evening had been auspicious opportunity for another coup. Scheff as Papagena. Perhaps the vague- in light opera. I saw her a few years futile. This was the last chance. One We emerged from the exits, swept our ness of my memories is compounded by later in the very successful "Mile, by one the supes presented pens and pro-

It was in "Ernani" that I had another that Schickaneder himself knew. He must the Met in "La Tosca"-after the final them. curtain had fallen. The performance I was last in line, nearest to the door of turned out to be an historic occasion. The the dressing room. I glided up my somebeautiful Emma Eames had been long cat- thing-or-other and swore to myself that Out of my mental fog comes clearly the aloged as a soprano of great purity of I would save the day-or the evening. pattlements of the castle in the rear. Now, picture of one memorably bilarious back- tone and of rigidity of acting. That night "M-m-madame Fames," I stammered desthis platform was about six feet above the stage incident. Fritzi Scheff, "the little the glacial goddess defrosted and knocked perately, "may we pieuse have your autostage. To gain access to it we had to climb devil of grand opera," was particularly audience and critics for a loop by turn-graph?" She seemed to come out of a np an off-stage ladder. I was almost at devilish that night. We supes spotted her, ing in a bang-up piece of emotional acting trance. "What? No. no. I'm too tired." the top of the ladder when the zany who toute scale, giving a matchless entracte and by nouring forth a voice of rich, Could she then have thought?-"Won't was mounting the rungs behind me (he performance of a Grade A tantrum. With vibrant warmth, and next day the critics do. It's had publicity." For she did a

But to return to my part in this chef yes! Come into my dressing room. pulling chairs from under one) prodded tones of the scale, (I think the key was d'oouvre, My sole appearance on the We swarmed in, with me holding the me so violently from and in the rear that C-major): "I-want my-maid! I-want my-stage was at the climax of Act I, when a van. As she seated herself at her dressing I lost my balance, I had a split-second maid!" It was a theme without varia- half dozen or so of us supes, clad in some table, I presented her with my pen and sort of ecclesiastical vestments and hold- program, "No," sald sire, "I prefer it on feet to the stage with my accounterments One of my colleagues, with a stroke of ing prayer books in our hands, marched this"; and (miracle of miracles!) she

I leapt. As I landed staggering but safe. Beckening to four or five of us, he called, to make it appear that there was a long my spear impinged upon the battlements "Say, fellows, she wants her maid!" procession of priests, while the belik Tosca!" As I glanced at the "prayer book" In this crisis my education was enriched Fritzi: "I want my maid! I want my that had been thrust into my hands, I discovered that it was a copy of "The Com-

The performance closed with Tosca's "death-leap" from the battlements of San Angelo. From the wings we saw her dron a perilous four feet outo a mattress. where she curled up (as her maid ar-We.: "She wants her maid! She wants ranged her skirts smoothly) to await the curtain calls, of which there were plenty.

The encore curtains fell for the last (Party broken up by anticlimactic aptime and Emma, with regally poised head and a far-away look in her eyes, started Fritzi didn't last very long in grand for her dressing room. The autograph grams and opened their months-sound-I reached the apex of my career with lessly, as the queenly figure swept past

sprightly volte-face and added: "But yes,

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless occompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

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undreds of thousands of violius bearing labels
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reputable dealer.

M. D. V., Picorto Rico--Tilere in an short care to global property and the control of the co

An Appraisal Recommended
Mrs. H. E. M., Ohto-You could take or
send your violin for appraisal to William Lewis
& Son, 207 South Wabash Avenne, Chlengo. illiuois. But I hust wara you that you are not likely to find it is valuable. Jacobus Stainer died in 1083, so the label ia your violin is obviously a counterfelt, indicating that the instrument is also an imitation. And probably not a good imitation. If it were the work of a conscientious copyist, he would not have inserted an obviously false label.

of Doubtful Value
T. H. II., Oregon—The device you mention,
which is supposed to improve the tone of any
violin or 'cello, is not well thought of among
professional musicians. It makes the tone sound larger under the ear but not at a distance; and the tone quality tends to be un-natural. (2) So far us I know. Magginl never branded his violins. He did use a double row of purfling, but so also did his many imita-tors. There are many violins to be seen which,

An Appraisal Would Be Best Au Appraisal Would Be Best W. M., Missour!—I suggest that you send your violin for appraisal to Wm. Lewis & Son. 207 South Wahash Avenue, Chicago, Illinois. It might be as well to write then first and find out what the fee will he; then you can

Beginning Violin Study Material Mrs. R. S., Wisconsin—I think the "Violiu Method" by Nicholas Laonreux would give you what you are looking for. For very young pupils you could use the Maia Bang Course or the "Very First Vlolin Book" by Rob Roy

send the fee with the instrument.

A Bowing Suggestion

will nozzi. Net Knowe in America.

4 Unital- 2 grouing Present vision in the Control of the Cont

known to be of his make. It is therefore impossible to give even a very general valuation

Not a Genuine Guarnerius Mrs. H. T., Missonri—No violins, as we know them, were made in Italy as early as the 15th century. The founder of the Guarnerius family was Andreas, and he was born about 1626. I have never seen or heard of a right by any I have never seen or heard of a violin by any member of this family that bears the markings you describe: so I doubt very much that the violin is genuine. However, you could com-municate with William Lewis & Son, 207 South nunicate with William Lewis & Son, 207 South Wabash Avenue, Chicago, Hilnois, with a view to having the instrument appraised, (2) There was a very large faully of violin makers in Klingeathal, Germany, by the name of Hopf. Most of the violins produced under the name of Hopf were cheap commercial instruments, but occasionally one sees a Hopf that is worth as much as one bundred and fifty dollars.

Dance Music School for Violinists Dance Music School for Violinists."

M. M. C., New York—I am sorry, but I know
of no school in New York that specializes in
teaching the playing of dance music to violinitst. There may he such an institution, but I
have never heard of it.

Material for Violin Study
Mrs. O. K. G., California—Your letter to
Mr. Dumesuil has been turned over to me, as
it refers to striag playing and teaching. Books
that should help you are: "Practical Violin
Study," by Frederick Hahn; "Yiolin Teaching Study," by Frederick Hann; "Viola Tentonia and Viola Noticy," by Bugone Grancher; and "Modern Violat Theodoral Parket William State of the Erode of

Length of Violin Necks
Dr. N. D., Indiana—It is impossible to set
an exact date when violin makers began to
put longer necks on their instrument. The
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property of the set of t necks in any great numbers until about 1800.

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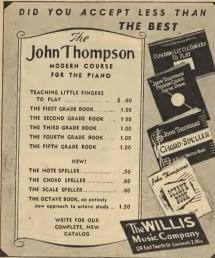
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The Great British Brass **Band Movement**

(Continued from Page 535)

Cresswell Colliery Band

Here we have another splendid aggregation of musicians who work in the coal mines for a living. The band was formed hr 1896 and has won many prizes compettimers who has been engaged in the field S. Bond is the efficient bandmaster who of contesting for many years, an accom- is responsible for its many successes. plished musician in the truest sense of the word.

Harton Colliery Band

brass band teacher who is the able con- who pilots this band to victory ductor of this fine colliery hand

Cory Workmens Silver Band

members for his all-around musicianship. Coune.

Melingriffith Works Band

This is one of the old-time Welsh hands, This band might rightly be termed the founded in 1870. It has won many prizes "Champions of the West of England," for in Whiles and the West of England. It It has been the representative of the west created quite n furore by winning the country for many years. It has competed Championship of the West of England in at Belle Vne and The Royal Albert Hall 1945. Mr. T. J. Powell, the conductor, is and has been considered worthy to take another old-timer in the field of contest- its place with the leading prize bands. ing, and is well versed in the technique Its conductor, Mr. A. W. Parker, is very of hand conducting

Park and Dare Workmen's Band

Here comes another Welsh band that

Parkhead Forge Silver Band

Parkhead is one of the finest Scottish very fine London combination. bands. Located in Glasgow, Scotland, it won the Scottish Championships in 1933 and 1942. It also has won the John Auld These, with the exception of Cory's, Trophy five times. Its conductor, Mr. G. the Welsh Champions, are the hands Hawkins, is another old-timer who has no which competed last year at The Royal superiors in the field of contesting. He Albert Hall, it might be mentioned that is often called upon to adjudicate at consome of the leading bands were unable

West Calder Public Band

This band, at West Calder, in the Mid-playing an engagement at the time of this lothians, was organized by a few miners preliminary contest. Entering the prelimin 1866. It is immensely popular in the inary contest is compalsory, and a band

many prizes. It was so good last year that it was chosen to compete with the best hands at The Royal Albert Hall, London, Mr. C. Telfer directs the hand

North Seaton Workmen's Band ing ngainst the best in its field. It is This is a North of England band that generally on hand at all the leading con- has an enviable record dating back to tests and can always be relied upon to 1996. It is a miners' band and as such has give a very good performance. Its conduc- won numerous prizes, including The tor, Mr. Harold Moss, is one of the old- Miners Championship eight times, Mr W

Yorkshire Copper Works Band

Another Yorkshire prize winner was organized in Leeds in 1936 and steps np This is a North of England miners' late the front line with the best bands band that has held its place with the lead- The first year it was organized it took ing prize bands since its inception in fourth prize at The Alexandra Palace, 1901. It has won premier prizes at Belle London, 1936; and In 1939 won the York. Vne and the Crystal Palace in past years shire Championship. Since then it has and is still considered a serious competi- found its way into the prize list wherever tor, Mr. J. Atherton is well known as a ' it has competed, Mr. J. Elllott is the man

Luton Band

Some people call it the "Hat" Band, as This band of Welsh miners may not Luton is the center of the British hat inpresent a Guards band appearance, but dustry. It would seem that this title is when they play you hear something that most applicable for it certainly pulled off really thrills you, Organized in 1884, in the hat trick when it won the National the Rhondda Coal Valley, these miners Champlonship at the Crystal Palace in have worked their way to the top of the 1923, while competing against the finest Indder by winning hundreds of prizes. prize bands of the country. Since then it They are considered the champions of has won many prizes at all the leading Wales. Welshmen are noted for singing, contests. It was founded in 1893, and was so it is only natural to expect them to originally a Mission band. It is well produce good brass bands, and Cory's is known also through its medlum of broadone of them. Mr. Walter Hargreaves, the casting over the British networks. It is conductor, is highly respected by the baud under the able conductorship of Mr. A.

Camborne Town Band

Well known in brace hand circles

Enfield Central Band

This Loudon band has won fame in was formed in 1894 and which has held the grent metropolis and the Sonthern the limelight for over half a century by countles of England by its fine contesting winning numerous prizes. The fact that record and its excellent concert perform-It was able to compete last year at the ances, It does not claim a National Chamgreat National Band Festival is enough pionship, but nevertheless it is always proof of its fine performances. Haydn well up in the prize list, and as a matter Bebb, who conducts it, is very well known of fact, is a band to be reckoned with at any time. Mr. E. C. Curter is another of the old brigade who is well experienced in contesting. He is the conductor of this

Strict Rules Prevail

tests and as a musician, is held in the to take part in the National Band Festival, owing to the fact that they did not previously compete in their Area Contest. This may have been due to their surrounding districts, where it has won must be a first or second prize winner



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THE ETUDE MUSIC MAGAZINE. 1712 CHESTNUT ST. PHILADELPHIA, PA

in order to compete in the National Cham- their artistic performance. pionship Festival. This brings us to the A year previous to this, Mr. Hes took point of what constitutes a professional, "Besses" on a tour through France. It for it must be remembered that all the was a goodwill tour with no thought of leading prize bands of the country fill remuneration for the band, being paid for many important paid engagements during by Mr. Hes and a committee of Manthe summer months. The ruling on this chester business men. This tour definitely point states that a man's earnings as a enhanced that entente cordiale relationmusician must not total more than two-ship that has always existed between the thirds of his income, These bands are two countries, President Loubet of all members of the musicians' union in France conferred the decoration of Officer order to play fair with the profession as D'Acadamie on Mr. Hes as a mark of a whole which, of course, is only right. French appreciation, John Philip Sousa, Some of the conductors of these bands who later became intimately acquainted are strictly professionals who train a with Mr. Iles, was also the recipient of number of bands and also, under the the same decoration. When referring to rules, conduct them at a contest. But a the honor, after being informed that it player is allowed to play in only one band had been hestowed upon only ten people, and he must be a bonn fide member of men of prominence, Mr. Sousa expressed the band for three months previous to himself as being particularly proud to be the contest. In the case of a player being one of them, Mr. Iles, referring to Sousa, ill, the band, with the written consent of says he never met a more charming and

Mention must be made of some of the clan could be so humble and unassuming. leading adjudicators who judge these. One of the most important achievelong experience in this particular sphere as test pieces for the National Festival whose decisions can be accepted without testing the all-around musicianship of a question. A large number of them hold band as a whole, apart from soloists. Such degrees and diplomas from recognized men as the late Sir Edward Elgnr, Sir colleges of music; the same applies to Granville Buntock Edward Holst Arthur many of the bandmasters also. It might Bliss, Dr. Denis Wright, Henry Gheel, further be mentloned that there exists Dr. Keighley, Dr. Herbert Howells, Dr. a British Bandsmen School of Music that Maldwyn Price, Hubert Bath, and Eric offers diplomas to bandmasters who can Ball have all written test pieces for the qualify, and it might be added that the brass band, and these are men who referred to are Dr. Denis Wright; Henry of British composers. One of these out-Geehl, the noted composer; Frank Wright standing test pieces was the "Severn of Australia now resident in London, and Suite" by Elgnr in 1930. The champion who by the way, is Musical Advisor to band on this occasion was Foden's Motor the London County Conneil; Eric Ball, Works Band Dr. Malcolm Sargent has the famous composer and arranger; Al- made a grand arrangement of Mozart's fred Ashpole, a teacher of grent renown; Davis; and H. Heyes; not forgetting the these bands. daddy" of them all, J. A. Greenwood.

The Father of the

British Brass Band Movement This outstanding personality, John Backingham Palace with The Order of Henry Res, O. B. E., who has associated the British Empire for his long and outimself with British Amateur Bands for standing service to music among the more than half a century is without ques- working classes. He is a gentleman of tion the only man who has devoted a life- independent means and gives lavishly to time service to the development of music, the cause that is so near and dear to through the medium of brass bands with him. As Editor-in-Chief of the "British never a thought of remuneration for him- Bandsman," a weekly newspaper devoted self. He is a musician who delights to exclusively to the interests of brass bands, write and compose those simple numbers he has probably created the largest sellthat appeal to the heart, and is never ing periodical of its kind in the world. more pleased than when he is conducting At the conclusion of World War II, Mr. the massed bands in one of his own com- Hes made arrangements with the manpositions, On one occasion he conducted agement of the "London Daily Herald." one hundred and forty hrnss bands con- the largest dally newspaper in Great sisting of over five thousand players, the Britain, to take over the running of fulargest massed band performance ever ture National Band Festivals, which now to take place in any part of the British take place annually at The Royal Albert Emplre. The National Band Festival Hall, London, Notwithstanding his adwhich he established in 1900 has had a vanced age (seventy-seven), he is still great influence not only in developing quite active and nt present is writing brass bands, but in increasing their his memoirs for future publication. He is prestige and cultural progress in the eyes held in the highest esteem by all the memand minds of the British public. It was bers of the Royal Family and by brass Mr. Iles who, in 1906, toured two of the bands in all parts of the British Empire. most famous prize bands through the And so we come to the conclusion of a United States, Cannda, Australia, and most remarkable movement, a story per-New Zealand; namely, Besses O' Th' baps without precedent in the field of Barn, and Black Dyke. Americans ex- musical endeavor. Also we have intronected "Besses" to be a ladies' organiza- duced to our readers n remarkable pertion, and in the case of Black Dyke, a sonality in the person of J. Henry Iles colored band; but to their amazement who has devoted the whole of his life to these purely brass combinations consist- the advancement of brass band music as ing of working men who were not profes- a medium of entertainment for the worksionals, made a profound impression with ing classes in Great Britain.

the contest committee, is allowed to im- genial personality, adding that it was hard to conceive that such a great musi-

great bands at Belle Vue and The Royal ments by Mr. Hes was the introduction Albert Hall, men whose musicianship and of original works by British composers, of band music are fully qualified and Contests. This was done with a view to ourse is pretty exacting. Adjudicators might rightly be considered as the cream Fantasia in F. all of which goes to show E. S. Carter: A. W. Parker; Roland the excellence of the music performed by

Mr. Iles is a Master of The Worshipful Company of Musicians, possibly the oldest society of its kind in the world. His Majesty, King George, decorated him at



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The World of Music

"Music News From Everywhere"

The City of Los Angeles is to have a

Ralph Kirkpatrick, American perform-

er on the harplschord, had a most suc-

cessful concert appearance in July in the

Soviet Zone of Germany, The Russian

music critics were lavish in their praise of

the artistry of Mr. Kirkpatrick, who

made the trip with the approval of Gen-

The Festival of Contemporary British

Music at Cheltenham, during July, is con-

sidered by English music critics to be

the most important and successful of the

series which began three years ago. In

addition to the opera performances, which

were a new feature this season, there

were premières of two major works by

British composers: The First Symphony

by Arthur Benjamin, and A Vlolin Con-

certo by Alan Rawthorne. The program

also included Vaughan-Williams' latest

The National Theatre Movement, Mel-

The World's Fair of

Music, planned as an an-

nual event, had its first

showing the week of

July 19 in New York

City's Grand Central

Palace. There were com-

mercial exhibits showing

all phases of the music

business, together with

THE ETUDE

daily by prominent artists. The opening

work, hls Symphony in E Minor,

is hoped to have it finished by 1951.



Kurt Weill's new one- The Free Library of Philadelphia will act folk opera, "Down sponsor a series of recitals during the In the Valley," had its season 1948-49 by the internationally première on July 15 at famous Curtis String Quartet, Arranged the University of Indi- by Arthur Cohn, head of the music deana in Bloomington, partment of the Library, the concerts will where it was given in a be given in the lecture hall on November double bill which in- 10, December 8, January 12, February 9, cluded also Hindemith's March 9, and April 6. The members of the "There and Back." Ernst Quartet, who have been playing together

Hoffman was the con- since 1927, are Jascha Brodsky, first ductor, and the leading rôle was sung by violinist, Louis Berman, second violinist, Marion Bell. The rest of the singers were Max Aronoff, violist, and Orlando Cole, University students. The work was also 'celilst. presented in July by the Washington Art Center in Washington, D. C. and early in August it was given by students of the new opera house. Present plans call for summer school of the University of a building to cost ten million dollars. It

Edward Fendler, who organized the first national conservatory for the Dominican Republic, has been invited to conduct the concerts of the current season of the reorganized National Symphony Orchestla in San José, Costa Rica,

The Juilliard String Quartet performed eral Luclus Clay, American Military the six quartets by Bartok at the Berk- Governor. shire Music Center on July 10 and 17, as a contribution of the Juilliard School of

Robin Hood Dell in Philadelphia was forced to close suddenly at the end of the fourth week of its proposed sevenweek season. This drastic action was taken as a result of the financial difficulties which it faced because of radically decreased income. Largely because of the fact that a protracted series of rains in the evenings made it possible to give relatively few of the scheduled programs. and also due to the competition of two presidential conventions, the attendance during the opening weeks fell far short of that of previous seasons. Only two bourne, is the sponsor of the first Allconcerts drew large crowds—the appear. Australian Grand Opera Company which ance of Sigmund Romberg with Jarmila recently opened a six weeks' season. In-Novotna as soloist attracted 14,000, and cluded in the repertoire were "Aida." Lauritz Melchoir had an audience of some "Faust," "Rigoletto," and "The Marriage 12,000. At the time this is written a re- of Figure." Much of the eredit for the organization of the Board has taken place success of the project was due to the and a new president has just been elected. director, Gertrude Johnson, and the con-Frederic R. Mann, Philadelphia manufac-ductor, Joseph Post. turer, philanthropist, and music lover, has been elected president, replacing Henry E. Gerstley, who had been president since 1943. No definite announcements for the summer of 1949 have been made, other than that the policy will be to have programs of a more popular appeal.

A Four-Day Mozart festival was conducted in July at Glyndebonrne, England, under the direction of Sir Thomas Beecham. The festival opened on July 15 with a lecture on Mozart by Sir Thom- ous kinds exploiting the newest developas. There were chamber music concerts ments in music making. Antal Dorati, each afternoon and in the evenings the regular conductor of the Dallas Sym-Royal Philharmonic Orchestra gave con- phony Orchestra and artistic and music certs, one of which included the Mozart director of the fair, arranged a music Concerto in A with Clifford Curzon at the program which included concerts twice

piano concerto which he was commissloned to write in 1945 by the Kousse- Illinois. He was organist-director of the vitzky Musie Foundation. It will be given choir in St. Paul's Catholic Church at its first performance next December with Highland for over thirty years. With two the Boston Symphony Orchestra under brothers he founded in 1906 the organiza-Dr. Serge Koussevitzky, and with Rudolf tion later known as the Wicks Organ Firkusny as soloist.



rôle.

Opera Association,

per took part this sumada, in an outdoor Royal, Joseph Victor a successful career. STEBER Laderoute, Canadian tenor, sang the title

Eleanor Steber, Nicola

Moscona, and Emil Coo-

Guillermo Espinosa, founder of the National Symphony Orchestra of Bogota, Colombia, and one of the most noted musicians of South America, will be guest conductor at one of the Wednesday night concerts of the Baltimore Symphony Orchestra during the coming season.

Arthur Bennett Lipkin, violinist of The Philadelphia Orchestra, and conductor of the Germantown Symphony Orchestra sity, Evanston, Illinois. and the Maiu Line Orchestra, was elected president of the American Symphony Or- MONMOUTH COLLEGE, Monmouth, II-

The Chair Invisible

Donald N. Tweedy, composer and teacher, died suddenly on July 21, at Danbury, Convecticut. He was fifty-eight years old. at Texas Christian University.

Henry Morris Staton, composer, choral director, teacher, died August 23, at North Wales, Pennsylvauia. His age was seventy-eight. Mr. Staton was organist and choir master of St. Peter's Protestant Episcopal Church, of Germantown, for forty-one years and supervisor of music of the Bradley Beach, New Jersey, grade school for thirteen years. He was a composer of church music, and had directed finals of which will take place at the various choral groups.

Dr. T. Edgar Shields, professor emeritus of music at Lehigh University and organist emeritus of the Bethlehem Bach in the various states and districts during Choir, dled ou July 4, at Bethlehem, Pennsylvania. He had retired from active service at Lehigh University in 1947 following to Miss Doris Adams Hunn, National a career of forty-two years. From 1901 to 1944 he was organist of the Bach Choir at Bethlehem. He was also professor of music at Moravian College and Seminary A PRIZE of \$1,000.00 is offered by Robert for Women. He was the organizer and a past dean of the Lehigh Chapter of the English in which the baritone wins the American Guild of Organists.

Sir John McEweu, composer and teacheighty. Sir John was composition profes- at 48 West 48th Street, New York City.

day's program featured Robert Merrill, sor, and from 1924 to 1936, Principal of popular baritone of the Metropolitan the Royal Academy of Music.

John F. Wicks, one of the founders of Dr. Howard Hanson has finished the Wleks Organ Company, organist and choral director, died May 25 at Highland, Corporation

> Franceso Pelosi, widely known president and impresario of the Philadelphia-La Scala Opera Company, died suddenly mer in Montreal, Can- on August 2, in an automobile while being driven from Atlantic City to his home in performance of "Faust," Philadelphia, Mr. Pelosi, long interested The opera was presented in opera production, had been connected by the Montreal Fes. with various companies in Philadelphia, tivals on the terrace on and in 1938 he founded the Philadelphiathe summit of Mount La Scala Opera Company which has had

Competitions

THE CHICAGO Singing Teachers' Guild announces the twelfth annual Prize Song Competition for the W. W. Kimball prize of one hundred dollars. The text of the song may be selected by the composer. Manuscripts must be mailed between October 1 and October 15, and all details may be secured from Mr. John Toms, School of Music, Northwestern Univer-

chestra League at its recent biennial linois, 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 Mr. Tweedy had served as a teacher at Music, as part of its eightieth anniver-Vassar and at the Eastman School of sary celebration, is conducting a com-Music and also at Hamilton College and positiou 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. Details may be seenred 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 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 the early spring of 1949. Entrance blanks and all details may be secured by writing Chairman, 701-18th Street, Des Moines,

Merrill for the best new one-act opera in girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. er, died in July in London, at the age of Entries should be mailed to Mr. Merrili

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The Mozarts Visit a Palace

(Playlet Founded on Episodes In Mozart's Life.)

by Lillie M. Jordan

Junior Stude CHARACTERS; King Francis I; Queen Ma- cause it is very pretty. (He starts to ria Theresa; the little Princess Marie Antolnette; court attendants; Herr Mozart; Frau Mozart; Wolfgang; and Nannerl Mozart Scene: A room in the Palace, with piano.

ATTENDANT: Your Majesties, the Mozart children and their parents have ar-

QUEEN ; Bring them In. (To King) ; I am very curious to see these little children. I -wouder If Wolfgang can possibly be as wonderful as he is reported to be? I've heard a lot about him!

KING: So have I, and I hear he even plays the organ. Imagine! At six years of age! It seems past belief for a boy of six to do the marvelous things this little man is said to do. Why! He is no older than our little Marie Antoinette!

Yes, it is September again, How much How many times did you say "It's too hot QUEEN: Well, we shall soon find out, for I hear then coming now. (Whispers, as mer? How many new pieces did you learn Of course it is hot in the snumer, parthey enter): That pretty little hoy is by yourself? How much extra sight read-ticularly in some sections of the country, the one!

ing did you do? How many of your "old" but the pupils who practiced well during KING AND QUEEN: (as the Mozarts adpieces did you review? How much extra the summer will surely make better progvance and how) Welcome, welcome! QUEEN: Pray, be seated, Herr Mozart, ercises in keyboard harmony did you do? was too hot to practice. What did you do? you and your good wife. You have come

a long journey. (Nannerl drops a deep curtsey but friendly greeting and recalling 'the beautiful presents she had sent to his NANNERL: Thank you, your Majesty. family, runs and throws his arms HERR MOZART: Nannerl, you and Wolfaround her.)

In the May, 1947 issue, the Junior These names prove that time for prac- Queen: (smiling) Thank you, my dear, and now we are all ready to listen to your music. What will you play for us? Wolfgang: I will play a duet with my

Lullahy

by Marjorie Hunt Pettit

When the tired musician Gets him to his hed. Visions of concertos Wander through his head; . Many glib alissandos Cascade down the keys. And pert nizzleatos

Form a dancing friezo

ELIZABETH A. GEST

September

technic did you practice? How many ex- ress this season than those who said it

Successful Women And Music

by E. A. G.

ETUDE presented the names of some sucticing and performing music can always

cessful, well-known business men who be found, even hy busy career women,

studied music in their youth and who did when the value and importance of music

not "give it up" during the years of their is realized and appreciated,

busy careers.

the following list.

Several requests have since been re-

ceived asking the JUNIOR ETUDE to pre-

sent a similar list of successful women

who did not "give np" their music al-

though engaged in non-musical careers.

Many more names could be included in

Mrs. Thomas E. Dewey, wife of the

Governor of New York and Republican

presidential nominee, is a singer; Ethel

Barrymore, ontstanding actress, is a

planist; Queen Elizabeth of England (the

present Queen) is a pianist; Princess

Elizabeth of England (daughter of the present Queen), is a pianist; Queen Eliza-

beth of Belgium is a violinist, and a

pupil of Ysaye; the historical Queen

Elizabeth of England in the sixteenth

century, played upon the virginals (an-

cestor of our modern piano); Miss Flor-

ence E. Allen, Justice of the Supreme

Court of Ohio, a teacher of piano; Mrs.

Ruth Bryan Owen Rhode, former United

States Minister to Denmark, is a pianist,

and taught piano; Alla Nazimova, actress,

was a violinist and played in orchestras

conducted by Tchaikovsky and Rimsky-

Korsakoff; Neysa McMein, author and

illustrator, is a composer; Shirley Tem-

ple, young actress, plays the piano; Elsa

Maxwell, social entertainer, composes

songs; Elissa Landi, actress, plays the

piano; Mrs. Lewis W. Douglas, wife of

the United States Ambassador to Eng-

land, is a pianist; Fannie Hurst, author,

is a planist ; Margaret Trumau, daughter

of the President, Is a singer; Margaret

Wilson, daughter of former President

Woodrow Wilson was also a singer.

572

practicing did you do during the sum- to practice today?"

But the worn musician, Seeking rest and sleep, Does not spend his moments Counting frlsky sheep; Notes are his undoing-Quarter, whole, and half-Drowsily he counts them As they jump the staff.



Wolfgang and Nannerl playing duets for Marie Antoinette

"MUSIC STUDY EXALTS LIFE"

cross the room towards the piano but falls on the slippery floor in front of the little Princess.)

MARIE ANTOINETTE (ruuning to help him) : Oh, dear, dear ! I hope you didn't hurt yourself. (Takes her handkerchief to brush his knee.)

Wolfgang; Thank you, Princess, No, it does not hurt, but you are so very nice and kind. I think I will marry you when I grow up. Thank you, I'm all right now. Come, Nannerl, we will play our duet.

(The children play a duet and receive much applause.) WOLFGANG AND NANNERL (bowing):

Thank you, your Highnesses. Wolfgang; I will now play a solo for your Highnesses, (Plays, followed by

applause and cries of "Bravo! Play agaln! Wonderful!") Wolfgano: Thank you. (Runs toward

Princess.) Murle Antoinette, could we not dance a minuet? Nannerl will play one for us. That would be just like we do at home. NANNERL: Yes, I will play a minuet for

you to dauce. (She plays as the children Wolfgang, delighted at the Queen's QUKEN: Here is another fine player, Well

done, little girl.

gang play one more duet, and Wolfgang will play one more solo, then we must say good-bye. (After the performance and the applause the Mozarts prepare to leave.)

sister first, I think you will like it be. King; Hold! Do not hurry, We have something for you before you go. (He beckons to attendants at door, who enter, bringing costumes of satin and velvet, and presents for the family.)

King: Herr Mozart, accept these with our thanks for the entertainment these children have given us, (Herr Mozart and Wolfgang bow; Frau Mozart and Nannerl curtsey.)

HERB MOZART : Oh, your Majesty! We did not expect this. We are quite overcome! But the children are handsomely rewarded for all the practicing they have done. Children, is not this a wouderful

(They bow and exit as curtain falls)

Who. Could Read This!

one day i went to a concert it was fine i wondered how many hours the planist practiced I wished i could play like that maybe if I practice a lot i could i decided i would practice a lot only i have not started yet because i have not had time i wonder how that pianist had time to do lt i wish i could play like that.

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this page in a future issue of The Etude. Chestnut Street, Philadelphia (1), Pa, by

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age; Class B, twelve to fifteen; Class C, Essay must contain not over one hun-

dred and fifty words and must be re-LARY PLANO TENINO AT HOME.

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Quiz No. 36

(Keep score, One hundred is perfect.)

If you were attending a concert by the Sistine Choir, from what city twould the slugers have come? (repoints)

As the recent Issues of the ETUDE have been late, due to the general strike in the would the slugers have come? (repoints)

As the recent Issues of the ETUDE have been late, due to the general strike in the been late, d points)

In what way does a dot placed after a DEAR JUNIOR ETUDE: note affect that note? (five points)

I play the piano and baritone and used to If you were going to play a trombone play also the flute and French horn and I

In the school orchestra, in which sec-play in the band at school, also at clubs and church. I gave a plano recital last fall. tion of the orchestra would you be placed? (five points)

What composer was born in 1770 and died in 1826? (fifteen points)

What does a double flat placed before a note call for? (five points) If you were listening to a composition

his last name be? (ten points) If you heard a vocalist singing Hark, "When I grow up I want to be a kinder

noem would the singer be using? (twenty points) Was Tchaikovsky a violiuist, organ-1st, composer, or conductor? (ten "All my family were delighted to hear the

polyts) pieces I played from THE ETODE when it ar-Was Liszt a Hungarian, Bohemian, rived today. I would like to hear from some Viennese, or Swiss composer and planist? (ten points)

(Answers on bottom of next column)



Junior Music Club, Ambler, Pa.

Ann Hailman, Marquerite Beerely, Teddy
Hailman, Marquerite Beerely, Teddy
Hailman, Marquerite Beerely, Teddy
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Hailman, Marquerite Beerely, Hailman, Marquerite and La loos are pralaman landay, Mrs.
Hailman, Marquerite Beerely, Hailman, Ha

If the your magazine very much and it helps me greatly. My three sisters and I have absointe pitch. I hegan to practice on the plano when I was four years old, and now, before my ninth birthday I can read all of Beethov-

en's Sonata "Pathetique."

Notice

From your friend, Carolyn Saell, Spanish Forks, Utah

Letter Boxers

The following lines are quoted from letters which space does not permit printing in full. Replies will be forwarded by Edward Alexander, what would when addressed in care of the JUNIOR

Hark the Lark, by Schuhert, whose garten teacher so I have to know all about nucley nucley, I would like to hear from some one in America or Cauada who loves music,' Treg Morrison (Age 12),

Junior Etude readers."

Ruth Sumner (Age 11),

"I play plane and trumpet and am going to take organ lessons. I sing alto in the Glee Club and Junior Choir. We had a Rainhow recital last year when each piece represented a different color ' Dolores Judson (Age 14),

"I hope to become a music teacher. My father is a builder and plans to build me a conservatory. I play plano, saxophoo, clarinet, and violin. I play in our School orchestra and am also a Girl Scout. I would like to hear from some one who has slintlar interests."

Counle Scullin (Age 13),

DEAR JUNIOR ETUDE : I want to tell you about our family of six children: Charles, age thirteen; Mary Catherine, twelve; Timothy, eleven; Willa, nine; Michael, eight; La Rose, six. I am the oldest. Michael, eight; La Rose, sh. I am the Jueset. We sometimes have a contest to see who will have the plano to practice, as we all take piano lessons. Sometimes I think we should have two pianos. Willa, Michael and La Rose are practicing a trio. We play duets, too. We have a music club and have learned much about com-posers. Our teacher is proud to have all six of us in oue family learning to play the piano,

Answers to Quiz

1. Rome; 2. It increases the time value of the note by one half its original time value; 3. The brass section; 4. Beethoven; 5. Playing the note one whole tone helow the line or space on which it is written without changnth birthday I can read all of Beethoving the Prompton of Space on which it is written without change on the Prompton of Space on which it is written without change of Space on which it is written which it is written which it is written which it is written whi THE SCHOOL OF

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THE ETUDE

SEPTEMBER, 1948

THE COVER FOR THIS MONTH-THE ETUDE presents upon its cover this month a portrait of the late Mme. Olga-Samaroff-Stokowski. It is from a portrait made by the Rembrandt Studios in Philadelphia which like other famous studios have large collections of artistic photo-graphs of outstanding artists. The cover graphs of outstanding artists. The cover portrait shows Mme. Samaroff-Stokowski at the height of her career as a planist.

THE ETUDE has presented many tribute covers following the passing of distingnished American musiciaus such as Mac-Dowell, Mrs. Beach, John Philip Sousa. Teresa Carreño, Charles Wakefield Cadman and famous European masters such as Grieg, Dvorák, Massenet, Saint-Saëns, Moszkowski, Mascagni, Paderewski, Rachmaninoff, Franck and others.

TIME IS RUNNING OUT-With vacations In the past, progressive music teachers and other active music workers, who have not mapped out their plans for the coming season with a suitable stock of music from which to supply their ueeds, should lose no time in making these necessary preparations. Those experienced in such matters know that they can enter the new season with much more time to give to the actual business of teaching and training if they do not have to spend time looking over new material.

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September, 1948

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Carrying A Spear In Grand Opera

(Continued from Page 566)

exclaimed, "I've ruined your pen!"

gallantly. notice. "Who are you boys, anyhow?" she inquired. "We are the Sophomore tion of programs and the orchestras per-Class of the University of Pennsylvania," called out an upstart of a proletarian paid supe from the rear.

Fames set about writing the other auto- emeralds, sapphires, and amethysts—and graphs (on mere programs) I stalked music, with its rainbow tonal hues. I

The Passing of a Noted Artist

(Continued from Page 522)

them never to give up anything good, though time might seem eager to snatch it away. She had loved the music of Europe. She had been happy in Paris and Berlin, in Vienna and Munich, and the other great cities. She was too magnificent a soul ever to be untrue to her memories, although times had changed, and many of us were disillusioned with the Old World. For her, the places where she had met great people remained always touched with greatness,

"Her fellow teachers, her fellow musiclovers, know she was the most modest soul in the world. She admired her colachievements. Meeting her daily, we learned from her even more than art. We from an eager listener-in; learned courage and cheerfulness, and patience and fortitude for all the surhad great faith, great strength, and tireless courage. It was her nature to go failing source of delight. Second - the forward. She put us to shame, if ever commercial preludes and interindes are as we do that she has entered a world are interesting and instructive. In fact, of greater light and greater peace, we we all look forward to your stories of know that whatever souls surround her jewels. We feel in all sincerity we hardly must be fortified by the coming of a great have the right to enjoy it all so thorcomrade to share with them the eternal oughly without comment. Long may you quest of truth, the unbroken contempla- shine. However, don't go modern too

The Advertising Value of Classical Music (Continued from Page 532)

great advantage, as it gave them an opportunity to secure in advance some of the scores of the music to be performed. Ten Rote Pieces for the Pre-School Child "Every Saturday night there is a Request Program, selected from special requests received by mail. The plan has 103 East 86th St. (Park Ave.) New York City

(Continued from Page 527) aroused great interest. The programs are Grand Opera" has put together a very

all annotated with short essential intro- practical and readable book upon the imductions. Every program is hullt around a portance of French Opera in musical hisor a form. The program is given at 9:05 to stress the Teutonic influence in musical P.M. every evening over Station WPEN art and have paid little attention to the (950 on the dial), and over WPEN-FM Latin influences. The hook is authorita-275 (102.9 MC), and is local, in that it tive and graphic and is most valuable for is not on any of the national hook-ups. collateral reading.

It reaches a radius of one hundred fifty

"The results have been most gratifying. particularly from an artistic and public relations standpoint. We receive weekly large numbers of testimonials from all drew from her bosom the red-sealed "pass- types of people. One came from a lone drew from ner basen me received in her night watchman, who stated that the corsage since Act II. As she started to hour from nine to ten was the only real write, the pen sputtered. "Dear me," she pleasure he had through the week, Others are so enthusiastic that they listen night-"My poor pen is honored," I rejoined by and permit no engagements to interrupt their programs. We feel that this With that she sat up and really took imposes a great responsibility upon us, and we are extremely careful in the selecforming them

"It has always seemed to me that there is an analogy between the brilliant beauty Alarums. Excursions. As Madame of beautiful jewels — diamonds, rubies, have often wondered why a master composer has not written a jewel symphony, Of course there are ballet suites devoted to jewels. The master jewelers of history, such as was Benvenuto Cellini, certainly made symphonies in jewels,

"We are very cautious about the use of ultra-modern or extreme music. In February we put on the Villa-Lohos Quartet No. 6, played by the Stuyvesant String Quartet, and immediately got a letter from an outraged listener which read, What an abortion you put on the air tonight! Can any person call that music? It is a disgrace. I listen to your broadcast every night, and usually enjoy it thoronghiy, but tonight it was vile of the vilest!' A telephone talk the next morning palliated this injured listener. He was assured that there were other listeners who found the Villa-Lobos work very interesting.

"The public interest in these programs is Indicated by the fact that at least two leagues, and was quick to praise their hundred letters of enthusiastic approbation are received each week. Here is one

"Due to the delightful program on WPEN at nine five every evening, our prises and shocks of our mortal life. She reactions to you all are very kindly. First -the music is unsurpassed and a rarely we hesitated to face the future. Believing never annoying but truly enjoyed, as they often !

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