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James Francis Cooke

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THE ETUDE

August
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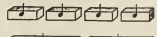
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MUSIC PUBLISHERS, DEALERS AND IMPORTERS
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Eight Young Singers, all of them American born and trained, are appearing as soloists this summer at the Berkshire Music Festival. They are: Eliabelle Davis, soprano; Ellen Faulk, soprano; Frances Yeend, soprano; Eunice Alberts, contralto; Carol Brice, contralto; David Lloyd, tenor; James Pease, bass-baritone; and Nan Merriman, mezzo-soprano.

The American Symphony Orchestra League—an organization of community non-professional symphony orchestras—held its third national convention in Charleston, West Virginia, June 18 to 20. During the session, Ernest La Prade, director of symphony music for the National Broadcasting Company, received, on behalf of NBC, an award to the national music and American orchestras, as shown through the Orchestras of the National broadcasts. The presentation was made by A. H. Miller, president of the American Symphony Orchestra League.

An Operatic Work by Rossini, lost for practically a hundred years, is to be the stage production at the Berkshire Music Center this summer. Boris Goldovsky, head of the opera department of the school, will produce the work, "The Turk in Italy," on August 9 and 11. It will be sung in English with a newly revised libretto by Mr. Goldovsky. "The Turk in Italy" is Rossini's thirteenth opera and was first produced in 1814 at Milan.

At the invitation of the Library of Congress, a Theodore Presser Week, during which documents, letters, and other memorabilia of the founder of The Presser were exhibited, was held in honor of the one hundredth anniversary of Mr. Presser's birth, July 3, 1918. The distinguished honor which is paid to the memory of Mr. Presser, for his monumental accomplishments in American musical history.

The American Guild of Organists held its first post-war biennial convention in St. Louis, Missouri, July 5 to 9. Lectures and recitals were the principal events on the program, these commanding the services of some of the most notable figures in the organ world, including E. Power Biggs, Arthur B. Jennings, Edward Linzell, Richard Purvis, Robert Boken, Charles Foster, Robert Bitgood, Rowland W. Dunham, Senator Emerson Richards, and G. Donald Harrison.

Pietro Deiro, world-famous accordion virtuoso and teacher, has been appointed head of the newly established accordion department of The Eastern Conservatory at Roselle, New Jersey, of which Virgil W. Bork is the director. Mr. Deiro is one of the original pioneers of the accordion. He has appointed Edward Pankowski as accordion instructor at the conservatory. Mr. Pankowski, concert artist and student of the Royal Conservatory of Music at Toronto, has been teaching accordion at the Pietro Deiro Accordion Headquarters in New York City.

The First Annual Hood River (Oregon) Music Festival which was held August 5, 6, 7, 8, included five concerts, a feature of which was the appearance of the world-famous bass-baritone, Edlo Pina, star of the Metropolitan Opera Association. Also appearing on the program was the Alma Trio, consisting of Roman



Toreneberg, violin; Adolph Baller, piano; and Gabor Rejto, violincello; the Hood River Symphony; and the Portland Chamber Orchestra. The festival was conducted by Boris Sirpo, internationally known Finnish composer-conductor, now well established in the Northwest.

Patricia Travers, young American violinist, has returned from a sensational tour of Europe. She has made six appearances in Berlin, three of which were with the Berlin Philharmonic Orchestra. She also appeared with the symphony orchestra of Munich, Stuttgart, Frankfurt, Wiesbaden, Bremen, and Hamburg. The tour was sponsored by the United States Government.

The Bravard (North Carolina) Music Foundation will present the third annual Bravard Music Festival from August 13 to 22. James Christian Fehli, director of music at Davidson College, will direct the festival and serve as conductor of the Festival Symphony Orchestra. Soloists will be Mary Rothwell, soprano; Joseph Battista, pianist; Eileen Farrell, soprano;

Tossy Spivakovsky, violinist; and William Hess, tenor.

Boluslav Martian, distinguished Czech composer, now resident of this country, has been appointed visiting professor in composition in the music department of Princeton University.

The Chicago Symphony Orchestra will have six guest conductors next season to Walter, Fritz Busch, Pierre Monteux, take the place of Arturo Rodinski, whose contract has expired. They are Bruno Charles Münch, Eugene Ormandy, and George Szell. Tansu Haninkhan, present assistant conductor, will continue in that capacity.

The Dallas (Texas) Symphony Society has commissioned William Schuman, American composer, president of the Juilliard School of Music, to write a symphony, the work to be completed by December 1. It will be given its premiere by the Dallas Symphony Orchestra, under the baton of conductor, in the spring of 1949.



AVIARY OR CONSERVATORY

For Twenty-One years the American Radio Warblers, a group of trained warblers, have been singing on the Mutual Record every Sunday at 12:15. Now recordings of the singing of this choir have been made for use by other cunary

owners to inspire the birds back to song after the moult period. These have been distributed to the "Five and Ten" stores. The birds sing an impromptu obituary to Johann Strauss' "Polka of Spring and Waldfuehrer's Skaters' Vale."

Winifred Heidt, Nadine Conner, Astrid Varney, and Leonard Warren were among the American singers who appeared during the season of Mexico's Opera Nacional at the Palace of Fine Arts. Among the operas performed were "La Gioconda," "Samson et Delila," "Carmen," "Oedipus," "La Traviata," "Rigoletto," and "Il Trovatore."

Eight Awards for "outstanding achievement and furtherance of the cause of American music" during the year were made recently by the National Association for American Composers and Conductors, of which Robert Russell Bennett is president. Those honored included Charles Ives, Henry H. Reichhold, Dr. Karl Kroeber, Geoffrey O'Hara, William Schuman, Dr. Douglas Moore, Frederick Pennell, and Charles Triller.

The Jewish Young Men's and Women's Association in Rochester, New York, has organized an amateur symphony orchestra. The conductor is Carl Fuersten, head of the opera department of the Eastman School of Music. The group is in solicited aid in securing used copies of any of the standard works for orchestra.

The Choir Invisible

George Frederick Boyle, widely known pianist, composer, and teacher, died June 20 in Philadelphia, at the age of sixty-one. A native of Sydney, Australia, he had lived in Philadelphia since 1922. From 1910 to 1922 Mr. Boyle was head of the piano department of the Peabody Conservatory in Baltimore. Following this, he taught for several years at the Curtis Institute of Music in Philadelphia and the Juilliard School of Music, New York City. Later he became co-director with his wife of the Boyle Piano Studios, Philadelphia.

Franz Bornestein, widely known conducting symphony orchestras, died June 9 in Baltimore, Maryland. His age was sixty-nine. He had been a member of the faculty of Peabody Conservatory for forty years. His compositions for orchestra and choral groups won many prizes.

Dr. Eugene Allen Noble, executive secretary of the Juilliard Foundation for its beginning in 1920 until 1937 and organizer of the Juilliard School of Music, died June 28, in New York City, at the age of eighty-three.

John Warren Erb, composer, conductor, and since 1920, professor of instrumental music at New York University, died July 2 in Pittsburgh, Pennsylvania. He was widely known through his choral conducting. In 1929, 1931, and 1933 he was national president of the chamber music and orchestra sections of the National Federation of Music Clubs.

Dr. William H. Berwald, widely known composer of church music, and works for organ and orchestra, and who for fifty-two years had been a faculty member of Syracuse University, died May 8 in San Bernardino, California. Dr. Berwald, born in Germany in 1864, came to the U. S. in 1894.

(Continued on Page 504)

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Symphysis

THERE, perhaps, is a new word for you, "symphysis." But it has been between the covers of good dictionaries for a very long time. It has to do with the binding together of a great many factors to make a coordinating whole. This woefully confused world at this moment needs nothing so much as symphysis—a world-embracing getting together of the right-minded peoples of all countries. It does not want and will not have totalitarian doctrines imposed upon helpless people by force.

We need symphysis in all walks of life; particularly in our homes, to protect our loved ones from the destructive discords of a social condition still staggering from the blows of two world wars. Because music making brings joy and cooperation to the home, as can few other things, we present this editorial, which we hope readers of THE ETUDE will find helpful.

There is a joy in making music and there is a joy in listening to music, but the joy of making music is a higher joy. This is because music then becomes a game, a goal for achievement, a road to the understanding of the ever alluring mysteries of the most fascinating of arts. Music that you make yourself becomes a mysteriously intimate part of you. You and the instrument become one. The experience is markedly different from that of merely hearing music. The symphysis of the body, the mind, and the soul reaches its highest level in the actual performance of the player and the singer.

The difference between making music and hearing music is much the same as the difference between taking part in a game of golf and in looking at professional players on the moving picture screen. The flowers you raise in your own garden seem much dearer to you than those which bloom in the Nabob's greenhouse. Even the ability to master a little composition at the keyboard often gives keener pleasure than listening to a great symphony on the other waves. Mind you, we find huge enjoyment in the fabulous electronic home devices which have put us in touch with the greatest music of the world. They are indispensable to our modern life. Yet they can never duplicate music we create ourselves. The kind of music that American music makers create themselves varies greatly. It ranges from the hill-billy group, playing the fiddle, the banjo, and the git-tar on the cabin porch down by the branch, to the accomplished amateurs in a Park Avenue penthouse. It may come from an evangelistic group lustily singing gospel hymns, or it may come from a choir of perfectionists doing the "St. Matthew Passion." It may be created by a chamber music group on the college campus, struggling with Hindemith or Prokofiev, or it may come from a jive group whooping it up with a bunch of hep-cats. No matter how simple the piece you may play, the ability to play it gives you a sense of possession that is hard to describe. The piece is yours, and as Touchstone says about Audrey in "As You Like It," "An ill-flavoured thing, sir, but mine own!" the music that is all our own is always more personal and interesting than that of the other fellow.

Home is the place for music making. The magnificent musical training done in our public school system of America has fitted millions of boys and girls to form groups for home music. In a momentous address made for the Mary Gaston Barnwell Foundation in Philadelphia, Dr. Edward A. Strecker, eminent psychiatrist of the School of Medicine of the University of Pennsylvania, said:



MUSIC IN AN EARLY EIGHTEENTH CENTURY HOME
From the painting, "Lady at the Clavier," by the famous Dutch master, Frans van Mieris (1689-1763).

"Our whole civilization and our whole concept of it, the thing that we speak of so loosely as our way of life, particularly in our own democratic civilization, depends for its very survival upon the existence and the continuance of the family as we know it.

"It was expressed much better than I could ever hope to express it in the noble language of Mr. Justice Birdseye in a New York State Supreme Court decision of 1857 when Justice Birdseye said, 'The family is the origin of all society, of all government. The whole frame of government and of the law exists only to protect and support the family.' Let us never forget that."

The family can be brought closest together by working together. Its members are engaged in many separate interests. Music, however, may make a really marvelous common interest in which many may join. Music, like family prayers, brings cohesion to the home. There are millions of homes in America in which music is not only an exciting incident but a regularly revered part of the domestic routine. Family singing, piano duets, solos on various instruments, and even string quartet performances contribute continually to the domestic harmony. THE ETUDE is receiving weekly photographs of family musical groups which give us continual assurance of the lofty aspirations, common sense, and sane judgment of our people.

The great present prosperity of teachers all over our country is

(Continued on Page 501)

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The History of "La Traviata"

ALEXANDRE DUMAS (1824-1895), famous playwright known as "Dumas, fils," was the son of Alexandre Dumas (1806-1870), one of the greatest of French novelists and also a playwright, known as "Dumas, père." Dumas, père wrote "The Three Musketeers," "The Count of Monte Cristo," "The Man in the Iron Mask," and other famous works. The son, Alexandre Dumas, fils, is known principally for his famous drama, "La Dame aux Camélias" ("The Lady of the Camélias"), which was first published as a novel in 1848 and then produced as a play in 1852. On the English stage the drama was known as "Camille" and the star rôle was the ambition of every leading actress of the period.

The play created such a furor that Giuseppe Verdi, then thirty-nine years old, induced Francesco Maria Piave to write an operatic libretto under the title, "La Traviata" ("The Lost One"). The opera, due to incongruities of performance, was a fiasco when first given at the Venice Theatre in Venice, March 6, 1853. One year later it was again produced in Venice and became recognized as one of the greatest works of the Italian master. It was produced successively in London, May 24, 1856; in Paris, December 6, 1856; and in New York (Academy of Music), December 3, 1856. An interesting feature of the opera is that it usually is set in the period of the day, although at its second production it was set in the period of Louis XIV and costumed accordingly. Patti, Sembrich, and others sang it in contemporary dress.

While "Otello" and "Falstaff" represent Verdi's highest musical attainments, the melodic inspiration in "Traviata" is distinctly original and exceptionally beautiful.

The film version represents a departure, in that the story is told in English and the operatic scenes are given in Italian. The scenic production is superb, and the singers are exceptional.



The Story of "La Traviata"

ACT I opens in the midst of a gay party in the palatial home of Violetta Valéry (*La Traviata*), who is living a life of gaiety and pleasure in Paris. Alfredo Germont, a young man of fine family, irresistibly attracted to Violetta, has fallen deeply in love with her. She is greatly moved and realizes for the first time the higher meaning of love, as ill with the first suggestion of lung disease, she feels the need of his support.

Act II. The scene is in a villa in the suburbs of Paris, to which Violetta has removed. Alfredo leaves her for a visit to Paris. While he is away, his father, George Germont, arrives and tries to persuade Violetta that she is ruining his son's career as well as that of Alfredo's sister, whose fiancé, a wealthy young Parisian, threatens to break the engagement if Alfredo does not give up Violetta. He implores her to renounce Alfredo. This she agrees to do, and departs for Paris. Alfredo returns and is broken-hearted when he finds Violetta's note to him. Refusing to listen to his father, he follows Violetta to Paris. In the second scene of this act, in the Parisian salon of a friend of Violetta's, Alfredo finds her under the protection of Baron Donphol. Unaware of the sacrifice she has made for him, he condemns her violently and flings at her feet his winnings at the gaming table. His father arrives and reproaches him for insulting Violetta, whom the elder Germont is learning to admire.

Act III. Violetta, affected by her life tragedy, is in the advanced stage of consumption. The repentant Alfredo, learning that his father had urged Violetta to leave him, hastens to her bedside to implore her to become his wife. This brings a supernatural joy to the dying Violetta, who expires in Alfredo's arms as the curtain falls, concluding one of the most touching tragedies in operatic art.



III

The famous ballroom scene from "The Lost One" in which Alfredo (Gino Mattera) meets the lovely Violetta (Nelly Corradi).



V

Alfredo and Violetta revel in the beauties of nature at Violetta's country home, on the outskirts of Paris.



VII

Violetta in despair writes a letter to Alfredo, stating that she is in love with another, although actually she is still devoted to Alfredo.



IV

In this scene at Violetta's home Alfredo declares his eternal devotion to her.



VI

The Elder Germont (Manfredi Polverosi) implores Violetta to give up her son, stating his objections very severely.



VIII

Alfredo follows Violetta to Paris. After learning that his father urged her to leave him, he rushes to her death bed, begging her forgiveness.



I

Alexandre Dumas, fils (Massimo Serato) and Giuseppe Verdi (Mario Bernardi) visit the grave of Alphonse Plessis (Dumas' inspiration for "Camille").



II

Alexandre Dumas, fils and Giuseppe Verdi discuss the carefully kept diary of Violetta's life in her mansion in Paris.

RECORDS

the Sargent set, and the other two possess pleasing voices. It is in the choruses where Sir Thomas' mastery is most apparent—take, for example, *For Unto Us a Child is Born*. Here, the conductor achieves rare articulation and smoothness.

Mr. White's story of this great musical gen-

by B. Meredith Cadman

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"MUSIC STUDY EXALTS LIFE"

THE ETUDE

by Antoni Gronowicz

In a few short weeks after that summer morning, Ignacy Paderewski's life journey was over. It had been an adventurous course, one that had never been charted before by any musician. It had had many turnings and many blind alleys of disappointment and sorrow, but every twist and bend in the road had led him to one exceedingly lofty pinnacle of great success. It had been a strange journey, begun in a humble cottage in the muddy village of Kurylowka in Poland, in the year 1860, and ended in the Hotel Buckingham in New York.

—EDITOR'S NOTE.

The unquenchable fire of patriotism leaped up in him when he was no more than a baby. He and his sister Antonina, were playing in the garden of their home one day when a party of Cossacks rode up to their door and dismounted. Some entered the house, while others stood guard outside. The two frightened children crept close and watched. Antonina, for she was six years

Hope and ambition were like twin flames burning in Ignacy Paderewski as he set off for the stately capital of his native land. He was to study composition and piano technique—or so he thought when he registered for classes. The director of the conservatory had a different idea, however. He assigned the boy a place in the orchestra and commanded him to play the trombone. Ignacy was disappointed. He was given

The year 1879 was a golden one for young Paderevski and for his father—who was then old and mo-

From Vienna Ignacy Paderewski came, where he was called "the lion of Paris," not because of his music triumphs, even in Paris, but because of his flowing, golden hair, like the streamer of a mane of a lion. Amongst the English people, it was his name, causing Paderewski some difficulty when he crossed from France to England. The English people had no wish to do homage to an artist, but to do so to a man so extravagantly by Parisians. They preferred to hear and judge for themselves. At first they listened to his ears reluctantly, chiefly because of the persuasion of a few of Mr. Paderewski's friends. The next day the court circular carried a piece of news to



The third person who eagerly awaited Ignacy Paderewski was Madame Helena Gorski, who, when Alfred was a little boy, had undertaken to look after him while his father was busy with his music. In their love for Alfred, Ignacy Paderewski and Helena Gorski had come to love each other, and had made preparations to be married. It was a joyous homecoming. From Zhitomir, Paderewski went to Switzerland, and the Alfred and Madame Gorski joined him.

It was when the party was ending, in the clear, dawn of a Sunday morning, that the startling but unexpected news came—Europe was plunged into war. Mr. Paderewski's guests left the chalet with the strains of the *Marche Militaire* ringing in their ears, and several of them, at least, must (Continued on Page 5)

MME. ANTONIA WILKONSKI-PADEREWSKI VIEWS THE
LAST PIANO PLAYED BY HER DISTINGUISHED BROTHER
Paderewski's concert piano chair and his music satchel are also shown.



THE LAST PHOTOGRAPH OF PADEREWSKI'S HANDS

The young couple set up a modest household in Warsaw. Antonina gave music lessons to children, and Ignacy taught at the conservatory. In their spare moments they talked eagerly of the future when Ignacy would study in Berlin and afterward start concert tours. Before the tours there was to be a glorious holiday in the Tatra Mountains. Then suddenly, all their happy plans were shattered; Antonina Paderewski died giving birth to their son Alfred. For four years Ignacy lived in grief and solitude. Finally Madame

The concert was a triumph—and it was something more. Triumphs come and are forgotten, but this concert was the beginning of a lifelong friendship—Padrewski's friendship with the American people. Here he made many friends; Mark Twain was one of them. Andrew Carnegie was another, Joseph Pulitzer was another—and he never forgot a young man named Herbert Hoover, whom he met first in San Jose, California.

Music and Study

therefore, that the rigidity of the tempo must be relaxed, as it is almost impossible to forge ahead from the beginning till the close, in a uniform pace. The lyrical beauty of the second theme and the following transition (Measures 69 to 94) would thereby suffer. On the other hand, without a strong driving force the preceding passages would lose their dramatic character.

The important thing to realize is that the problem cannot be solved merely by a fixed prescription of tempo. The tempo, rather, must be found as the result of the musical content. Here, of course, is lots of room for divergence of opinion and temperament.

Whatever one's conception might be, neither the listener, nor the performer should be aware of speed. The musical thought should always be foremost in the mind. If phrases are monotonously read, if they are not molded by rise and fall of accent, but are presented with stiff regularity of the beats, then one is made too aware of the tempo; and under such conditions any tempo will seem wrong. Music must not be accented with the dullness of a high school youth reading a poem with the sole ding-dong aim of hitting out the note.

The Evils of Dragging

The distressing effect of a dragging tempo in slow movements cannot be cured by just speeding the tempo. If a long and sustained melody is well phrased, it will not drag, even in a slower tempo. The attention of the listener must be drawn to the aural perspective of a long phrase by a fascinating and compelling crescendo or diminuendo, by a poetic pronunciation of the accents, and by an even total distribution over the entire rise and fall of the phrase. The rhythm, no matter how slow, must be made to be felt. This requirement is even more imperative in slow movements than in fast ones. Think of the opening long note in the *Largo* of Handel, or the slow movement in Schubert's *Impromptu* in *B-flat Major*, or the *Air* on the *G String* of Bach.

In some cases a slight forward pressing of the tempo is necessary, followed by a slight relaxing of the speed at the end of a long phrase. I am here thinking of the Ballades of Chopin, notably the second and the fourth. These melodies cannot be hurried, for they have a quiet and ancient sounding narrative tone, as those of the old medieval ballades that were told by and to people who had unlimited time to spend with long stories. In modern concert halls, however, one hears these passages either rushed or dragged out. The reason for this fault generally lies in the lack of skill in distributing the tempo. No matter how slowly one might take these phrases, the accompaniment figures should always keep the basic tempo moving until the end of the complete period is reached. Then the movement may relax, without actually retarding. Care should be taken not to cause the tempo to relent between phrases, but rather to suggest to the listener that an other supplementary phrase, needed to complete the musical narrative, is approaching. Then, when the narrative sentence has been pronounced, the accompaniment figure should indicate this also by fading into the background dynamically, as well as rhythmically. This process can be accomplished successfully in a slower as

well as in a faster tempo. The actual metronome speed matters less than the meaningful pulsation, the give and take of rubato in the melody, the suggestive fluctuation of the accompaniment around the basic tempo.

It is always a sign of immaturity when a young artist is not capable of remaining faithful to a basic tempo. And adherence to a basic tempo, as well as an elastic treatment of it, is necessary; for only very few types of compositions, such as the "popular" field can stand a rigid treatment of tempo.

There is a school of thought that demands rigid regularity in all classical forms such as Sonatas and Fugues. That this conception is based on error can be proved by the writings of numerous critics, composers, theorists, and historians, who have given their opinions on rubato playing. As long as music has had life and meaning, performers have imbued their playing with those fluctuations and accelerated or retarded pulsations that of old have been the life of speech, poetry, song, as well as instrumental music.

Musical Enchantment On Modern Records

(Continued from Page 461)

as one critic has said, "Each of the choruses carries its own kind of thrill." To sum up, one can only repeat what others have said: "I don't know if this performance will ever find a formidable rival for many years to come." For Sir Thomas has lived as closely with this music as any living conductor. In the opening record the conductor tells us about the outstanding novelty in his new interpretation of the score.

Since space does not permit a detailed discussion of the many recordings being issued these days, we shall recommend a few of the recent best releases. Readers interested in comments on any special records are invited to drop us a line.

Recommended: "Eight Little Fiddlers and Fugues" (Bach), played by Ernest White on the organ in his studio at Church of St. Mary the Virgin in New York (see T-110). "The Bach Suite," played by Andres Segovia on his guitar (Musica set 90). *Nocturne in E major* and *Nocturne in E minor* (John Field), played by Dennis Matthews (Columbia disc T-225-D). *Pearl-Pollies* (Phillips) and *Jenny's files au jardin* (Mompou), played by Galmar Novaks (Columbia disc T-222-B). *Operatic Arias* (from "Ariadne auf Naxos") (Strauss). "The tone Stadt" (Korngold). "Der Freischütz" (Weber), sung by Polym Stokka (Columbia set N-294). "The Meistersingers" (Aria and Quintet, sung by Herbert Janssen, Polym Stokka, Torsten Rall, Herta Glaz, John Garris (Columbia disc T-223-D). *Black ink umbler and a wain hold'er Aberstern* (from "Tannhäuser" (Wagner), sung by Josef Berglund (Victor disc 12-015). *Der Hirt auf dem Felsen* (Schubert), sung by Dorothy Maynor with David Oppenheimer (clarinet) and George Schick (piano) (Victor disc 12-018). *Operatic Arias* (from "Il Barbiere di Siviglia" (Rossini). "Le Cui d'Or" (Rimsky-Korsakoff). "Les Contes d'Offenbach" (Offenbach).

Current Musical Business Conditions

THE ETUDE again regrets that owing to strikes and other conditions, it has been impossible to make deliveries on time. The publishers have no direct control over the unions, but the printing firms manufacturing our publications have had great difficulty.

We have just received from one of the leading European publishers a letter with the following printed notice at the bottom of the stationery: "Owing to fluctuating industrial conditions, all prices are subject to without previous notice, and delivery times cannot be guaranteed." The condition is universal but we are confident and optimistic in the thought that these disturbing influences, which unfortunately affect all of our patrons, will be properly and justly rectified in the future.

The Hand in the Higher Positions

"... I have a particular problem I'd like to consult you about. Because I hold my violin in a different position than my present teacher, my left hand feels very differently. When I am playing in the higher positions, especially in the P-hand position, my thumb slips as I ascend, and I have no support from it. Could you tell me the right position of the thumb when playing in the higher positions?"

—Miss A. S., New Jersey.

The February issue of THE ETUDE did not appear when your letter was written. On the Forum page of that issue was a discussion of a question very similar to yours. Doubtless you read it and, hence, benefited from it.

The correct shaping of the hand for the higher positions is a very important point of violin technique. Essentially it boils down to this: For all playing in the fifth position or higher, the tip of the thumb should be in the curve of the neck forward as the hand is brought as far as possible to the flexibilities of the thumb will permit. From this position, only an abnormally small hand is unable to reach the end of the fingerboard.

You do not mention whether your hand is especially small, nor do you say in what manner your hold on the violin differs from that of your teacher. If your hand is of normal size and you do not wish to emulate him in his method of dealing with the high positions.

True, your difficulty may arise from the fact that your thumb does not separate easily from the first finger. No opinion on this could be given without watching you play; but if this is the case, then the exercises suggested last February will undoubtedly help you a great deal.

A Rebellious Thumb

"I am reading your book, 'The Modern Technique of Violin Bowing,' which I find most interesting and valuable. I wonder if you would help me by explaining the position and movement of the thumb in the Wrist-and-Finger Motion. Should the thumb remain curved in its first joint in playing your exercises? I think my thumb straightens too much on the Down bow, for I have difficulty returning my hand to its original position because of the forearm take place in the wrist-and-finger motion."

—R. B., Province of Quebec.

What your thumb does in the process of bowing must depend very largely on the type of thumb you have. If it is long and short, in fact, a short thumb can bend very little if the fingers are to be held correctly on the bow. But long or short, straight or bent, it must always be flexible.

That, I think, is your trouble. In making the Down bow of the Wrist-and-Finger Motion, you probably allow your thumb to stiffen. Your use of the word "revelin" suggests this. The thumb should straighten on the Down stroke, but it should not bend inward. If this happens, it will surely stiffen. Perhaps you are trying to take too long a bow with the wrist and fingers alone. Four to five inches are quite sufficient to attain the needed flexibility. If your fingers and thumb are short, you will not be able to take as much bow as you could if they were long.

You must get rid of the "revelin" effect. That's the first step. When you have accomplished this, concentrate on bending the thumb, to a greater or lesser extent, as the fingers bend for the Up

The Violinist's Forum

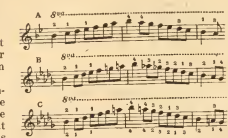
Conducted by

Harold Berkley

Prominent Teacher and Conductor

this system, all scales from B-flat up start with the second finger on the G string, and the first shift is made from the second finger to the first on the A string. In other words, in the scale of B-flat the first shift would be from C to D (in Minor to D-flat) on the A string; in the Scale of C, the first shift will be from D to E on the A string, and so on to the fourth position.

I am sorry that there is not enough space available to give you the complete scale fingerings, but the following examples will show the patterns for the third octave in all keys above B-flat:



You will notice that I have given two fingerings for the Harmonic Minor Scale. The upper is the one most generally used, and the lower is the one I personally prefer and which of late has gained increasingly wide acceptance. In the Melodic Minor, and in the Harmonic when the lower fingering is used, the final shift to the original starting position is made with the second finger on the A string.

The very real value of this system of fingering lies in the fact that all descending shifts are made on a half-step, a great help in rapid playing. This, incidentally, is the main reason I prefer the lower fingering for the Harmonic Minor: the generally accepted fingering has one shift on a whole-step.

The G, A-flat, and A scales are somewhat irregular, as they do begin or end with the second finger, but the principle remains the same. In all these scales the first upward shift is made with the first finger to the third position, the remaining shifts or shifts following the usual pattern. The descending fingerings are as follows:

G Major: 4, 4, 3, 2, 1, 2, 1, 4.
G Minor (Melodic): 4, 3, 2, 3, 2, 1, 2, 1, 4.
G Minor (Harmonic): 4, 4, 3, 2, 3, 2, 1, 2, 1, 4.
A-flat Major: 4, 4, 3, 2, 1, 3, 2, 1, 2, 1, 4.
A-flat Minor (Melodic): 4, 4, 3, 2, 3, 2, 1, 2, 1, 4.
A-flat Minor (Harmonic): 4, 4, 3, 2, 3, 2, 1, 2, 1, 4.
A Major: 4, 4, 3, 2, 1, 3, 2, 1, 2, 1, 4.

Music and Study

A Minor (Melodic): 4, 3, 2, 3, 2, 1, 2, 1, 4.

A Minor (Harmonic): 4, 4, 3, 2, 3, 2, 1, 2, 1, 4.

There is another fingering for ascending scales that has qualities to recommend it. In this, the first shift is made on the A string from the third to the first, and a second similar shift is made on the G string, the notes one octave higher. In the scale of B-flat Major, for example, the shifts will be made between D and E-flat on the A string, and between G and A on the G string. This fingering is good for Major scales because the shifts take place on half-steps. But it is not so good in the Minor, nor is it an advance, even in the Major, when the tempo is rapid. The reason for this latter qualification is the distance of the shift, which is one position further than in the orthodox fingering. Rapid playing it is usually better to take, when possible, two short shifts rather than one long one.

With regard to the memorizing of scales, I firmly believe that it is better to concentrate on one set of fingerings and to learn it so thoroughly that it can be played "in one's sleep." The system I have outlined here will hold good for thirty-nine out of a hundred scales to be met with in concert and other solos. The occasional exception is usually found when one has to start a descending scale with the fourth finger on a note that is not the Tonic. In such a case, a compromise has to be made, though the principle of shifting on half-steps should be carried out as far as is possible, and the scale must be practiced with the same special attention that would be given to any other difficult passage.

To Develop Flexible Wrist

"When I practice scales, and so on, my tone has a rasping sound. Is this due to the vibration of the bow on the strings? And I notice at times a thimble of tone on the E string. How can I remedy this? (2) How can I get a more flexible wrist? ... Before I was induced into the Service in 1946 I had studied the following on books. Can you give a schedule to follow on from there?"

J. I. G., Pennsylvania.

One or more of several causes may account for the rasping sound. It may, as you say, be caused by an accumulation of rosin on the strings, or perhaps you put too much rosin on your bow; your violin may be unresponsive, or it may be in need of adjustment; or possibly you use strings that are too thick. It might be a good idea to take your violin and bow to a reputable repairman—there are several in your home town—and take heed of what he has to say.

There is another possible reason for the rasping effect and for the thin E string tone, and it may be inferred from flexible, your touch on the bow will surely be insensitive, and this will adversely affect your tone quality. You should immediately set about acquiring a flexible and steady hand. A good tone production depends as much on supple fingers as it does on a supple wrist.

The key to both is complete control of the Wrist-and-Finger Motion at the frog of the bow. This Motion has been described a number of times in these pages, particularly in December, 1945, January, and December, 1946, November, 1947, and April, 1948. If you are unable to buy these back numbers from the publishers you can certainly consult them at the main branch of your Public Library. Essentially, the

(Continued on Page 507)

Let Music Help Make the Peace

by Doron K. Antrim

Man's weapons of death in war are in themselves as harmless as soap, until they are put into operation by a thought signal from a human brain. The ETUDE concedes that peace in the world is an impossibility as long as the seeds of a militaristic spirit are sown in the minds of the youth of all countries. What Dr. Albert Einstein calls "an entirely new type of thinking, which we discussed at length in our leading editorial of May 1942, is the immediate need of mankind."

The ETUDE cannot concede, however, that we are yet ready to neglect to defend and suppress, through all means possible, attacks upon the safety and security of our nation. To this end a defense force, call it what you will, of police or military might, will be an imperative need until the regeneration of the people of the world is attained. Meanwhile, it would be an ungrateful people which did not remember the blood of its heroes, in defending the ideals of its homeland. The sacrifices of our families affected by war, in behalf of freedom, must never be forgotten.

That most of the patriotic songs and hymns of all countries are based upon a militaristic spirit is, as Mr. Antrim intimates, true. However, it is impractical and Utopian to imagine that in this hour of world confusion, songs such as "The Star-Spangled Banner," "The Marseillaise," and others of a militant type will disappear for many decades to come. Katharine Lee Bates' magnificent hymn, "America, the Beautiful," led to the music of Samuel Ward whose life story was told in *The ETUDE* for December, 1947, is splendidly adapted to mass singing. Its harmonic and melodic structure is virile and inspiring. When sung by large groups it is overpowering in its grandeur. It bears a worthy sentiment for a nation with peace-loving foundations, and it leads to the hymn, "America as our America," "My Country 'Tis of Thee," with its inspirational melody, is likewise lofty in spirit and is entirely without any suggestion of militarism.

Our plan for living throughout the world will not come from the cannon's mouth, but from the soul of a great and enlightened people, anxious to rid the earth of wars, through all practicable means, at the earliest possible moment. That music will have a signal part in the peace of tomorrow makes the importance of the art greater than ever. —DORON K. ANTRIM

MUSIC and song have had a subtle but powerful influence on people of all ages, particularly as applied to war, worship, and healing. From the earliest times, music has abetted war and goaded men to battle. We all know how the *Marseillaise* inspired the soldiers of the French Revolution into a flame. Few countries in history have tied music to their war aims in so many ways as Germany in the past war. Two thousand songs were implemented to serve its goals; to inculcate youth with the Nazi ideology, to create hatred for Jews and Communism, to play up the idea of racial superiority, to inflame the war spirit, as propaganda in psychological warfare.

We didn't go so far in this country, but we did mobilize music for war on the home front by plugging it into factories, by community sings on the fighting front by bands, V-discs and other ways. The vital part music plays in war is universally conceded.

Music and Brotherhood

Why can't it be as effective in promoting peace? It's a universal language. Songs have long proven their value in selling ideas. They're now used via radio to sell soap and sundries. Why not use them to sell the idea of one world, peace, and brotherhood?

Already, groping steps are being taken in this direction. Our government has recognized the need of creating a better understanding of America, its aims and ideals, among nations and peoples, and has set up two agencies for this purpose, one of which is the United Nations Educational, Scientific and Cultural Organization, with headquarters in Paris. The other is the Office of International Information and Cultural

THE ETUDE will welcome the opinions of any readers who care to participate in answering the question "Which of the following do you prefer as our National Anthem?"

1. America
2. The Star-Spangled Banner
3. America, the Beautiful

An answer, upon a penny postal addressed to THE ETUDE, 1712 Chestnut St., Philadelphia 1, Pa., will be greatly appreciated. All replies must be limited to fifty words.

Affairs (OIO) in New York. The latter uses press, radio, motion pictures, music, libraries, and printed material to promote understanding of the United States abroad. Russia spends twice as much for this purpose as we do, and Britain has two agencies, the International and cultural branch of the Foreign Office and the British Council.

OIO's music department has an important place in its activities. The idea of "Project Music" as it is called, is to present a broad and comprehensive picture of musical life in the United States in all its aspects. The given categories from which music is selected for presentation abroad are: opera, symphony, concert, special events, semi-classical, operetta, popular, jazz, Negro spirituals, folk music, Latin-American music. Recordings from each of these categories are taken from the actual performance as heard in this country and made available in transcription form for broadcast abroad.

Radio Plays Its Part

Since inaugurating this fairly recent program, the OIO has not been able to supply the demand. In general, people in Europe are apparently surprised to learn of the quantity and quality of music heard here. One result has been to break down old prejudices; namely, that America is retarded culturally. A well known French composer was amazed to learn that the United States has three hundred time symphony orchestras while the whole of Europe can muster fewer than fifty. The demand for American produced music, which in many ways is often superior to that heard abroad, is growing daily.

Radio networks are collaborating with the Office of International Information and Cultural Affairs in short-waveing their own music programs to South America and Europe. Toril Tved, music director of the CBS Network of the Americas, is building a library of American folk songs and these melodies are being used on these programs. Broadcasts feature

music and artists from all the Americas. South American countries repatriate by sending to us music and folk lore from the various Latin-American capitals, which are in turn rebroadcasted. United States programs, with commercials deleted, are also sent abroad. Some favorites are the New York Philharmonic broadcasts, "Invitation to Music," "The Family Hour," and "The Hit Parade." The NBC International Division, under the direction of Fred R. Bates, has produced programs in eight languages. The number of letters from abroad concerning these programs, has doubled since the war. There's a lively interest in our music and music culture.

Another way in which understanding between nations is being promoted, is by interchange of music and artists through good will tours. More of this is now going on between North and South America than ever before. A mother whose son attended the National Music Camp at Interlochen, Michigan, last summer wrote its director, Dr. Joseph Maddy, as follows: "Wouldn't it be a grand peacemaker now if the Music Camp would include a certain proportion of gifted young musicians from foreign lands, learning lessons of cooperation and togetherness to something that transcends nation and race?"

This gave Dr. Maddy an idea. He has in mind the formation of an orchestra and choral group of many nationalities, and taking it on a good will tour of the world, singing and playing the songs of the nations. And when Dr. Maddy gets an idea, he generally goes through with it.

In addition to what is being done to mobilize music for peace, and there are hopeful indications, some things remain to be done. One of the first and foremost is to take the drum beat out of battle cries out of our national anthems and patriotic songs. This is as important as taking the bias, half-truths, and intolerance out of our text books and histories, a consideration which has come before the United Nations.

National Songs Outmoded?

In this age, when the world must find a formula for peace, "for else," the majority of our national songs are outmoded. They are not related to the pattern of "one world," but rather to a nest of ancient enemies. Sixty per cent of them are of war, either a call to arms, as the *Marseillaise*, a battle-born song as *The Star-Spangled Banner*, or a warning to foes. One way to encourage "loaths (atomic) bursting in air," is to continue singing about them in *The Star-Spangled Banner*. Other objectionable features to patriotic songs are their stressing of nationality, superiority ("Germans Over All"), and isolation.

It would be well to set up a committee in UNESKO to look over the national anthems of the world and to suggest changes in words and phrases which are objectionable. Changes could then be submitted to the nation in question and revised versions made. Sometimes only a word or so need be altered. It is not too difficult for a skilled lyricist to change the words of a song. Days ago by Riggs, Fox, Wehrlich, Cornish, and Dupre; also by the Adelphi Record Company of Wynnewood, Pennsylvania, which is doing high quality recordings of only the best organ music in the world, are now in gold in tremendous numbers. On the other hand, if all the transcriptions available for organ were recorded, I doubt if their sales would be anything like that of the music written originally for the instrument. The large number of records of the *Vincent* *Four Psalms* by Reubke (played by Riggs) which have been sold, and also the recordings of the Bach Chorale Preludes (played by Wehrlich). I have nothing against a first-class transcription. In fact I like to play some of them; but for the most part they have little place on good recital programs.

Programs of Merit

There are programs played today which are certainly worthy of study. These are the programs played each year in Carnegie Hall, Pittsburgh, and other places. These programs are usually announced annually in book form. An enormous amount of music has been played in these recitals, and it is an education in itself to study Dr. Halwell's programs. He plays a "popular" program of nature sounds, and on Sunday afterwards he plays a (shall we say) "heavy" program.

MUCH has been written regarding interesting and uninteresting organ recital programs. There are all sorts of ideas as to why a program is good or why it is not good. Sometimes the length of a program is blamed for the fact that it is uninteresting. There are various ideas about the way the music is played, and the type of selections chosen. I shall assume that generally organ recitals are well played, and consider the make-up of the program itself. Many of us can remember when people were critical of the fact that some composers were on programs too frequently. There were letters to the editor of one of our well-known organ magazines that much too much of Vierne was played, as well as too much Bach; that there was not enough Bach; or that pre-Bach never should be played; and so forth. Perhaps they were right!

However, in the past there were appreciated by large organ recitals given, which were given by large organs; and when one looks at the recital programs of twenty-five years ago, and compares them with the programs of today, one is amazed at the advances that have been made in their make-up. I am sure that we have been made in their make-up. For instance, whereas, at the time that transcriptions were in vogue, today we have practically none. Then one hardly ever found a chorale prelude by Bach, or anyone else for that matter, on an organ recital program; but today this would be nothing unusual.

Let us look at a program of the type that Clarence Edley or Edwin H. Lemare would have played from 1915 to 1925:

Overture to the Occasional Oratorio Handel
Sonata No. 1 Mendelssohn
Prelude to "Lohegrin" Wagner
Melody Charles Davies
Toccata and Fugue in D minor J. S. Bach
Andantino in D-flat Edwin H. Lemare
Will of the Wisp Gordon Balch Nevill
March and Chorus from "Tannhäuser" Wagner

First, it is interesting to note that Mendelssohn was represented on the program; second, that there was at least one Bach number included; and third, that there was plenty of color because of the Wagner transcriptions. Edley and Lemare were really fine organists, and their recitals, played in such places as the Exposition Auditorium in San Francisco and the Auditorium in Chicago, drew tremendous crowds. One wonders sometimes whether, if we chose to play programs like this, our churches and auditoriums would not be filled again. The above program is well thought out, and, if we could use a program of this nature at the present time, there are places where similar programs are used, with results which I shall not mean later.

Today our music men are seriously than we did, and today the organ is regarded much more seriously than it was when the above program was presented. This is evidenced clearly, I believe, in the fact that there are now many more records of the organ. The organ is now being played by Riggs, Fox, Wehrlich, Cornish, and Dupre; also by the Adelphi Record Company of Wynnewood, Pennsylvania, which is doing high quality recordings of only the best organ music in the world, are now in gold in tremendous numbers. On the other hand, if all the transcriptions available for organ were recorded, I doubt if their sales would be anything like that of the music written originally for the instrument. The large number of records of the *Vincent* *Four Psalms* by Reubke (played by Riggs) which have been sold, and also the recordings of the Bach Chorale Preludes (played by Wehrlich). I have nothing against a first-class transcription. In fact I like to play some of them; but for the most part they have little place on good recital programs.

Building Organ Recital Programs

by Dr. Alexander McCurdy

Editor, Organ Department

At any rate, these programs are well attended and have been for many years. The popular programs include numerous transcriptions, and this is without doubt an argument for their use. However, on the Sunday program there are few transcriptions. This program is taken very seriously in the community musical life. If there are readers who wish to see these programs, I suggest that they write to Dr. Halwell and ask for a program book.

One of my friends recently played the following recital in a large eastern city on a beautiful organ of modern design for an audience of one hundred people:

Prelude, Fugue and Chaconne J. S. Bach
Chorale Preludes J. S. Bach
(a) *Jesus Christ Our Savior* J. S. Bach
(b) *Egypte Eleison* (five voices)
Fantasia and Fugue in G minor, J. S. Bach
Chorale and Fugue W. A. Mozart
Fantasia in F minor W. A. Mozart
Variations on a Recitative, A. Schoenberg

The audience thoroughly enjoyed this program, which consisted of thought-provoking, beautiful music. There was much discussion regarding the new work by Schoenberg. For most people, I fear, this program would be "roast beef or breakfast, dinner, and supper." One could expect that this program would be appreciated by most audiences; for as one individual expressed it, "That program is caviar to the masses." However, it was beautifully played, and of course a program such as this does have its place.

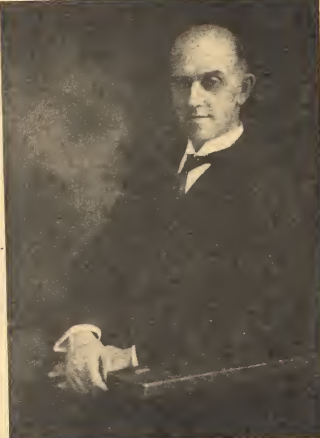
For many years a notable series of organ recitals was given in Philadelphia, on by Dr. Trinity Church on Rittenhouse Square. These recitals were models of their type in program building, and were attended by thousands. It was twelve years ago that I was invited to play programs at the Church of the Holy Communion in New York City. In fact, there are now many more records of the organ. The organ is now being played by Riggs, Fox, Wehrlich, Cornish, and Dupre; also by the Adelphi Record Company of Wynnewood, Pennsylvania, which is doing high quality recordings of only the best organ music in the world, are now in gold in tremendous numbers. On the other hand, if all the transcriptions available for organ were recorded, I doubt if their sales would be anything like that of the music written originally for the instrument. The large number of records of the *Vincent* *Four Psalms* by Reubke (played by Riggs) which have been sold, and also the recordings of the Bach Chorale Preludes (played by Wehrlich). I have nothing against a first-class transcription. In fact I like to play some of them; but for the most part they have little place on good recital programs.

What just constitutes a good program? The first principle of a good program is that it be well planned; the second, that the music be good; the third, that the program be varied. It is not necessary to entertain an audience, but we must play some thing interesting at all times. Here is one program of a good program, which should appeal to musicians and laymen alike:

Sinfonia, We Thank Thee, Lord Bach

ORGAN

"MUSIC STUDY EXALTS LIFE"



LYNNWOOD FARNAM, A.R.C.M., A.R.C.O.

Noted Canadian-American organist and teacher; student at the Royal College of Music, London. Immensely brilliant and successful organ virtuoso. Dr. Alexander McCurdy was one of his most prominent pupils at the Curtis Institute of Music, Philadelphia, where Dr. McCurdy has succeeded him.

Chorale Prelude, *Contr. Savior of the World* Bach
Prelude and Fugue in D major Bach
Chorale in A minor Franck
Scherzo from "Twenty-Four Pieces in Free Style" Liszt
The Reed-Grown Waters Karg-Elert
Primavera Righini
Chorale Richard Purvis
Toccata, *Thou Art the Rock* Liszt

There is plenty of variety in this program. Assuming that the organ is adequate, there is an opportunity to do a lot with registration. There is no pre-Bach on the program, which is perhaps a weakness, but a good many styles are represented. The first number is effective, and the audience at once becomes interested. Most organists believe that a program should start with something that is lively, or at least should have something of this type pretty (Continued on Page 504)

Get It Right the First Time!

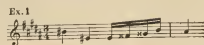
by Ruth E. French

It is a law in education that every act leaves as its indelible result the impulse to do it the same way the next time.

So often students read pieces and studies in haphazard fashion and excuse mistakes by the thought that this is just the first time through and next time will be better. The fallacy of this procedure is readily seen when one remembers that there will be the indelible impulse to do it the same way next time, and all succeeding times. The first playing of a piece sets up a chain of impulses from eyes to brain to fingers, all working in coordination. This forms a channel through which all later performances will tend to travel, regardless of subsequent practice. It is therefore of utmost importance that the first reading of a piece should be as nearly perfect as possible in regard to notes, time, fingering, and phrasing.

Time and Rhythm

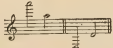
In spite of seeming difficulties, pupils can be so trained that the first reading of a piece can be a help rather than a hindrance. The first step in this direction is to study the piece away from the piano. Less advanced students will profit by carefully reading the notes, not forgetting the sharps and flats in the signature and the accidentals occurring throughout the piece. More advanced students should first determine the key of the piece and visualize, as well as play, that scale. Then they should look through the piece and carefully observe the measures which seem complicated. This is particularly necessary in pieces having sharps or flats on white keys. Visualizing C flat and E sharp on their proper keys, before playing, will result in a great increase in accuracy. Often a chord will look very difficult on paper, while on the keyboard it is simplicity itself. The opposite is also true. A few notes such as the following



will present no difficulty to the student who has first gained a mental image of the keys to be played.

Notes involving several ledger lines can cause trouble for many students. One way to become more confident in reading these notes is to think of the note an octave higher or an octave lower and which can be found by skipping three lines as follows:

Ex. 2



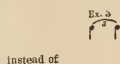
The student should remember that the notes of an octave are on unlike degrees of the octave, but he must learn these skyline and submerline notes, but this gives him something to go by while learning them. If the student goes carefully over the passages containing unusual notes and visualizes them on the keyboard before attempting to play them, his performance can be accurate the first time.

Next in importance to correct note reading is the time of a piece before he attempts to play it. Time is the foundation, the intellectual part of music, and it must be worked out with the precision of a theorem in geometry. One cannot take it for granted that a pupil will get the time right because he has a good sense of

rhythm. Rhythm deals with accents, while time is his mathematical.

The first step toward accuracy in time is to know exactly on what beat or what part of a beat each note comes. This is best accomplished by having the pupil count several measures of the piece and point to each note as he counts it. The scientific side of music must be learned as carefully as in any other field. Therefore the child who learns at the start that notes count exactly on certain counts has a great advantage over the one who knows, for instance, that a certain note comes "on the last part of the beat" but has only the vaguest idea just what part of the beat is meant.

Pointing to the notes also serves as a check on those pupils whose chief aim is to get to the next note regardless of whether the one being counted gets its full share of time or not. The next step is to count and share the time for rhythm. If there is more than one note on some or most beats, it is best to divide the beat by counting 1 and 2 and. If there are only a few such measures, these should be counted as claps, but individually first with "ands" and then without, then the whole piece should be clapped through. Dotted eighth and sixteenth notes should be given particular attention, since there is nearly always a tendency to shorten the long note and lengthen the short note, making the figure sound as if written



instead of



The easiest way to insure correct playing of this figure is to count



and so on, until the rhythm is felt perfectly. Changes of time such as a measure of four-four in a three-four piece should receive special attention and be tapped out, always remembering that the measures should all be the same length and that the odd measures represent a proportionate hurrying or slowing of the general movement of the whole. Working in this way, the pupil will be prepared to meet the rhythmic requirements of his piece before playing.

Good Hand Position Necessary

Correct fingering on the first reading is often neglected by students. With concert pianists, however, it is a matter of prime consideration, because they know that the first impression is the lasting one. Young pupils will profit by first playing the fingering in the air. More advanced students will be benefited by "playpup"

the fingering of certain passages on a table, feeling in the imagination the distances and black or white keys in the hands. Fingering of chords should be that which best fits the hand and which places it in the most natural position for what follows. In general, one should go from chord to chord with the least possible movement of the fingers. That is, if one's hand can be put into position for the next chord by moving one finger, only one should be moved. More motion results in inaccuracy.

A Hint on Phrasing

Phrasing probably receives the least attention from the average student. This, too, should be studied first away from the piano with relation to the fingering. If the pupil finds difficulty in observing the marks of phrasing, saying "Up" at the end of each slur will help to remind him that phrases are to be really disconnected from each other. Minute observations of phrasing in the first reading of a piece will greatly aid in the interpretation.

The application of these principles can be taught the pupil from the beginning of his study. When a new piece is assigned, a few minutes spent in showing him how to begin working will pay big dividends in accuracy of performance. A reminder can be put on the first page of a new piece, something like this:

1. Read first.
2. Count aloud, point and clap.
3. Count aloud and play.

This will help to train him to think first. Then, having a clear idea of the characteristics of the new piece before playing it, he will be able to meet difficulties with assurance. Thus, the first reading will become a firm foundation for an accurate performance and a true interpretation.

My idea is that there is music in the air, music of our mind as the world is full of it, and you simply take as much as you require.

—SIR EDWARD ELGAR.

The Objective of Economic Efficiency

In dealing with the objective of economic efficiency we are concerned with relationships that will ultimately guide young people within two specific fields. Briefly stated, these fields are those of occupational information and choice, and consumer efficiency and judgment in buying musical merchandise. "The latter is far fetched," you say. Well, the next time you purchase phonograph records, ask the dealer in which category (classical or popular) he sells more records and to whom he sells them. The answers you receive will amaze you.

But back to the first objective within this field; namely, that of providing occupational information that will lead to correct occupational choice. I speak now in my professional capacity as a music educator at the college level and in the undergraduate field. I give you my word, that fully fifty per cent of the young people that come to our School of Music for college training have been ill-advised. Some, who should never have been told to do so, have been advised to enter the vocational field in music. Others with definite talent have been misled as to their specific relationship to vocational possibilities that lie within the sphere of musical activity. Not all the first chair men in high school bands or the student conductors of high school musical organizations are qualified to become music educators in the true sense of the word. Nor is every high school pianist who can give a creditable performance of a Beethoven sonata, a candidate for the concert stage; nor is every fine voice a prospect for the Metropolitan Opera Company. Furthermore, we presume to require that every applicant to the School of Music should have attained some competency within his respective major field. He should be able to read and speak fluently in the technical language related to that field. This last requirement is infrequently met on the part of students whose sole musical training has been at the hands of school music educators. These students do not read music fluently. Apparently, the objective of giving sufficient occupational information is not considered important by many school music educators. Nor will it ever be realized if sight reading is confined to the ineffectual playing of a few Class "D" overtures. Competency is not gained by following this routine.

Admission Requirements

All colleges worthy of the name state terms of admission by which a candidate should be able to play with fluency such as all Major and Minor scales; Tonic, Dominant, and Diminished Seventh arpeggios; scales in thirds, fourths, and fifths; various legitimate and exotic combinations of articulations, rhythms, and intervals. He should be able to read the more difficult exercises from the various courses of study. Certainly, high school band conductors should be aware of these qualifications. If any of our students show aptitude, prodigality, and a desire to pursue music as a vocation, we should do more than encourage them; we should equip them to receive the higher education. Many students at the college level have been ill-advised as to their major instrument. I teach the brass instruments at my University. I give you my word, fully twenty-five per cent of my students are physically handicapped in the matter of playing the brass instruments correctly. In these cases, the lips are unsuited to the mouthpiece. In these cases, there is a malocclusion that prevents the proper formation of the embouchure. Why handicap otherwise fine students by allowing them to play on instruments for which they are physically not adapted? Other students come to us with bad habits of reading, posture, and playing. We spend a semester or perhaps a year in teaching them to overcome these faults. Surely, the objective of providing occupational information will provide teaching procedures and goals of achievement for these students.

Another objective to be realized at this level is that of creating a background for occupational efficiency. What does it take to become an efficient musician? The efficient musician is a good workman, able to fill his job after a workmanlike fashion. The music educator who is wise will relate both himself and the music ensembles that he conducts to this objective. The slovenly workmanishness so apparent when we listen to many high school music ensembles is due to lack of vision and understanding as related to this objective. Too often,



JAMES NEILSON AND C. B. MACKLIN

Discussing the score of Macklin's opera presented by the Music Department of Oklahoma City University.

Are We Music Educators?

by James Neilson

The second of two articles on the subject by Mr. James Neilson, Conductor of Band, Orchestra and Chorus, Oklahoma City University, Oklahoma City, Oklahoma. —EDITOR'S NOTE.

The school music educator blames shoddy workmanship on the young people in his ensemble. However, a shoddy performance is always the result of negligible training during rehearsal periods. Competent workmanship should not occur by chance. Show me a band with ensemble pride in the production of fine music, and I will show you a director who is a good workman.

The Objective of Consumer Judgment

Do the young people who leave your music department after four years of training exercise discrimination in buying musical merchandise? Have you standards in their thinking that enable them to purchase wisely and well? If you do not provide training in this field, will one have only to examine the variety of instruments that appear at the first practice session of a University band to realize that the judg-

ment of the buyers has not been tempered by reason. One has only to become aware of the proportionately vast sum of money spent in buying recently released song hits, to know that our young people have not been wisely concerned in the art of building a record library. You say, "Well, they like that stuff the best." Whose fault is it that they do not appreciate the three P's? Certainly, as educators, we have been remiss at some point in our educational philosophies.

The Objective of Human Relationship

Where may we specifically relate our field of music education to this marvelous objective? Certainly, the first thing that comes to mind is cooperation. May I kindly, but firmly, put my finger on the prevailing weakness among music educators as we develop some thinking on this matter? We expect cooperation from our ensembles, but we give very little ourselves. Frankly, attention to our own genius for organization. Our rehearsal schedules, programs, benefits, appearances at school functions, and so forth, are too often the result of an attempt to glorify either ourselves or our position. I presume that I am right in saying that, beginning with the first of February, you will begin to work diligently on contest material. You will expect the utmost in cooperation from (Continued on Page 510)

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelle

"MUSIC STUDY EXALTS LIFE"

A Revolutionary New Process in Recording and Reproducing

by Harold J. Wasson

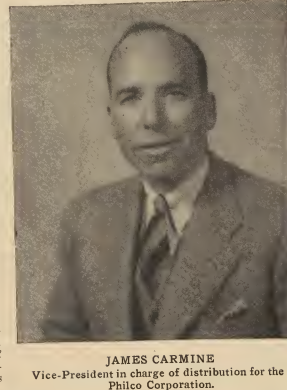
It is the historic tradition and the policy of THE ETUDE Music Magazine not to promote in its reading columns articles of proprietary manufacture. This custom is never broken except in the case of the discovery or the introduction of musical developments of obvious interest or profit to the readers. The practical and the artistic needs of the reader always come first. It is for this reason that vast numbers have come to depend upon the integrity and editorial responsibility of THE ETUDE. If this were not true, nothing could appear in our reading columns without the suspicion that someone had in some way paid to put it there. This has been our unbroken rule for sixty-five years. On the other hand, we do know that our readers are anxious to keep up with the latest scientific, artistic and the educational developments, and it is in this spirit that the following article is printed.

—EDITOR'S NOTE.

THE vast public of music lovers who depend upon recorded music for their interpretations of masterpieces, as well as the teachers and the educational institutions which have been building up record collections in some cases surprisingly large, will be greatly interested in what is probably the most amazing advance in reproducing music since the introduction of the deForest tube.

This remarkable result is obtained from the combination of two different inventions. Record making has been restricted in the past by the fact that a ten-inch record runs for about three minutes and a twelve-inch record for approximately five minutes. Thus, in high record for approximately forty-five minutes, at least six double-faced records had to be employed. Now a record which will play for twenty-two and a half minutes on each side has been made by Columbia Records, Inc. Thus, what formerly required six records can be put upon one. It is known as the Columbia Long-Playing Microgroove disc, (Columbia L.P. for short). The record has been under development since 1939, according to the report of Edward Wallerstein, Chairman of the Board of Columbia Records, Inc.

However, the invention of the record was valueless until a reproducing tone arm suitable for the record was invented by the Philco Corporation. After the music was recorded upon the marvelous new record, in grooves for more minutes than on previous records, that it could be heard in all its beauty. Mr. James H. Carmine, Vice-President in Charge of Distribution of the Philco Corporation has sent us the following account of the development of the new tone arm which is



JAMES CARMINE
Vice-President in charge of distribution for the Philco Corporation.

value to all record buyers. The twelve-inch double-faced records, playing forty-five minutes, will retail for \$4.95 while the ten-inch double-faced records, playing twenty-seven minutes, will sell for \$3.95. Thus, the public will be soon able to buy records of the highest possible quality for less than half of previous costs considering the playing length of the record. Both the microgroove record and the Philco tone-arm are equally revolutionary.

No phonograph pickup yet devised in the industry, for home or professional use, could meet the full requirements of this new microgroove, vinyl record. The Philco Balanced Fidelity reproducer, which embodies principles never before available for record reproduction, brings to the home the full enjoyment of this history-making advance in recorded music.

Two years ago the Philco Company made its inventions available to other manufacturers by entering into licensing agreements with other leaders in the field. Thus many of the modern radio, recording, and television combination machines will have the advantages of the huge research laboratories of the Philco Corporation. Thus, the phonographs of 1940 which the Philco Company are now placing in production will include models with two tone arms, one the conventional tone arm, suitable for playing existing records, and the other arm the newly developed Philco Reproduction arm for the new Microgroove records. The company also presents a separate record light tone arm

record player which may be adapted to any conventional radio-phonograph or any radio set. The price of the instrument is \$29.95.

The reason for a different tone arm and record player is that the Microgroove records turn at thirty-three and one-third revolutions per minute, whereas the conventional records revolve at the rate of seventy-eight revolutions per minute. In addition, the Microgroove record calls for the lightest possible weight upon the record—one-fifth of an ounce.

Another immense advantage to the Microgroove records is the saving of space, a saving which can run as high as seventy-five per cent, a matter of great importance in these days of small homes. The record was developed by Dr. Peter Goldmark, Director of Engineering Research and Development for the Columbia Broadcasting System. Many eminent musicians, including Bruno Walter, Eugene Ormandy, George Szell, and Fritz Knebel, have heard the records with the greatest enthusiasm. Some one hundred and one L. P. records have already been placed on the market.

Musical Quiz

by Charles D. Perloe

Test your general knowledge of music and musical personalities with this quiz that skips blithely from one phase of music to another without regard for formality. Count 1 point for each correct answer. Scores: Excellent, 13-15; good, 10-12; fair, 6-9.

1. The name "Arthur," in various spellings, is common among musical personalities. In which of the following names is the "Arthur" misapplied?
A. Arturo Toscanini
B. Arthur Schnitzler
C. Arthur Rodzinski
D. Arthur Honegger
2. Puccini wrote three one-act operas which he included under the title of "Il Trittico." Which of these Puccini scores is not among the three?
A. "Il Tabarro"
B. "Sua Angelica"
C. "Turandot"
D. "Gianni Schicchi"
3. In certain operas men are portrayed by women. One of these "men" is not sung by a woman. Which is it?
A. Cherubino ("Marriage of Figaro")
B. Sylva ("Faust")
C. Octavian ("Der Rosenkavalier")
D. Schwaner ("Schwanen, die Bagpiper")
4. The "Swedish Nightingale," Jenny Lind, was brought to America in 1850 by which of these persons?
A. Oscar Hammerstein I
B. P. T. Barnum
C. Sol Hurok
D. John Philip Sousa

5. Jean Sibelius is noted for several tone poems. Which of these is not his?
A. "Swan of Tuonela"
B. "Pohjola's Daughter"
C. "The Enchanted"
D. "Finlandia"
6. Among these composers is one who was also gained fame as a pianist.
A. Rachmaninoff
B. P. T. Barnum
C. Anton Rubinstein
D. George Enescu
7. Which composer is not English?
A. Sir Edward Elgar
B. Ralph Vaughan-Williams
C. Charles T. Griffes
D. Frederick Delius
8. French composers loved writing music based on Spanish themes, but one of these stayed away from the Spanish idiom. (Continued on Page 516)



ORCHESTRAL POSITION WITH GERMAN BOW



ORCHESTRAL POSITION WITH FRENCH BOW (SECOND POSITION)



ORCHESTRAL PLAYING (HALF POSITION)



SOLO PLAYING

THE contrabass seems like an instrument of paradoxes. It is absolutely necessary to every orchestra, yet it is seldom an instrument of first choice when youngsters begin music lessons. There are a number of reasons for this. First, it is not a melody instrument; to use the modern vernacular, it is more of a rhythm instrument, supplying the basic pulse as well as the fundamental tones of the music above which the "tunes" are built by other sections. Again, the size of the bass makes it difficult for small hands and young strength to master—although my own son took to playing the bass at the age of three, laying it flat across two chairs and playing from above! My two young daughters also play the bass—perhaps it is in the student begins learning the bass around fourteen, first having made sure that he has a good, healthy physique. He needs three or four years of study, and then three or four years of experience, so that by the time he is twenty-one, he has a certain maturity, both physical and musical, to bring to his career as contrabassist. By way of a parenthesis, the official name of the instrument is the contrabass. It is often spoken of as the bass, or the double bass, while in Germany it is jokingly referred to as "die Grossmutter" (the grandmother). I have often wondered why the gentler sex was introduced—grandfather seems more suitable.

A Difficult Solo Instrument

"In its origin, the instrument was used to supplement the bass in the early church organs (hence its name). Because of its size and its tone, it is extremely difficult to make the bass sound beautiful. More than average dexterity and more than average musicality are needed to bring forth lovely tones rather than growls. For this reason, solo bass recitals remain something of a rarity, although they are on the rise for a new and splendid musical experience—to wit, the early work of Serge Koussevitzky, who set a new standard of bass playing before he gave his attention to the baton. To achieve solo status on the contrabass, one must compensate, in fact and musicality, within the instrument itself. By way of a purely mechanical compensation, the solo bass is always tuned a tone higher than for orchestral work. This results in a more articulate, more pleasing tone, somewhere between that of a 'cello and a bass, yet not exactly like either. These points should be kept in mind before beginning to study the bass. There is a good professional field in orchestral work—and there is always the chance

Photos by Ray Lee Jackson-NBC Studios

Concerning the Contrabass

A Conference with

Philip Sklar

First Contrabassist,
NBC Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWS



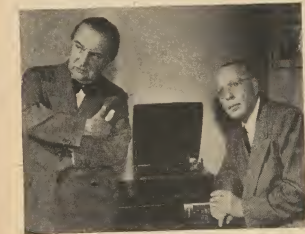
PHILIP SKLAR

that the new crop of young contrabassists may yield another soloist of Koussevitzky calibre. To those who are already studying the bass, I would say: Don't confine yourself to your own instrument. Learn the bass with a bassist and work hard at it—but supplement such official study by learning all you can from the work of singers, pianists, violinists, cellists, more marked, more emphatic because of the rhythmic pulse his playing imparts to the entire orchestra. Remember once that the bass player needs to be the best musician in the orchestra because his elements are absolutely necessary to fine music-making.

"The bass student soon learns that solo work and orchestral work on his instrument carry with them entirely different sets of requirements. Let us begin with the orchestral player, because he consti-

Philip Sklar was born in Russia, came to this country while a child, and received his entire musical education here. Fortunate in belonging to a thoroughly musical family, he first studied the trumpet with one of his brothers, and soon began the bass with another brother. He continued his study of the bass with Maurice Cherkassky, bassist of the New York Philharmonic, who recommended the boy to the Music School Settlement, in New York. There young Sklar completed his official education on scholarships. At seventeen, he joined the Russian Symphony Orchestra, under Modest Altschuler; and, a year later, became a member of the Detroit Symphony, under Leopold Stokowski. In 1937, Mr. Sklar came on as a solo player. In 1940, Maestro Toscanini auditioned the bass section for reorganization, and chose Mr. Sklar for the first desk position. Sklar has appeared as the soloist with various orchestras, and played the first bass solo ever heard in Detroit. In addition to his professional appearances, he teaches at the Mannes School of Music, in New York, and pursues the hobby of building his own instruments. In the following conference, Mr. Sklar tells readers of THE ETUDE of some of the practical problems of the contrabass. —EDITOR'S NOTE.

tutes the contrabass majority. He works from the point of view of the ensemble player, the accompanist, and his particular kind of work needs to be heavier, more marked, more emphatic because of the rhythmic pulse his playing imparts to the entire orchestra. Remember once that the bass player needs to be the best musician in the orchestra because his elements are absolutely necessary to fine music-making. (Continued on Page 506)



Symplic Reiner (left), and George Szell, distinguished musical connoisseurs, listening to Columbia L.P. Records' low-cost home player for the new Microgroove Records.

radically different in weight from any tone arm previously used. The combination of the new tone arm and the microgroove records produces results which have astonished both scientists and musicians by the

GERMAN BOW GRIP (HAND ALONE)

FRENCH BOW GRIP (HAND ALONE)

CARRYING THE INSTRUMENT

The Band—What Is Its Future?

A Conference with

Edwin Franko Goldman

World Renowned Band Leader and Composer
Founder and Director of The Goldman Band

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

On January 3, 1948, in Carnegie Hall, New York, The League of Composers presented a concert that stands unique in the annals of musical history. For one thing, the concert was organized to honor Dr. Edwin Franko Goldman on the occasion of his seventieth birthday—and it is not in the ordinary run of affairs for a "band-master" to win such tributes from one of the most rarified sectors of the music world. In second place, and again in honor of Dr. Goldman's untiring efforts in the field, the program was made up entirely of symphonic music written for band by contemporary composers whose roster included Vaughan-Williams, Milhaud, Schoenberg, Grainger, Cowell, Sanjani, Honegger, and Mikosvitzky. There could be no more fitting tribute to a man who has spent nearly half a century in the pursuit of his great ideal of developing the standard of the band, band playing, and band works. The January concert stimulated critics and music-lovers alike to marvel at the type of music and the standard of playing a band could encompass. It is on these points that THE ETUDE has sought Dr. Goldman's opinions with the question: "Just what is the future of the band?" —EDITOR'S NOTE.

DURING the past decade or so we have seen the development of a rather strange phenomenon, which both is and is not a step forward in the direction of band progress. On the one hand, there has been an unbelievable increase in school bands. In this field runs high; every high school has its own band, and the youngsters go to any lengths to join up and keep on playing. On the other hand, there has been (and is) an equally unbelievable standstill in the professional band. There has been little or still in the professional band, next to no demand for new ones, and the majority of those that do exist are, far below the artistic level of the average professional orchestra. Now, that opens a curious and thought-provoking problem... almost that of a house divided against itself. One large section of our population, the youngsters, has gone all-out for bands while another large section, the music lovers, wants nothing to do with them! Somewhere between leaving high school and entering responsible maturity, American youth make a mental somersault in their attitude toward bands. Let us try to discover what causes this curious situation, and outline the means for remedying it.

A Band's Responsibility

"There is a very good reason why mature-minded music lovers shy away from bands—and it can be traced directly to the bands themselves. To put it briefly, bands still seem content to function just a little outside the accepted sphere of music. By their own choice, apparently, bands refuse to show an eager, music-loving band what a band can really do. To the average music enthusiast, the difference between a band and an orchestra is much greater than a mere matter of instrumental organization. They don't even think of the organization! They think of the difference in musical results. An orchestra plays great music in a musically worthy manner—even an amateur orchestra is a dignified affair. A band, generally speaking, is an entirely different kettle of fish. It plays marches, and transcriptions of music written for other groups, and 'light stuff'. It seldom gets the intense care of rehearsing and polishing that other groups require as a matter of course. And it assumes few of the responsibilities of musical identity. Many professional bands still trick themselves out with fancy uniforms (I am not speaking here of Army and Navy bands which very

unlambly wear the uniforms of their military house-holds); and far too much of a 'sports spirit' holds sway in the curious phenomenon of the security clad, weirdly incanting 'Drum Majesties', whose antics seem calculated to hold a medium of good music down to circus level. Imagine a Toscanini orchestra ushered forth upon the platform by a 'Drum Majesties'!"

"These are the main reasons why the band occupies a less eminent position than it deserves. Fortunately, none of them roots in any musical deficiency of band work. The remedy, therefore, lies with the bands themselves. Those that exist, and those that ought to, and those the public that a band is to show the public that a band is a dignified, worthy musical organization, capable of playing good music in good style. How is this to be done?"

Steps to Improvement

"First of all, bands should be rehearsed and polished as carefully as a Toscanini orchestra, with the goal in mind that their task is to play music. In preparation for the completely delightful and gratifying concert given for me on my seventieth birthday, the band of sixty-five experienced professionals had three separate, painstaking, and long rehearsals. 'Oh, you may say that was for a Carnegie Hall concert!' And that is exactly my point—all band playing should be done in the spirit of the Carnegie Hall concert!"

"Another point concerns band programs. As a general thing, band concerts are carelessly and over-heavily programmed. It is by no means a rarity to find a printed list of eight or ten numbers (thrown together along 'catchy' lines), after each one of

which, right in the middle of the concert, the leader acknowledges applause by dashing off an 'extra' in the way of a snappy march or a popular hit. Let's get away from that! Band programs need careful building; they need continuity, balance, contrast in types and schools and styles of music. Keep your flatter numbers as a lighter group—and don't play encores until the announced program is finished.

"One of the greatest difficulties in organizing worthy and dignified band programs is the almost incredible scarcity of good band music to be found—until recently. For the most part, the band repertoire consisted of operatic, symphonic, and solo instrumental music. People who knew and loved the originals certainly didn't need to come to a band to hear them; and those who did not know them waited for the marches. The band played either light music or borrowed music because there just wasn't anything else for it to play. And that again, you see, is not the fault of the band. Ah, but it is! General band deportment has been such that eminent composers hesitated to write for it.

A Difficult Task

"For the past thirty years I have suffered and struggled to get worthy music written directly for the band. I wrote—in vain—to Richard Strauss, Sibelius, Elgar, Bloch, Ravel, Legat, and pleading with them to write something especially for band. In the beginning, it seemed hopeless, but gradually results began to show. And today—why, all of the eminent composers are the band wagon. A splendid contemporary band literature already exists, ornamented by names like Ravel, Grainger, Milhaud, Vaughan-Williams, Schoenberg, William Grant Still, and many others, and the list is growing every day, as I can attest by looking at the stacks of new music on my desk. The question will naturally arise, if new music is being written for band, why I perhaps be of the super-modernistic type that the average music lover finds hard to understand? I am happy to report that the answer is, 'No! This is not at all the case. Realizing the more popular nature of the band, these composers are wisely adapting form to band, and turning out beautiful music. To mention but one of the new band works (I wish I had time to enlarge on them all), the 'Symphony' (Continued on Page 208)



EDWIN FRANKO GOLDMAN

A SUMMER IDYL

N. Louise Wright's *Summer Idyl* is an interesting study in keyboard orientation; that is, accustoming the hands and fingers to find notes in unusual locations. Teachers have found this type of piece very helpful in developing freedom in playing. Grade 3.

N. LOUISE WRIGHT

Adagio (♩=50)

l.h. above right throughout

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FROM SONATA, Op. 28

L. van BEETHOVEN

Maestoso andante (♩ = 63)

p

cresc.

f

p

cresc.

f

f

p

cresc.

pp

f

ff

f

fp

cresc.

f

p

THE STUDY

To Coda

TRIO

L'Espresso
Maurice Strakosky
Op. 10, No. 1

p *cresc.* *f* *piu f* *ff*

TRIO

p *cresc.* *f* *ff* *f* *f*

p *cresc.* *f* *ff* *f* *f*

p *cresc.* *f* *ff* *f* *f*

CODA

p *cresc.* *p poco rit.* *decresc.* *pp*

483

LAZY PALMS

Walter E. Miles, composer of the immensely popular *Sparklets*, has given us in *Lazy Palms* another delightful, undulating piece, which teachers will find very interesting. Be careful of the metrical accents so that it will not sound ragged. Grade 4.

WALTER E. MILES

Smoothly and slow (♩ = 63)

mf
p
rit
mp a tempo
p
mp
rit
a tempo
mf
mp
ten.
To Coda

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THE ETUDE

p poco meno mosso
mf
Broadly
rit
mf
a tempo
Tempo 1 Majestically
p
rit
f
p
f
D. S. al
rit
p
mf
p
rit dim
pp
ppp

Sophisticated even to the point of Boogie-Woogie! Do not judge this piece until you have learned to play it with ease and fluency; otherwise you will not feel its charm. Grade 4.

RALPH FEDERER

Sophisticated even to the point of Boogie-Woogie! Do not judge this piece until you have learned to play it with ease and fluency; otherwise you will not feel its charm. Grade 4.

RALPH FEDERER

RALPH FEDERER

you will not feel its charm. Grade 4.

Moderate blues tempo ($\text{♩} = 116$)

p, *mp*, *Ped. simile*, *sffz*, *(mf)*

very staccato sffz, *mf*, *Ped. simile*

sffz, *(mf)*, *mf*

Medium boogie rhythm

diminish, *sffz*, *Fino*, *mf (with a bounce)*, *always staccato*, *sfz*

Handwritten musical score for "The Rose Tree" by Franz Schubert. The score is written on four staves, with the first two staves for piano accompaniment and the last two for voice. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *sfz*, *ff*, *mf*, and *incresce*. The piano part features complex chordal textures and arpeggiated figures, while the voice part consists of a single melodic line. The score is written in ink on aged, slightly discolored paper.

FRANK GREY

Grade 34

Value caprice ($d = 60$)

Grade 34

Valse caprice (♩ = 60)

p rall. *a tempo rubato* *cresc.* *mf* *Ped. simile*

dim. *p* *cresc.*

f *rall.* *a tempo* *rubato*
cresc. *mf* *dim.*
p *cresc.*
dim. *rall.* *p* *Fine* *mf*
poco più mosso
mp *poco rit.* *mf*
mp *D.C.*

LEGENDE

This transcription of a choral work by Tchaikovsky is excellent for church use and should be played in choral style. **P. I. TCHAIKOWSKY**
 Grade 24: **Andante** (♩=63) Arr. by Rob Roy Peery

mf *p* *mf*
*8 ad lib.** *p*
mf *p*
mf *p*
*8 ad lib.** *p*
mf *f* *rall.*

* Both hands may be played an octave higher.

PHANTOM SHADOWS

TARANTELLA

EMMA SKILTON

Vivace (♩ = 160)

r.h. 3

OUT FOR A STROLL

Joseph M. Hopkins' fine melodic gifts add real charm to this interesting recital piece. It is like a genial stroll with a friend in a pleasant woodland country. It should be played *con rubato*, but the interpretation should not be exaggerated. Grade 3½.

Moderato (♩ = 80)

JOSEPH M. HOPKINS

THE SPARROWS' PARADE (EXCERPT)

HANS SCHICK

SECONDO

Tempo di Marcia (♩ = 120)

This musical score is for the 'SECONDO' part of 'The Sparrows' Parade'. It is written for piano in G major, 2/4 time, with a tempo of 120 beats per minute. The score consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand, while the left hand provides a steady bass line. The second system continues the melody with some harmonic variation. The third system introduces a new melodic line in the right hand. The fourth system features a more complex rhythmic pattern in the right hand. The fifth system concludes the excerpt with a final chord and a repeat sign.

THE SPARROWS' PARADE (EXCERPT)

HANS SCHICK

PRIMO

Tempo di Marcia (♩ = 120)

This musical score is for the 'PRIMO' part of 'The Sparrows' Parade'. It is written for piano in G major, 2/4 time, with a tempo of 120 beats per minute. The score consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand, while the left hand provides a steady bass line. The second system continues the melody with some harmonic variation. The third system introduces a new melodic line in the right hand. The fourth system features a more complex rhythmic pattern in the right hand. The fifth system concludes the excerpt with a final chord and a repeat sign.

LORD, IN ADORATION KNEELING

SARAH COLEMAN BRAGDON

Lorraine F. Rude*

Andante con moto

mp Lord, in a-dor-a-tion kneel-ing. Here we turn to Thee,

Here our deep-est souls re-veal-ing, Lift-ing them to Thee.

Lord, we give Thee without meas-ure Bod-y, heart, and mind, our treas-ure, Humbly off-ering for Thy pleas-ure

All we yearn to be. Let Thy grace in love de-scend-ing O'er our heads in worship bend-ing,

rit. Sancti-fy our pray-sun-end-ing, Make us one with Thee, Make us one with Thee.

rit.

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THE RUTLEDGE

THE MAGIC HORSE

MARCH

R. O. SUTER, Op. 33

M. M. $\text{♩} = 108$

VIOLIN

PIANO

f

mf

mf

p dolce

p dolce

D.C. ad lib.

D.C. ad lib.

Fine

Fine

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495

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Ch. Strings 16', 8', & 4'
Ped. Soft 10', coupled to Ch.

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Andante semplice

MANUALS

PEDAL

Ch. F

Add Flute 4'

mp Sw. F

rit.

mp Sw. At

Sw. a tempo

Sw. At

Ped. 43

Ch. Ped.

Sw. Ped. only

8 & 4' & Flute 4'

Ch. Strs. 16' (Gt.)

quasi arpa

Fine

Più mosso

Sw. Strings 8' & 4'

Sw. 6

Gt. B Gt. Melodia

Ped. 43 Sw. Ped.

D.S. al Fine

rit.

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THE ETUDE

PICKANINNY DANCE

WILLIAM SCHER

Grade 2 1/2

Lively (♩ = 96)

mf

Ped. simile

f

mf

Ped. simile

f

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THE ROOSTER'S SERENADE

FRANCES M. LIGHT

Grade 1. Moderato ($\text{♩} = 54$)

A rooster crows.

He is answered by another rooster from afar.

The cackling attracts the farmer's wife.

She gathers the eggs.

The hired man joins her

They leave with the eggs.

The cackling quiets down.

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DRUMS FROM A DISTANCE

EVERETT STEVENS

Grade 2. Very steady ($\text{♩} = 120$)

Not too fast

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THE KNUDE

OVER THE GARDEN WALL

J. J. THOMAS

Grade 1. Moderato ($\text{♩} = 66$)

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Grade 2d.

JACK-IN-THE-BOX MARCH

BOBBS TRAVIS

Allegro con moto (♩ = 108)

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THE ETUDE

Symphysis

(Continued from Page 439)

one splendid indication of the domestic appreciation of music.

The universal appeal of music to all types of people of all lands is responsible for much of its influence in all countries. There are now vast numbers of people who see in music one of the great avenues to universal peace in the future. Richard Wagner had this idea. He said, in an essay on Beethoven: "The language of tones belongs equally to all mankind and the melody is the absolute language in which the musician speaks to every heart."

A few years ago your Editor had a conference with the late famous penologist, Major John A. Warner, Superintendent of the State Police of New York. Major Warner, a Harvard graduate, was an exceptionally fine organist and pianist who had played concertos with leading orchestras. His administration of the New York State Police was highly effective. He was convinced that music is one of the most valuable means of controlling juvenile delinquency and his words should be framed and placed in every school and home in America:

"One of my musical friends has a way of saying, 'Put your boy in a band and save him from being a hound!' and again, 'If you want to keep your boy away from saloon bars and prison bars, give him musical bars.' I heartily endorse these slogans. I say this in all seriousness. Everything I have seen in my calling indicates that crime is very largely due to a gradual letting down of the good old standards of morality and right conduct. In my contacts with crime I have never met a criminal who had had a while training in music, in fact, musical training even in a slight degree. This does not mean that there may not be such an occasional case, but from my extensive experience it does mean that they are extremely rare."

Blessed is the home to which music brings joy, protection, and higher life ideals—the symphysis of life!

*From "Music As a Life Asset," by Major John A. Warner, *True Ending*, October 1943, Page 658.

Theodore Presser

(Continued from Page 470)

climat, and in the Gewandhaus in Leipzig. He seemed to be trying to feel out the tastes and inclinations of the public. He did hear many of the great artists and singers of his student days, including Paganini, Koss, Christine Nilsson, Clara Louise Kellogg, Emilie Sauer, Sarasate, Mme. Therese Carreño (who in 1867 was a brilliantly beautiful young woman of twenty), Annie Louise Cary, Mrs. Anna Bishop, Anton Rubinstein, William Mason, Theodore Thomas, S. B. Mills, Camilla Urso, Hans von Bülow, Karl Beisecke, Edward Grieg, Johannes Brahms, Franz Liszt, and many others. His continual attendance at concerts and operas at every possible opportunity unquestionably affected his musical career. He was especially fond of opera, and once recounted to me that when he first saw Wagner's "Bunzlusser" while a student in Germany, he nearly fainted and had to go out for fresh air.

AUGUST, 1948

Opera programs found in his scrap-book include those of "La Traviata," "La Dame Blanche," "Il Trovatore," "Faust," "The Magic Flute," "Le Juive," "Martha," "Der Freischütz," "The Barber of Seville," and "Lohengrin." In his student scrap-books we also find various catalogues of music publishing firms here and abroad, indicating perhaps his inclination toward that activity.

An Important Step

Let us survey his musical training from Pittsburgh to Leipzig in more detail. At Mr. Presser's first student recital he played *Szurka Mazurka* and *The Mocking Bird* by J. Hofmann (not of course the famous piano virtuoso). Before long Mr. Presser became acquainted with the professor of music at Mount Union College and thereafter paid for his board and tuition through his services. At Mount Union Mr. Presser met Senator (later U. S. Secretary of State) Philander C. Knox. Knox was five years younger than Mr. Presser, but he was very precocious. Mr. Presser always described Knox as a lively little red-headed rascal with a trigger-quick brain. "He was a great debater, and every conversation with him sounded like a debate."

Mr. Presser was not graduated, because he received an exceptionally good offer in 1869 from Dr. Henry Solomon Lehr, President of Ohio Northern Normal School (now Ohio Northern University) to act as professor of music at his institution at Ada, Ohio. This remarkable school is famous for offering opportunities to students of very moderate means. It has a notable record of graduates. Once, while making a commencement address there, I was invited to dinner at the home of the President, Dr. Albert E. Smith. At the same table were five former Governors of the State of Ohio and one U. S. Senator, all poor boy graduates of Ohio Northern. Dr. Albert E. Smith was a staunch Republican and Prohibitionist who had a name similar to that of the liberal Democratic Governor of New York, the late "Al" (Alfred E.) Smith. Dr. Smith of Ohio Northern University bore an amazing likeness to William Jennings Bryan. Mr. Presser bore a startling resemblance to former Secretary of State Chauncey Depew, eminent railroad executive and financier. The similarity was so great that when they walked down Chestnut Street in Philadelphia together they always attracted attention. Even President Taft once addressed Mr. Presser as "Chauncey."

The Etude Music Lover's Bookshelf

(Continued from Page 465)

limped from the earliest aborigines to become a part of civilization, proceeding down the centuries to the era of Jazz. Five of the three hundred thirty pages recognize, with a kind of patronizing nod, the existence of American music and mention six American composers.

Mr. Harrison is obviously a fine conversationalist and many will enjoy his book. He was brought up in the traditions of the Gullish School of Music in London and appeared in Queen's Hall as a pianist at the age of thirteen. Since then he has traveled widely as a lecturer. The book is a revised edition of the work published in 1940. Two additional chapters have been included.

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Are We Music Educators?

(Continued from Page 475)

your students. You will become aware for the first time, perhaps, of technical deficiencies in your ensemble. Frantically you will engage in a program to overcome this lack of competency. Presently you will participate in festival

competition. Your ensembles may place in Division 2 or 3. Then, according to the judges will have been prejudiced, and your ensemble, by your own admission, will have let you down. Let's put the shoe on the other foot. How many of you show the same concern in September, when technical incompetency stares you in the face, that you do in March? Your ensemble needs technical drill in

to exotic rhythmic devices? To playing in strange keys? Where is your program for rehearsal time? If you have no general syllabus that covers these points, how can you cooperate with your young people in the art of producing good music? Why, then, expect them to cooperate with you? You are not fooling them. They are being educated otherwise in related fields.

Have I said enough? I could go on. Another of the specific objectives related to this larger field is that of creating friendship. This last will take care of itself normally among the members of your ensembles. The close relationship that must exist in the combined efforts of making music will share this so. But what about you? Where do you stand in this relationship? Are the young people in the ensemble your friends? Is this feeling they have for you reciprocated? Having stated the creation of friendship as an objective, what offer of friendship do you make to the lesser members of your ensembles? What do you do for the conductor's desk who play the secondary parts? Are they in the "doghouse" the better part of the time? Let's be honest with ourselves here.

Certainly, another stated objective should be that of the development of courtesy. Surely this is a three-way proposition. Courtesy among students, courtesy from students to conductor, and courtesy from conductor to students. Consideration of others involves conductor and performer alike. How do you conduct your ensembles? What language do you use? In what tone of voice do you address the erring one? Is your criticism of failure vindictive and contemptuous, or is it helpful and considerate? My friends, I have attended some rehearsals where the conductor seemed only too far from restraining his young charges from coming under the beneficent influence of music. Are you training young people to hate music because you have not related your teaching to this objective? Or, do they love music because they love you?

The Objectives of Self-Realization

One of the objectives in this field must be that of instilling into our students the art of using the Inquiring Mind. A director who is himself complacent, satisfied with the status quo, will find this objective difficult to realize. How can we create the Inquiring Mind in others if we are static? Within the statement of this objective lies the art of recreating sound. When we recreate sound we are concerned with much more than the printed symbols of music. We are concerned with style. We ask questions. Why do Haydn and Mozart, contemporaries in history, write in such different styles, the one the essence of refinement, the other robust, earthy? What influence did the Mannheim school have in the latter compositions of Mozart, and to what extent did it influence the writings of Beethoven? What speeds are appropriate to the *Allegro* of Haydn? Do you ever exhibit any curiosity about these and many other points as you seek to recreate sound? Do you try to stimulate the thinking of your students at this point? Or do you work by a syllabus? How many of you can tell on what scales, arpeggios, intervals, and so on, your ensemble will be drilling their shoe on the other foot. How many of you get ready for some future engagement?

Certainly, another objective to be stated here is that of equipping your students to read music, using every educational procedure that this statement implies. What

is the relationship of your students to the music they perform? Notes have temporal value, tone lengths vary. Can your students fit these temporal relationships into the pattern of bars and measures that make up the phrase? In other words, do they count time blindly, with no consideration being given to note values? Or, do they relate note values to the metrical count? What course of training have you devised that will enable your students to master the some two hundred and fifty rhythmic devices that are in constant use?

Do you have a syllabus for instruction, in this matter? How do you relate the quarter and eighth in fast six-eight time to the dotted eighth and sixteenth in two-four time? How, when, and why do you introduce the various three and four note to the beat combinations? How do you solve the problem of playing notes in syncopation? I say to you, without fear of contradiction, that unless you have a syllabus for instruction after this manner and for your own reference, you cannot possibly qualify as an educator.

What about the melodies inherent to music in performance? Does your third horn player recognize a melody when it occurs in his part? Does your ensemble know whether the melodies it plays are diatonic or chromatic? Does your band recognize the key when an often happy happens. It is extraneous to the key signature? How often do you practice major and minor scales, scales in intervals, in exotic rhythms? How often do you give the treble arpeggios in their direct relation to the scales being played? How many times do you repeat the scales without the key cycle? What constitutes an endless repetition at this point? Do you conduct your rehearsals with any pattern regarding the playing of scales, and so forth? How can you expect to answer all of these questions without the use of a syllabus that will include the use of all your rehearsal time remains a mystery to me. Certainly, in other educational fields, a syllabus is a first requirement, if educational procedures are to be adopted and educational objectives attained.

Audio-Visual Aids

Another objective that must be realized is that of hearing in a discriminating fashion. Your students should be trained to listen and to hear with discrimination. How else will they be able to create the correct sound output on their respective instruments. Here I digress to say that the lack of audio-visual aids in the field of music education is positively appalling. Show a student how to produce a good tone on his instrument and let him hear an idealized tone at the same time. I am convinced that if he could have that type of instruction three times a week, and they're all concerned with the world of tomorrow, more of such songs may be expected in the future, since we now have the Confederation Internationale des Sociétés D'Auteurs and Compositeurs.

Finally, we must make our students aware of the beauty of music. Surely, we

have been remiss here. We have lowered our standards. Our aesthetic response to music is not at the same high level that it was a few years ago. Blame the recent war if you will; nevertheless, we must become reimbued with the desire to recreate the beautiful in music. Surely, if that desire burns high in all our hearts, we shall not be lesser with the mediocrity that now meets us on every hand. If we are in a rut, if the salt has lost its savor, let us rediscover the inner core of our own being. Surely, the beauty of music has not lost its appeal. Surely, we can return to those high ideals that were ours in bygone days. As surely as we do, music in education will again prove to be the vital force that it must needs be in order to survive.

Let Music Help Make
the Peace

(Continued from Page 472)

at which America the Beautiful is an ever increasing favorite. The people love this song and its beautiful melody and words reflect noble aspirations: "And crown thy good with brotherhood," is in keeping with present-day objectives of all the world.

In addition to changing our national songs, we need more international songs of the type that break down old prejudices, old hatreds, and incite the idea of cooperation, teamwork, and one world. Particularly do we need a good one (translated into many languages), for adoption by the United Nations. It would imply liberty and freedom, not for one people only, but for all people, and would be a song that would breathe the spirit of the New World. Slovakia has made the step in this direction in his *Hymn for the Allies*, which was sung at an early meeting of the United Nations. England has another, *A Hymn for Freedom*, with words by Canon J. W. Briggs and music by R. Vaughan-Williams. Here are a few lines:

To build with Thee on realms of peace,
Where lust of power shall have no place.

Nor fear, nor hate, nor proud disdain,
But man with man and race with race,
Will serve and Thine alone shall reign.

Composers are beginning to see the possibilities. Irving Caesar has written a song book, "Sing a Song of Friendship," translated into German, French, Spanish, Russian, Chinese, Japanese. The songs are easy for children or adults to sing and they're all concerned with the world of tomorrow. More of such songs may be expected in the future, since we now have the Confederation Internationale des Sociétés D'Auteurs and Compositeurs.

Music has long been a concomitant of war, but we have never learned how war can be won with peace. And yet, music and song could, we believe, be a powerful influence for world peace. We need, however, to enlist every musician that can be found in cultivating this objective. A good international song, one that school children all over the world can sing daily, for the opening of international meetings, would do more for peace than stacks of edicts, tons of propaganda, and hours on end of oratory.

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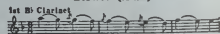
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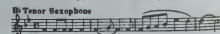
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