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### Volume 66, Number 06 (June 1948)

James Francis Cooke

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# THE ETUDE

June 1948

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Walter Piston's "Sinfonietta" is one of two American works which have been selected for performance at the International Festival of Music, to be held this June in Amsterdam by the International Society for Contemporary Music. His "Third Symphony," commissioned by the Koussevitzky Music Foundation, received its radio premiere on April 13, with Dr. Koussevitzky and the Boston Symphony.

Harl McDonald's "Saga of the Mississippi" was given its world premiere by The Philadelphia Orchestra, Eugene Ormandy conducting, on April 9. Dr. McDonald, who is also Manager of The Philadelphia Orchestra, has to his credit a considerable list of orchestral works, including four symphonies and three orchestral suites.

Sam Caston, former solo trumpet and associate conductor of The Philadelphia Orchestra, and for the past three years conductor of the Denver Symphony Orchestra, has been given a contract for three more years. He is also been engaged to conduct a pair of concerts next season, as guest conductor of The Philadelphia Orchestra.

For Jones, conductor of the internationally famous Bach Choir of Bethlehem, Pennsylvania, and the New Chamber Orchestra of Philadelphia, has been elected a Fellow of the Royal Academy of Music, of London, England, for his "distinguished service to music." Dr. Jones, a native of South Wales and now an American citizen, is the first foreigner ever to be honored with a Fellowship.

Theodor Levin, pianist; Sidney Harth, violinist; and Paul Gersky, cellist, were the winners of this season's competition of the Walter W. Naumburg Musical Foundation. The three young artists, selected from one hundred and sixty-eight applicants, will be presented in debut recitals next season in New York City.

Otto Luening's opera "Evangeline," originally commissioned by the now disbanded American Opera Company of New York City in 1930, had its first performance on May 5, at the Brander Matthews Theatre, Columbia University. The text is adapted by Mr. Luening from Longfellow's poem.

Efrem Kurtz, for the past five years conductor of the Kansas City Philharmonic Orchestra and but recently signed to conduct this orchestra for another year, has been amicably released by the Board of Directors to permit him to become Music Director and Conductor of the Houston (Texas) Symphony Orchestra. Mr. Kurtz will supervise the Kansas City organization for the present, and will assist in choosing his successor.

Dr. Howard Hanson, American composer and director of the Eastman School of Music of the University of Rochester, is the recipient of the Giv Medal for 1948, awarded annually by the Rochester Museum of Arts and Sciences to a citizen who has distinguished himself in the community in the fields of art, literature, science, or industry. Dr. Hanson received the medal and citation at the Eleventh Annual Convocation of the Museum Councils of the Rochester Museum of Arts and Sciences.



Robin Hood Dell in Philadelphia will open its season on June 21, with Dimitri Mitropoulos beginning his fourth summer as artistic director and principal conductor. Guest conductors for the season will include José Turid, Sigmund Romberg, Max Goberman, Robert Shaw, Howard Barlow, and Paul Strauss.

Dr. Walter Damrosch, American composer-conductor, now eighty-six years old, has resigned as president of the American Academy of Arts and Letters, a position to which he had been elected eight times. Dr. Damrosch feels that a younger man should occupy the position of president. Paul Manship, the sculptor,

has been named to fill out the unexpired term, until the annual elections in November.

The Fourth Annual Festival of Contemporary Music, held at Columbia University May 10 to 16, produced several outstanding works, most important, perhaps, being a Mass for Men's voices written by Roy Harris. This was sung by the Princeton University Chapel Choir, with Carl Weinrich at the organ. Three other works were given first performances: String Quartet No. 1, by Lukas Foss; Symphony No. 3, by Wallingford Riegger; and Concerto for Violin by Quincy Porter. The Riegger symphony was commissioned for the festival by the Alice M. Ditson Fund, which sponsors the event.

The May Festival season has produced some notable events, among these being the Cincinnati Biennial May Festival (May 4-8), founded seventy-five years ago. Fritz Busch was the conductor at this year's festival, and the principal works performed were Handel's *Te Deum*, Bach's *B Minor Mass*, and Brahms' *Requiem*. Cornell College, of Mount Vernon, Iowa, celebrated the fiftieth anniversary of its festival, when it presented its annual May Music Festival May 6-8. The Bach Choir of Bethlehem, Pennsylvania, gave its forty-ninth annual festival May 14 and 15. For Jones conducted and the *B Minor Mass* was the concluding event.

The American Society of Ancient Instruments of Philadelphia, founded by the late Ben Sted, celebrated its twentieth anniversary in April with a festival comprising three concerts. The first, given at the beautiful Washington Memorial Chapel in Valley Forge, had for its soloist, Julia S. Chapline, harpsichordist. Guest artists at the second concert, held in St. Mark's Church, Philadelphia, were Ernest Willoughby, organist, Fred Stad, violoncello, and the Philadelphia Choral Ensemble, James Fleetwood, director. At the third concert in the Bellevue-Stratford Hotel, the soloist was William Kincaid, first flutist of The Philadelphia Orchestra.

The Pennsylvania Bandmasters Association held its sixteenth Annual Convention at Atlantic City on May 7-8. The excellent program of events was highlighted by the convention concert given by the American Legion Band of Millville, New Jersey, the state championship band for the past ten years. Another feature was a Grand Pageant of Bands, held on the famous boardwalk. The president of the P.B.A. is Arthur H. Leschke of Millville, New Jersey. Mr. Leschke is also director of the American Legion Band.

Lilly Windsor, twenty-five year old soprano from Hawthorne, New York, whose mother operates a grocery store, has returned to this country after a successful operatic appearance with the Rome Opera Company. The singer, who is said to be the first American in more than twenty-five years to be signed for a season with the Rome Opera Company, will make a concert tour of the United States this summer, and return to Rome early in December.

Louise White, a graduate assistant at Syracuse University, where he is a (Continued on Page 38)

## Two National Musical Conventions of Wide Significance



The 1948 Convention of the Music Educators National Conference and the Catholic Music Educators Association, held in Detroit April 17-22, will long be remembered by those who attended it. Over seven thousand music educators from all over the United States met at the historic Masonic Temple, one of the few buildings in America which can accommodate such an event.

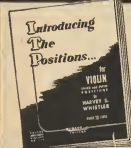
Some idea of the scope of the Convention may be gained by the fact that it required a book of eighty-three pages in fine type to schedule the necessary information for the teachers who registered. There were some three-hundred events, including all manner of subjects pertaining to music. The main interest, of course, was school music.

President Luther A. Richman of Cincinnati, Ohio, will be succeeded for the coming two-year term by Mr. Charles M. Dennis of San Francisco, who is hopeful of obtaining the next National Convention (1950) in his home city.

Much of the continued success of the Music Educators Conference is due to the extraordinary administrative ability of its Executive Secretary, Mr. C. V. Tuttleman, who has directed the permanent office in Chicago for eighteen years. Practically all of the leading American music publishers and instrument makers had elaborate exhibits. Among these were the Theodore Presser Company, John Church Company, Oliver Ditson Company, and The Etude Music Magazine. A portion of THE ETUDE exhibit is shown in the accompanying illustration on this page.



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### "PLEASE play the Polonaise."

This request was received by scores of pianists following the success of "A Song to Remember," the motion picture devoted to a somewhat distorted life of Frederic Francois Chopin. In this picture the leading role was portrayed by a young New Yorker, Cornel Wilde, represented as a Hungarian screen star, who worked for months so that he could imitate a virtuoso at the keyboard. The actual playing was done by Jose Iturbi and "dubbed" in on the film by the magic of Hollywood. Millions, however, came to know some of the music of Chopin for the first time, through this film. Some day they will learn that the *Polonaise, Op. 53 in A-flat Major*, is only only one of seven splendid compositions Chopin wrote in polonaise form. At one time the sale of records of this composition was said to have topped all others.

The marvel is that this particular work, with its striking vigor, its complex rhythms, its extraordinary virility, power, and melodic freshness, captures the musical taste of 1948, despite the fact that it was written over one hundred years ago. Since it was composed, probably a billion souls have passed on. But Chopin's composition is as alive as though it had been born yesterday. What better definition could there be of immortality? Chopin never dreamed of the vast multitudes who would be thrilled by his creations. The imagination of the poet, the composer, the scientist, the dreamer is always centuries ahead of the average mental grasp of the general public of his day.

As a historical personage Chopin was so distinctive that even at this moment relatively few people can form a picture of his artistic sincerity, his sacrifices to his ideals, and his relation to a kind of splendid genius which seemed to have him in its control—leading him on—opening the portals to incessant inspiration from higher powers. Chopin cannot be judged by any ordinary criteria. For instance, he preferred the old type of square piano of his day to the grand. The two instruments are radically different. The square piano has a more dulcet and less brilliant tone. Beethoven, on the contrary, gloried in the grand piano and preferred the more powerful English Broadwood pianos to the softer Viennese instruments. Chopin's preference is significant, in that it indicates a psychological tendency. Chopin was retiring and lacked all of the showman's pretense. He was the flower of the cultured, aristocratic salon group and inclined to keep away from "the weeds of society." Underneath all this was his passionate nationalistic love for the freedom of his adored Poland. This burned unquenchably in his soul and sought continual liberation in his creations.

Chopin was twenty-one when he first went to Paris. Up to that time his training was entirely under Polish and German masters. All his life, we are told, he spoke German far better than French.

## The Eternal Chopin



### CHOPIN REDIVIVUS

The spectacular revival of Chopiniana was due to the Hollywood picture, "A Song to Remember," in which the cinema star, Cornel Wilde, played Chopin, while the Spanish-American virtuoso, Jose Iturbi, played the piano for the sound track. The illusion was extraordinary. Cornel Wilde is pictured here after "playing" the Chopin *Polonaise in A-flat*. Result: untold thousands of copies of the work were sold in sheet music and record form. The sale of other Chopin works also increased surprisingly.

It was said of Chopin, that in his own playing of his own works, he rarely played them twice alike, even changing the notes and the harmonies. This, however, is not unusual with composers, who seem to keep their works in a state of flux, hoping that the compositions can be improved. This is one of the reasons why the German pedants (excepting Henselt and Schumann and a few others), accustomed to a *regelmässigkeit* and stereotyped interpretation, as well as an almost slave-like adherence to notes once put down on paper, did not appreciate the artistic liberties taken by Chopin. Rachmaninoff once told us that he very carefully followed the printed notes of his own published works when he played them in public, in order to avoid unpleasant comments of critics. While they were in the process of creation, however, he kept changing them continually.

It is tragic to realize that in Chopin's (Continued on Page 391)



# The Orchestra as a Municipal Asset

From a Conference with

*Dr. Harl McDonald*

Noted American Composer and Teacher  
General Manager, The Philadelphia Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

Harl McDonald was born near Boulder, Colorado, July 27, 1899. He studied at the University of Redlands (1917-1918) and at the University of Southern California, where he was graduated with the degree of Mus. Bac. in 1919. He received the Diploma of Composition Major at the Leipzig Conservatory in 1922 and taught at the Académie Tournonfort, Paris. Coming to Philadelphia he taught at the Philadelphia Musical Academy (where he later received the Honorary Degree of Doctor of Music), and at the University of Pennsylvania (1926-1946), successively as Lecturer, Assistant Professor, Professor, and Director of the Department of Music. While at the latter institution he conducted the University Choral Society, which he raised to high standards of excellence. Later he became conductor of the Mendelssohn Club of Philadelphia (founded in 1874). During the summer of 1940 he occupied the Alois Chair at the University of Southern California. Dr. McDonald has appeared as guest conductor with the foremost American orchestras, including The Philadelphia Orchestra, the NBC Symphony Orchestra, the Los Angeles Symphony and the San Francisco Symphony orchestras, and with large symphony orchestras in Germany and England. He is the composer of over two hundred compositions—orchestral, choral, four symphonies, four concertos, four orchestral suites, two trios, two string quartets, approximately fifty choral compositions, and numerous smaller works for piano, violin, cello, voice and so forth. His "Kumbula" Symphony and a suite for Harp and Orchestra called "From Childhood" have been especially widely played. In 1939 he was appointed Manager of The Philadelphia Orchestra and he has directed many of the most important tours the Orchestra has made. No one could possibly know better than he the value of a great orchestra as a municipal asset. The world is gradually coming to realize that culture is not merely a means of providing social enjoyment, but it is also one of the outstanding factors in producing wealth for a community. This article should prove invaluable to musical enthusiasts who can persuade others to become acquainted with the facts as Dr. McDonald sees them in the following interview.

—EDITOR'S NOTE.

Harl McDonald sees that Philadelphia Orchestra concerts start on time to the split-second

LET ME give you nine facts about The Philadelphia Orchestra which seem to me should convince anyone why a great orchestra is a tangible asset to a community.

1. The Philadelphia Orchestra plays directly to nearly 60,000 auditors in all parts of the country every year.
2. According to our Hooper Rating (the rating given by a national agency to determine the number of listeners hearing a radio program) we play to between three and six million people over the Columbia Broadcasting System every Saturday afternoon.
3. There are over twenty million records of The Philadelphia Orchestra in existence.
4. Many of these records are played over other broadcasting stations and are possibly heard by five hundred million people a year.

5. Radio Belge in Brussels puts on a Philadelphia Orchestra records program twice a month.

6. The British Broadcasting Company averages a Philadelphia Orchestra record program concert about once a month.

7. Latin America is completely covered by broadcasts of The Philadelphia Orchestra reaching many

millions every week. And so it goes, completely around the world, every day of the year, even beyond the Iron Curtain.

8. The Philadelphia Orchestra was the pioneer in the field of recorded music and its list of recordings is by far the most extensive in the world.

9. The Library of the scores and parts employed by The Philadelphia Orchestra is the largest in the world.

"When I present the foregoing facts to experienced business men, particularly heads of national advertising agencies with clients whose accounts run into scores of millions of dollars, they realize at once that entirely apart from the aesthetic and artistic endowment of the Orchestra, the business interests of the city have no promotional asset that is in any way comparable with the symphony orchestra, except, of course, our priceless patriotic traditions and monuments such as the Liberty Bell and Independence Hall.

## Appraising Culture

"The significance of the cultural aspects of a city are all too often undervalued by the so-called hard-boiled business men of the community. When I was a boy of eleven in California, my aunt presented me with a subscription to *THE ETUDE*. This impressed Philadelphia upon my mind as a wonderful place, where intelligent and art-loving people might live in happiness. Knowing that *THE ETUDE* for twenty-seven years had carried the thought of Philadelphia all over the world, as have other Philadelphia publications such as the *Ladies' Home Journal*, the *Saturday Evening Post*, and the *Farm Journal*, contributed greatly to my mental picture of Philadelphia, long before I ever saw the city. It was natural that when I came to Philadelphia to live, the first office I visited was that of the Editor of *THE ETUDE*.

"There can be no question that a great orchestra, continually heard by millions outside of the city, reflects a picture that could not be duplicated in the popular imagination. Few have any conception of the organization required to present a great orchestra. In the first place, there is the preservation of the impressive history of the group, the traditions and standards of the Orchestra. These are literally priceless. An orchestra cannot be made out of ballyhoo. It must have background, and it takes years of faithful work to make this background.

"But again, an orchestra cannot exist on its past,

It is a living, vital entity, and is dependent upon what it is today. Orchestras, like great nations, come and go. The truly great orchestra must be kept in the finest possible condition, and this means an endless struggle. The artistic complexion of the orchestra depends upon its conductors and upon its personnel. While The Philadelphia Orchestra has been conducted from time to time by most of the great conductors of the world, two renowned conductors have been at its head for the greater part of its existence. The impress of the brilliance and emotional force of Leopold Stokowski re-



Mr. Ormandy, on tour, must use a trunk as his armchair and a backstage dressing room as his library, but still manages to concentrate on his musical score.

The Philadelphia Orchestra on tour carries over a million dollars' worth of valuable instruments. Here, after a concert, the baggage man transports a double bass with tender care to the orchestra's home - on wheels.

preparation for every concert, through interminable rehearsals.

"One of the mathematicians in the Orchestra once calculated that in a performance of Tchaikovsky's Fifth Symphony, which lasts exactly forty-three minutes, one million, eight hundred and forty-two thousand notes are played! That means that on an average, each member of the Orchestra plays about eighteen thousand, four hundred notes in less than three-quarters of an hour and like a marvelous mosaic, every note must be exactly in place, in relation to the whole. It must be played precisely as the conductor decides, so that a perfect whole is evolved. Did I say perfectly? It is the easiest thing in the world for perfection to become stereotyped and the spirit of the composition lost. This calls for just the kind of sensitive grasp which Ormandy is successful in sustaining, so that even in the performance of masterpieces as far apart in type as a Mozart symphony and a Prokofiev concerto, there is no suggestion that they are being duplicated, like mimeographs from a press, but are being created spontaneously as they entered the minds and souls of the composers at the moment of creation. This quality of rebirth is the miracle of music. Suddenly there comes into being, from the mass of little bits of notes, something altogether supernatural, just as the carnival of flowers comes up from the grey earth, with the first touch of Spring. No one can explain the mystery—this reincarnation of the human soul—the life spirit in tone.

"To the management falls the highly complicated job of seeing to it that one hundred and ten cultured human beings, their dispositions, their ailments, their domestic backgrounds, their appetites, their personal belongings (to say nothing of their laundry), their ambitions, and their individual inclinations are kept in pleasant relation as possible. I have been a kind of Secretary of State to this international congress of artists and it has provided many exciting, many difficult, many humorous, and many thrilling moments. If I have been successful, I feel honestly that much is due to the fact that I am a musician and a composer and therefore have been able to put myself (Continued on Page 352)



Members of the Philadelphia Orchestra, currently engaged in a thirty-thousand mile cross-country tour, catch a breath of fresh air at one of the train stops en route.



CONDUCTOR AND MANAGER DISCUSS PROGRAMS

Photo by Julian Frank  
Other photos by Columbia Records



Five of the fair sex are numbered among the Philadelphia's Music Makers, including (left to right): Lois Pultitz, first violin; Marilyn Costello, harpist; Elsa Hilger, cello; Veda Reynolds, violin; and Jill Bailiff, harpist.



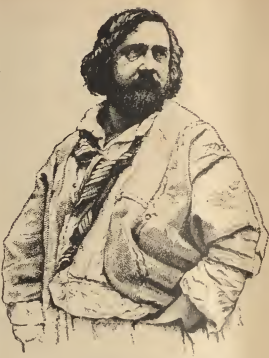
# The Nest of the Nightingales

An Exquisite Musical Fairy Story

by Théophile Gautier, (1811-1872)

Famous French Author

TRANSLATED FOR THE ETUDE BY HOBART RYLAND



théophile gautier

AROUND the castle there was a beautiful park. In the park there were birds of all kinds, nightingales, blackbirds, warblers; all the birds of the earth had arranged to meet there.

In the spring there was much chirping, nothing else could be heard; each bird hid a note, each tree was an orchestra. All the little feathered musicians exerted themselves to the utmost. Some of them chirped, others warbled; these over here sang trills and fine cadences; those over there embellished their music with grace notes. True musicians couldn't have done better.

But in the castle there were two beautiful cousins who sang better than all the birds in the park. One of them was named Fleurette and the other Isabeau. Both of them were lovely and on Sunday when they put on their best dresses, if their white shoulders had not shown that they were girls, one would have taken them for angels; they lacked only wings. When they sang, Lord Mueuvrier, their uncle, held them by their hands for fear that they might take the sudden idea of flying away.

You can imagine the fine exchange of lances which took place at the tournaments in honor of Fleurette and Isabeau. Their reputation for beauty and talent had gone all over Europe, yet they were not proud. They lived in their castle and saw no one except the little page Valentine, a handsome young fellow with blond hair, and old Mueuvrier, who was bent, from having worn his armor for sixty years.

They passed their time throwing grain to the little birds, in saying their prayers, and especially in studying the works of the masters and in practicing to render some motet, madrigal, ballad, or other type of music. They also had flowers, which they watered and cared for. Their lives passed in these gentle and poetic occupations. They kept themselves in the background, far from society, and yet people were interested in them. Neither the nightingale nor the rose can hide; their song or their perfume betrays them, always. Our two cousins were at the same time two nightingales and two roses.

Dukes and princes came to ask for them in marriage; the Emperor of Trebizonde and the Sultan of Egypt sent ambassadors to ask for their hands. The two cousins were not tired of being spinners and didn't want to hear about marriage yet. Perhaps they felt, through secret instinct, that their mission here on earth was to be chaste and to sing. They would chasten themselves by doing anything else.

## Childhood Instruction

They had come to this castle when they were quite little. The window of their room opened out on the park and they had been raised to the sound of the birds. Hardly could they walk when old Mueuvrier, the fiddler, had put their hands on the ivory keys of the spinet; they had not had any other plaything and had learned to sing before learning to speak; they sang as others breathed. It was natural for them.

This education had influenced their character in a strange manner. Their harmonious childhood had kept

them from having noisy and turbulent young days. They had never uttered a sharp cry nor a discordant yell; they cried in measure and sighed in tune. The musical sense, developed in them at the expense of all else, made them uninterested in all that was not music. They doted on a melody and saw the real world only through sounds. They understood in an admirable manner the rustling of the foliage, the murmur of the water, the tinkling of a bell, the sigh of the wind in the chimney, the hum of the spinning wheel, the rain drop which falls trembling on the window pane; all the external and internal harmonies; but they didn't feel, I must confess, great enthusiasm at the sight of the setting sun, and they appreciated painting so little that you might think that their brown and black eyes were covered with a thick cloth. They had music madness; they dreamed about it; they forgot to eat, they forgot to sleep; if they didn't like anything else in the world. Yes, they did; they liked one other thing; it was Valentine, because he looked like the roses, and they liked the roses because they looked like Valentine. But this love was in the background. It is true that Valentine was only thirteen. Their greatest pleasure was to sing in the evening, at their window, the music which they had composed during the day.

The most celebrated teachers and musicians came from afar to hear them and to compete with them. As soon as they had heard one measure, they broke their instruments and tore up their music, admitting their defeat. Indeed it was a music so agreeable and so melodious that the cherubins came to their window with other musicians and learned their compositions by heart, so they could sing them in Heaven.

## A Winged Challenge

One evening in May, the two cousins were singing a motet; never had a motet been so beautifully worked out or so perfectly rendered. A nightingale of the park, perched on a rose bush had listened to them attentively. When they had finished, he approached the window and said to them in his language: "I would like to engage in a contest with you."

The two cousins answered that they were willing and he could commence.

The nightingale began. He was a master nightingale. His little throat swelled, his wings bent, his whole body trembled. There were roulades without end, arpeggios and chromatic scales. He went up and came down; he put in grace notes of discouraging purity. One might have said that his song had come from a crystal man. He stopped, certain of having won the victory.

The two cousins made themselves heard in their turn. They uttered themselves. The song of the nightingale seemed, in comparison to their song, the chirping of a sparrow.

The winged virtuoso made a last attempt. He sang a love song; then he executed a brilliant flourish which he finished off with a crest of vibrating high notes beyond the reach of the human voice.

The two cousins, without being perturbed by this tour de force, turned the leaves of their music book,

and replied to the nightingale in such a way that Saint Cecilia, who was listening to them up in Heaven, grew pale with envy and let fall her brass vial.

The nightingale tried once more to sing, but the struggle had totally exhausted him; his breath failed him; his feathers became ruffled; his eyes closed in spite of all he could do. He was going to die.

"You sing better than I," he said to the two cousins, "and the wish to surpass you is costing me my life. I ask one thing. I have a nest. In this nest there are three little ones. It is in the third sweet-briar of the large path near the pond. Send for them, raise them, and teach them to sing as you do, since I am going to die."

Having said that, the nightingale died. The two cousins cried very much, for he had sung so well. They called Valentine, the little page with blond hair, and told him where the nest was. Valentine, who was a clever little fellow, found the place easily. He put the nest against his chest and brought it away without difficulty. Fleurette and Isabeau, leaning on the balustrade of the balcony were waiting for him with impatience. Valentine soon arrived holding the nest in his hands. The three little ones stuck out their heads and opened their mouths as wide as they could. The girls took pity on these little orphans and each in turn gave them something to eat. When they were a little larger, they began their musical education, as they had promised the vanquished nightingale.

It was marvelous to see how tame they were and how well they sang. They flew around the room and perched sometimes on Isabeau's head and other times on Fleurette's shoulder. They stood in front of the music book and one would have said that they knew how to decipher notes; they looked at them so intelligently. They had learned all the songs which Fleurette and Isabeau knew, and they began to improvise some pretty ones themselves.

## A Life of Solitude

The two cousins lived more and more in solitude, and in the evening one heard come from their room sounds which had an almost supernatural melody. The nightingales took their part in the concert, and they sang almost as well as their teachers, who, in the meantime had improved with age. Their voices took on each day an extraordinary brilliancy and vibrated in a crystalline manner, 'way above the register of the natural voice.

The girls were beginning to grow quite thin. Their coloring began to fade. They (Continued on Page 391)

Artur Rubinstein, one of the world's greatest pianists, was born in Poland; this, he believes, is an advantage since Poland is a land not only of great music but of good manners. He began his career of ten, as a child prodigy, and studied under Professor Barth (a pupil of von Bülow) in Berlin. He brought his formal studies to a close at fifteen, since when he has schooled himself "through experience in music and in life." Two important influences on his work emanated from Josef Joachim, the renowned violinist, who called young Rubinstein to his studio to read accompaniments and to listen to his teaching; and from Paul Dukas, the French composer, who "cleaned up" his taste by a system of taking nothing for granted and of making critical examination upon even the greatest master-works. At sixteen, Mr. Rubinstein launched upon his adult career, fought his battles with immaturity and confusion, and waited twelve years to win the respect and the greatest master-works. At twenty-eight, he toured Spain and suddenly found himself famous. Rubinstein is the first major artist to have introduced contemporary Spanish music to the recital program. His success in Spain led to a South American tour for which he prepared twenty different programs in two months. The responsibility of carrying out this feat in the style expected of him helped him to find himself, both as an artist and as a man. Mr. Rubinstein is famous not only for his music, but also for his vast erudition, his wit, and his hearty good humor. —Euros's Note.

"IN making a tour of the country, a musician generally accumulates a great mass of letters from people (mostly young, often not so young) who also wish to be musicians and make tours of the country. I am no exception, and my mail averages around fifty letters a week, all couched in different terms; some saying, 'I am interested in music,' some saying, 'I would like to study up music,' but all of them reaching their climax with the same question: 'How can I become a great pianist?' It is always difficult for me to reply. I say nothing of the hardships of framing face-to-face answers for the eager youngsters whose proud parents bring them to play *La Campanella* for me. I am not a hard-hearted man, and it cuts me to the core to say what I really ought to say when *La Campanella* begins to take shape (or does it). The core I am extremely grateful to the excellent *Etude* for giving me the opportunity to speak out, as it were, in cold blood.

## An Unfortunate Trend

"The well-intentioned people who ask *how to become a pianist* start at the very outset that they start from a false premise. You don't become a pianist—or you are a pianist or you are not. If you are not, nothing in the world will make you one. If you are, you can develop your innate gifts—but only with the kind of long-reaching, painstaking advice, teaching, care, work, and influences that cannot possibly be dealt out to you in five minutes with a visiting artist. You may be 'interested' in typewriting, you can 'take up golf'; but music is something that cannot be snatched at by predetermination. It has to be there, within you, long before you know anything about it.

"There is an unfortunate trend to confuse music with showmanship and money-making. Youngsters widen their eyes in reading that this trumpetist or that maestro earns a million dollars a year, and they say, 'What a business!' The 'big shots' in music are held to be those who earn the most money, and everybody gets confused. Now, music is not an easy (or a dramatic) way of making money. It is a need, a vast, tremendous urge, born out of some metaphysical emotion, to express something for which there are no words. The people who ask me how to become a pianist see sight of this. If I were to reply that the way to be a pianist is to feel this urge and to express it, they would be disappointed. Yet that is the only answer.

"The absolutely indispensable condition of musicianship is inner truth, which is something that is like a disease—a not-quite-normal capacity to hear more than average people hear, with a pair of secret ears that average people do not have. This shows itself in a native feeling for rhythm, for intonation, for musical insight and conception. It has nothing to do with playing faster and more loudly than has ever been played before. That, precisely, is why it is so disheartening

# How Can I Become a Pianist?

A Conference with

Artur Rubinstein

Internationally Renowned Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLHUT

when young people seek to make an audition 'impressive' by dragging in *La Campanella*. If ever a young aspirant came to the audition with the piano, and play *La Campanella*—it is too difficult for me, and then performed an *Andante* of Mozart with sensitive feeling and well-considered construction, the listening artist would be so impressed that he might even tumble off his chair!"

## First Step to Musicianship

"Having made it quite clear that inborn talent is the only excuse for pursuing music, let us see how such a talent can be developed into genuine musicianship. The first step is to get away from the completely external goal of 'success.' Don't think in terms of making an impression on a 'big' manager and attracting a 'big' house. Concentrate on music. What do you do when you go to hear your favorite pianist? Do you listen to his musical expression or do you watch his fingers? This watching of fingers is a bad business. It proves clearly that interest lies in watching and not in listening; in mechanics rather than in music. Simply to watch a pianist's fingers does you no good at all—you cannot approximate detailed fingerings across a

concert-hall; and even if you could, those fingerings would be of little use to you unless your hands were constructed exactly like the player's, which is hardly possible in Nature's vast scheme of human variations. Then why do people watch fingers so closely? Only for the excitement of mechanical intricacy which has nothing to do with music. If you really want to feel the development of a sonata, the jumping about of hands is a disturbance. Some day I shall innovate a recital procedure whereby I shall sit behind a screen as I play; then my fingers will be the secondary tool; they will be fully aware, and only the music will come through. Try to listen to your next recital with your eyes closed; really listen to it—let the inside story of what the music has to say, feel its architecture, become one with its development.

"The important business of *how to study* is something that cannot be discussed at long range. That is a matter to be decided by the teacher who is familiar not only with the student's abilities but with the varying qualities that make up those abilities. In my own case, I have an excellent memory—here let me touch wood, for I am superstitious—but it is a visual memory, inherited from my father, and not really a musical thing at all. At the moment (Continued on Page 381)



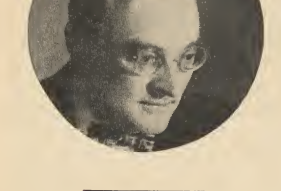
ARTUR RUBINSTEIN



# The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator



Mr. Horowitz Speaks

IT'S ALWAYS news when an illustrious pianist proclaims his views on piano playing, practicing and teaching. When that artist is Vladimir Horowitz, who seldom deigns in public pronouncements, we prick up our ears in sharp attention.

Recently the pianist was interviewed by one of our touchy critics, Albert Goldberg, of the Los Angeles Times. Mr. Horowitz left his meteoric path strewn with large and small nuggets of pianistic wisdom; one of purest gold was his unequivocal statement concerning that abhorrent species, the mechanical, eternally repeating pianist whom we have ever with us. He said, "Near my home in New York I hear a pianist playing a Chopin Nocturne every day—loud and slow and hard like a *Corry Rude*. But why? I do not believe in practicing by incessant repetition. If you repeat a piece twenty-seven times every day, then when you get up before the public, the concert performance is apt to turn out to be only the twenty-eighth repetition."

Every teacher, conservatory, and music department ought to display that statement prominently in studios and practice rooms. But with this addition: "Am I one of the dumb-bells?"

Mr. Horowitz is justly proud of his first performances of new and contemporary music. Concerning this music he says, "I have to learn new music to keep up my enthusiasm. When you play the old things over and over again you get to a point where you give and nothing comes back. There is no reward." . . . I wonder what Mr. Horowitz means by the "old things"? Does he refer to the very limited classic and romantic literature which almost every performing artist plays in public? Within memory, Horowitz has played only a few of the Beethoven, Haydn, and Mozart sonatas for us, a small number of concertos with orchestra—three or four, one or two of the large Schumann and Brahms works, and not much of Bach. All this leaves us bewildered. Perhaps someone he will explain to us how it is possible for an artist to tire of the hundreds of great masterpieces which he has not yet shared with an avid public? A century of concert giving could not begin to exhaust these treasures.

## On Teaching

Concerning teaching Mr. Horowitz says: "I do not

teach professionally, but there are a few gifted pianists I hear when I can. I have no method. I have no methods. Art should go by excellence, not imitation. I ask the students for a little more of this or a little less of that—perhaps for more emotion—but their mind, not mine."

. . . Wouldn't it be even better to ask for more of the composer's emotion? For years we have been fed up with the "emoting" of our performers. Let's find out what the music's creator wants!

When Mr. Horowitz adds, "Often I can tell from a student's playing just who his teacher has been, and that is bad," we wish he had qualified his statement. Does this mean that it is bad when a student does as well, technically and interpretatively, that Mr. Horowitz can instantly spot his teacher? Or perhaps that certain of the teacher's characteristics, good or bad, are mirrored in the playing? Certainly no one can object to the temporary stamp which almost every gifted pupil wears who has studied with any fine, individual pianist-teacher. I'd like to see one who doesn't! For example, I know a young pianist who, having coached with Mr. Horowitz, mirrors (often amusingly) his technical and interpretative approaches; and another who has borne for many years unmistakable traces of the Horowitz style in his playing.

Mr. Horowitz is of course dead right when he decries the imitative and parrot-wise teaching of young players by most concert pianists. We all know that students must not be turned out as miniature Horowitzes, Hofmanns, or Schnabels, for a miniature is never the real artist but only a diluted imitation of it. Yet, however teachers may strive to keep their young disciples from imitating their physical, intellectual, and emotional approach to the music, their efforts will be futile. Might as well try to look at the sun and not be blinded, or even sit in its light and not be warmed! The best we can hope for is that in the case of the truly first-rate student talent the teacher's personal influence will be temporary; with the others of lesser stuff it doesn't matter, so long as the influence is good. . . . Right here I'll wager, after five minutes of listening, that I could spot any pianist who has been coached a half dozen times by Mr. Horowitz!

## On Fewer Concerts

Other artists might well ponder Mr. Horowitz's plan of playing fewer concerts. The sage says: "Today, the day after a concert is always hard—but tomorrow I shall feel fine again. That is why I play only two recitals a week, for I cannot have the days between. I practiced a bit today—only two hours. I had a little memorizing to do."

There's the bull's-eye for you! It's high time someone shot at our serious artist can conscientiously make more than two or three appearances per week. If he does, he may give the letter of the music, but his spirit will be lacking; his audiences will leave the hall appearances in six months. Enough to tax the powers of any artist, and certainly enough to fill his pocket-book. Like Horowitz, it might be a good plan for a few other artists to coach some of our hungrier young people a few months of the year, for then we would

rejoice in a much larger crop of serious young artists. . . . Heaven knows we need them!

## Mr. Goldberg's Appraisal

Concerning Mr. Horowitz's place in the roster of pianists, Albert Goldberg makes the best appraisal I have seen. In airing his gripes concerning the false ideals of most of our younger pianists—gripes which all discerning musicians share—Mr. Goldberg writes: "Piano playing becomes constantly less and less beautiful. We come away from piano recital after piano recital, from concert after concert, without having experienced a single glimpse of the expressive beauty of music which should be the sole aim and justification of public performance. Piano playing by and large has become an exhibitionistic oratory that can only by courtesy be included in the category of musical pleasure. The younger pianists who have attained careers almost without exception renounce melodic expressivity as old hat romanticism. They can play loud and fast and sometimes excitably, but they almost never play beautifully. . . ."

"What this new school of pianists has not yet realized is that Horowitz, with his phenomenal genius has written a period to the piano's possibilities of speed, power, and brilliance. It is impossible to believe that any pianist at any time has approached Horowitz in this direction, and it is hard to believe that any will ever surpass him in this field. Unwillingly he has set a style and an ideal for pianists that can only prove a frustrating blind alley. There is, and there probably always will be, only one Horowitz."

"Horowitz's own development suggests that he has sensed the limitations of this sort of playing. To hear him interpret his version of Mussorgsky's 'Pictures at an Exhibition' nowadays is to hear what one would be tempted to call an absolute ultimate of tonal variety and imaginative coloration. . . . His playing has become the subtlest and the most varied of any pianist before the public today as well as the most brilliant."

"This means that all other pianists should close up shop. But if they do not, if they are to hold their own, that they must once more relegate noise and speed to their proper spheres. It means that tonal variety must be first and foremost in a pianist's aim. It means that pianists must become musicians instead of hammersmiths, singers instead of bricklayers." . . . To which, every sensitive musician will murmur a fervent "Amen."

## A Students' Workshop

Orchids again to Stephens College (Columbia, Missouri) for its "Tuesday at Five O'Clock, Students' Workshop." Like many other schools, Stephens has persisted for years in putting on funeral pious recitals every so often. The girls appeared in formal evening wear, even the gal whose sole job it was to open and close the piano lid. (I almost said coffin) and who, as the piano lid, who gloomily gave out programs at the door to the sad-minded baker's dozen of mourners—I mean audience—who came. Performances were depressing, performers and faculty were wretched throughout the ordeal.

Then at the end, after a hushed moment, lights came on and the "remains" fled out. . . . This they call "making music"; it still goes on daily throughout our land. Ugh!

This year the Stephens faculty hit on a wonderful plan. Instead of these dreary obsequies they invited singers and instrumentalists of all grades to come week, for five o'clock on Tuesday afternoons to try out anything they are studying. Not at all necessary to offer a "finished" performance; just know the piece well enough to share it with your friends. What if the first time they are inadequate, or if you forget? Try it again; people enjoy it better the second time, anyway!

The plan is working like a charm. Two faculty members are always on tap to direct proceedings. The teachers are supervising one hundred per cent, the students get a big kick from participating, and above all they are making music in the best way.

Stephens College warmly recommends the project, not only to other schools but to private teachers as well. . . . Why not plan bi-weekly workshops next season?



A group of Rosanna McCoy's friends and neighbors take part in the first presentation of their folk play, "The Love of Rosanna McCoy," on October 5, 1947, at Tralpin's Woman Cabin. Jean Thomas (holding program) is shown at extreme left. Standing at extreme right in black frock is Frankie McCoy, a daughter of Bud McCoy. Seated in black velvet costume is Little Bud Danny, grandson of Bud McCoy, who takes the part of Little Randall McCoy, in the folk play, brother of Rosanna.

IN THE minds of many Americans the word "feud" and the names of the Hatfields and the McCoys are linked and indelibly impressed. At their mention, scenes of terrorizing killing from ambush, relentless hatred, burning revenge, fire the imagination. Blood, thirteenth eyes, tobacco-stained beards, long barreled guns. And—to make the picture complete—there's the moonshine still and the stealthy "revenuer." A word by the way, that is of the outside world. We of the mountains usually term the Government officer "the law."

Only in the last decade has the picture become less sordid.

Many things have contributed to the new and brighter canvas. Creek bed roads and the jolt wagon have given way to improved highways and the automobile.

Creeks have been dredged and widened—so the primitive push boat of the days of the first Hatfields and McCoys is gone. Today there are trig motor boats, and later, to the County High School. And nine out of ten go on to Junior College down in the valley. Eventually, a fair number of them aspire to a four year college course.

The County High School is the force behind many an ambitious mountain boy and girl—or here they have their first real taste of theater! They have to a marked degree that rare quality—unself-consciousness. The realism of stories told in the ballad handed down from generation to generation—the song that cheered the hearts of their forebears in their lonely solitude, is slowly, surely coming to fruition.

Down the years the descendants of the two households—the Hatfields and McCoys—heard, too, the stories of the "trouble" between their "forefathers." They heard the old tales woven to old melodies handed down by their elders from the wandering minstrels of Shakespeare's time—ballads of lords and ladies, knights and suitors, castles and kings, which were brought into the wilderness of the New World by their

A push boat on which young Jesse Hatfield and his father, Devil Anse, sometimes came down the Big Sandy River to the county seat, the Mouth of Big Sandy, Callettsburg, Kentucky.

# Romeo and Juliet of the Mountains

How Music and Drama Ended the Notorious Hatfield and McCoy Feud

by Jean Thomas

English and Scotch-Irish forebears. Ballads and tunes which both clans have helped to keep alive here in the heart of the Big Sandy country—the mountains of West Virginia and Kentucky. Music has "aided" upon their hearts. Music and ballad making! And now there's something else—play making!

The colorful ballads of Shakespeare's time, added to the tales of their own blood kin—tales of strife and revenge, the heartbreak story of fair Rosanna and young Jesse, she, old Randall McCoy's daughter; he, the first born of Devil Anse Hatfield—have at long last come to fruition.

Untrained fourteen-year-old Rosanna McCoy, granddaughter of Bud McCoy, is among the first of either clan to try her hand at play making. She is the granddaughter of Bud McCoy, tall, gaunt, deeply religious grandson of Harmon McCoy slain by Devil Anse Hatfield in '65. Rosanna's grandfather still lives at the head of Peter Creek, on the Kentucky side, where much of the "trouble" took place.

"From the time she was a little tyke," Bud McCoy told me, "Rosanna, my grand 'n' would set alongside me whilst I made talk of the troubles and the sorry plight of fair Rosanna and young Jesse, Old Devil Anse's boy. Sometimes I'd pick my banter and make up a song ballet about them two young lovers and suit it to a tune I'd learn from my sire when I myself were a little set-along child like her. I taken notice it pleased the little girl. And first thing I knowed, I come upon her and Little Bud Danny young, and Grace her sister, singin' and play actin' what I'd learn her about Jesse and Rosanna. Away up the holler they were, where the creek flows over dirty rocks. Little Bud was makin' out like he was young Jesse Hatfield. Rosanna was chidin' him 'cause he was a false true-love."



## Music and Culture

Bad McCoy smiled at the memory. "Then, plant blank, like Jonse would a-done, Little Bud Danny struck up the song ballad—*Jonse Hatfield's Loggin' Song*. Wishat you moult-a-heard the young 'un sing. Made music with it, too! I'd whittled him a banjo out of white oak with a crenn hide for a soundin' head. Comes to pickin' the banjo, my grand 'un Little Bud Danny don't valley no man." The old man thought a moment. "Apt at singin' is the young'un. Takes delight in it. And 'Mist he finkled the loggin' song, he up and sung the *Push Boat Song*. I'd heard it all my endurin' life."

With that Bud McCoy felt to talking of the days of the push boat. The old men steered it with a long pole, taking their sorghum and glensing down to the mouth of Big Sandy. "They took their ban bark too, and other things I ain't mentionin'," he added with a cautious look. "Well, a morn's a right to make whisk out of his corn if he's so minded, same as he makes his bread."

He tapped a foot impatiently. "T've wandered clear off the path. I was tellin' you about Rosanna and play actin' and their song ballads. Well, when Little Bud finished singin' of the *Push Boat*, Rosanna set down on a tree stump and held her hands in her lap and looked as sorrowful as ever she could. Then she sang the song ballad about *The Love of Rosanna McCoy*. I kept hunkered down behind a clump of paw-paw bushes. Next thing I hear'd the three of them f'ined in singin' a homespun tune." At this point Bud McCoy picked his banjo and sang as only mountain men can sing.

"If you don't love me, love who you please. 'Throw your arms round me, give my heart ease." Again he took up the thread of the story. "I didn't float my grand 'uns for play actin' and singin' about Jonse and Rosanna. I appreciate they wuz not makin' mauck."

Finally the word got around, so Bud sat, about Rosanna, his granddaughter, play actin'. When she was old enough to go to school the teacher always chose her to "lead off," not only in singing but in "play actin'" as well.

He turned a kindly eye upon me. "Then you come my way a-fetchin' that book you writ about the troubles and Big Sandy. Made us a present of it. Well, that book is high wove plum down to a nubbins. Rosanna has read it through so many time. That's how come she got some notions of her own."

## The True Version

At this point, shy, lovely Rosanna, who at sight of me, had come tripping up the flower-bordered path to the McCoy's stoop, interposed in a soft, flowing mountain voice: "Sometimes children shamed a finger at us McCoy's at school on account of the troubles between us and the Hatfields. Sometimes I'd read stories in the newspapers and magazines making mauck of mountain people." She lifted high her lovely, golden head, "But you didn't do that in your book." Then she flung wide her small hands in a gesture that tenderly embraced the McCoy family gathered on the stoop. "Grandisr says the way it is writ in your book is 'pint blank the way the troubles happened.'"

"I have him and Captain Anderson Hatfield to thank for their patient story tellin'." I interposed. "—I am grateful and—"

"Do you know," Rosanna's gentle voice cut in, "the story I have always liked best is that of young Jonse and Rosanna. Though I admire the courage of Sarah McCoy, mother of Rosanna, and I appreciate the kindness of Levley's heart, the two mothers saw no end of sorrow. Some folks still hold it was because Jonse Hatfield, the son of the Hatfield leader, loved Rosanna McCoy, the daughter of the McCoy clansman, the troubles started. Devil Anse was headstrong because he held grudge against Old Hatfield and wouldn't consent for the two young lovers to wed."

A wistful look crept into Rosanna's blue eyes. "It's not fair to come between young lovers." She added thoughtfully, "no matter who they are."

This young Rosanna McCoy knew the story well. "Others claim it was because of a quarrel over the ownership of a hog. Still some folks say it began with a wrangle over timber, when all these mountains here in

the Big Sandy country were covered with virgin forests of walnut, oak, poplar, pine. The Hatfields owned many acres and so did the McCoy's. Then when the war broke out between the States, some stood with the Union private. 'Devil Anse' Hatfield became a Captain William Anderson Hatfield of the Logan Wild-cats—a Rebel band. They met once, on a lonely mountain pass overlooking the very Big Sandy river. They had quarreled before about timber—each accused the other of cutting timber that did not belong to him. Two shots rang out at the same instant. The soldier in blue lay dead. The Captain in grey rose on—on to his horse, he up and sung the *Push Boat Song*. I'd heard it all my endurin' life."

## First Attempts at Play Acting

She told how she craved to try her hand at writing a play with herself play acting the part of Rosanna. "I gathered together some friends and neighbors first here on Peter Creek. Then, after that, you know, we moved out of the mountains down into the valley. Into a town—or indeed a city. In our neighborhood was an



book with all the plays in one big volume with a lassy calf hide binding—just like Brother Dyke Garrett used to carry in his saddle bags along with his Bible when he rode these lonely mountain trails. Ever comfortin' the sad of heart, giving hope and encouragement—to young folks like Jonse and Rosanna whose elders kept them apart."

There was a shining light in Young Rosanna McCoy's eyes. "I think the love story of Jonse and Rosanna is as great, as tender, as moving, as that of Romeo and Juliet. And the good Lord bein' willin', I feel fell into mountain venacular. "I hope one day, when I'm older and have more learnin', I'll write that play fit for all the world to witness." The blue eyes kindled as that first Rosanna's must have when Jonse said, "Angels in heaven knows I love you."

Rosanna's voice was low and musical. "Where love is in the heart there's no room for grudge and rancor. And we children of the Hatfields and McCoy's; we want love and peace—always. We aim to make for ourselves a better world to live in than that'n unhappy Rosanna, Old Hatfield's daughter, and young Jonse Hatfield, son of Devil Anse, lived and loved and suffered in all their endurin' young lives."

And we, who look on this growing generation of Hatfields and McCoy's, with particular concern for this Rosanna and eighteen-year-old Jack Dempsey Hatfield, feel that their great hopes will come to pass.

Rosanna's talent, not only for "play actin'" but also for "play writin'" was shown when her folk play, "The Love of Rosanna McCoy," was presented at Trulip's Woman club, with a group of friends and neighbors taking part, on October 5, 1947. It is the tragic romance of young Jonse Hatfield, son of Devil Anse Hatfield, leader of his clan, and fair Rosanna McCoy, daughter of Old Hatfield McCoy, leader of the McCoy's. In a bitter feud that lasted more than a half century. On December 21, 1947, the play was presented with folk songs and folk dances traditional in the Kentucky mountains, at the home of Jean Thomas near Ashland. Two of the ballads, *Jonse Hatfield's Loggin' Song* and *The Love of Rosanna McCoy*, are given in part herewith. On that occasion, Jack Dempsey Hatfield, descendant of Devil Anse Hatfield, played the part of his illustrious kinsman, young Jonse Hatfield and Mrs. Mary Vinson Clark, born in the heart of the Big Sandy country where the troubles happened, played the part of Mrs. Levley Chaffin Hatfield, mother of young Jonse and wife of Devil Anse Hatfield. Mrs. Clark is a cousin of Chief Justice Fred M. Vinson, who also was born in the Big Sandy country.

## JONSE HATFIELD'S LOGGIN' SONG

Written by Jean Thomas

We're floatin' down Big Sandy  
We're floatin' with the tide,  
A hundred-year-old logs  
Oh lordy, how they ride.

I'm thinkin' of my own true love  
As I steer this raft along,  
And with Rosanna on my mind  
I'll sing this little song.

My gal is not a city gal  
All dressed in silk so fine,  
She's just a plain Big Sandy gal,  
Some day I'll make her mine.

And when I get to Catlettsburg  
I'll buy a ribbon fair,  
And take it back to my true love  
To bind her golden hair.

My love, Rosanna, said to me,  
"—Jonse Hatfield, don't let me stray,  
Among them gals down at the mouth."  
I'll surely make you pay."

(Month of Big Sandy River, Catlettsburg, Boyd County, Kentucky)

## THE LOVE OF ROSANNA MCCOY

Come and listen to my story  
Of fair Rosanna McCoy,  
She loved young Jonse Hatfield  
Old Devil Anse's boy.

(Continued on Page 390)

## "Natural" or "Impossible!"

A Conference with

Cloe Elmo

Internationally Renowned Mezzo-Soprano  
A Leading Artist, Teatro Della Scala, Milan, and  
The Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Cloe Elmo's American debut, as Azucena in "Il Trovatore," at the Metropolitan Opera, was hailed as the most outstanding artistic event that critical New York had witnessed in years. Experienced reviewers outdid themselves in lauding Miss Elmo's magnificent voice, her expert vocal production, and her superb conviction of characterization. Here, they said, was a return of the Golden Age of song. Born in Lecce, southern Italy, Miss Elmo has heard and made music since she was a baby. Her father was a fine pianist. The child's own phenomenal gifts became apparent when at two years of age she began singing around the house, reproducing musical comedy tunes, and popular songs in perfect style and with an astonishingly rich voice. She was in great demand, entertaining her family and their friends, and won great applause when, at nine, she gave a faithful rendition of the great Un bal di vedremo aria from "Madama Butterfly." At sixteen, the girl began formal study at the Conservatory of Saint Cecilia, in Rome, where she was graduated with a summa cum laude diploma. Some years before her graduation, however, she entered the International Competition of Vienna of 1932, took her place against contestants from forty-seven nations (many of whom have since made careers of their own), and won first prize. She was the youngest candidate in the contest. Returning to Rome, she completed her studies and made her operatic debut in Sardinia in 1935. Next she appeared at the Teatro Regio in Turin and in 1936 was accepted for the great Teatro della Scala in Milan, where she remained as a regular member of the company until coming to New York. In the following conference, Cloe Elmo outlines for readers of THE ETUDE her views on vocal and artistic style.

—EDMUND NORR.

THE STORY is told that the great French poet, dramatist, and novelist, Victor Hugo, was once asked whether it was "difficult" to write epic poetry. His answer was, "It is either easy—or impossible." If you substitute the word "natural" for "easy," you have the answer to the entire question of artistic singing. There is nothing easy about singing; it must

be learned and worked at—at yet the essence—qualities that make it possible cannot be acquired by teaching or study. Simply, they must be inherent. No amount of education will alter the structure of vocal cords or resonance chambers; no dramatic lessons can cut down the heart that instinct for convincing characterization without which a performance fails to come to life. That is why the greatest career should be taken at the beginning of study, to assume the ambitious young singer that he possesses the natural "tools of his trade." Young people who love music—and who may be dazzled by the materially rewarding aspects of a great career—generally will find that if anyone will give them the right teaching, the right hints, the right "tricks," they will be fairly launched upon the road to glory! That is a mistake. There are no "tricks" about singing, and the best singer in the world can do no more than perfect and develop the vocal material that is born in you. Hence, the first step a young singer should take is to make very sure that his larynx equipment is equal to his dreams of glory.

## Encourage Natural Development

"The next step is to forget about the career—dreams, and to work slowly, patiently, naturally for the natural development of the voice. If a voice can be trained by one hour of practice a day during six years of study, don't make the mistake of thinking that working two hours a day will shorten the process to three years. It will not—indeed, the chief thing it will do is to ruin the voice. Voices are like fruit; they should ripen naturally, in their own good time. Haste of forcing spoils them."

"I am thankful for my own careful training. My voice has always had a high, as well as a middle range. Since the natural color of my voice was also that of a mezzo-soprano (regardless of its high range), my teachers wisely decided to wait and see whether the low tones would develop by themselves. Since I was so young, there was time enough to see if I was really a soprano or a mezzo. Thus,

my studies proceeded naturally, without forcing. When I began to work on opera, I was given roles that can be sung either by sopranos or by mezzos—such roles as *Fedora*, *Santuzza*, and so forth. I made my debut as *Santuzza*.

"The following year, I sang an audition at the Teatro Regio, in Turin, and the experienced Director told me that my voice was not soprano but mezzo. While the range of the voice could encompass any soprano tones, its color and quality were those of a mezzo—and it is the natural quality of a voice that determines its character. He assigned me the rôle of *Adalgisa* in "Norma," and from that time on, I have been a mezzo. Had I been allowed to work quickly, had the very definite soprano tones in my voice been allowed to mislead me, I might not be singing today! Slow, patient, and natural development is the only way to build a voice.

"In its technical aspects, the entire question of voice training can be put into a single simple formula—bringing the voice into the chambers of resonance—the "masine." It is simple to say—very difficult to do. The chief point to consider are the support of the breath that sustains the tone, and the resonating of the vocalized breath which is the tone. Both must be developed slowly, patiently, naturally. While correct breathing is the basis of singing, and has never been any breathing exercises other than regular gymnastics. An exercise that I find excellent is to draw a breath (through the nose, with closed mouth, making sure that it is supported by the strong abdominal muscles), and then to hold it as long as I can without sensations of discomfort or forcing. Then I exhale slowly. It is wonderful to see how the period of holding the breath increases with practice. This gymnastic breath is the basis for singing. . . . and the first slinging to which it should be applied is scales and vocalises."

"Now comes the important task of sending this breath into the proper chambers of resonance—always in the head, back of the throat, and in the chest. I always help the throat to place my voice forward. AH and OH are more difficult, because of their tendency to send the voice back into the throat."

"The system of study in Italian conservatories is to work for two or three years on scales and vocalises, and nothing (Continued on Page 386)



## The Concert Hall in Your Home

Memorable Records for Everyone

by Peter Hugh Reed

Beethoven: *Symphony No. 9 in D minor, Op. 125*; Boston Symphony Orchestra, with the Berkshire Festival Chorus, Frances Yeend (soprano), Eunice Alberts (contralto), David Lloyd (tenor), James Pousse (bass), conducted by Serge Koussevitzky, Victor set 1180.

Beethoven: *Wellington's Victory or The Battle Symphony*, and *King Stephen Overture*; Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen, Artists Records set S-14.

Brahms: *Symphony No. 2 in D, Op. 73*; The Philharmonic-Symphony Orchestra, New York, conducted by Artur Rodzinski, Columbia set 725.

Mozart: *Symphony in G minor, K. 550*; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner, Columbia set 727. Also in plastic.

Schumann: *Symphony in E-Flat (Rhenish)*; The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos, Victor set 1184.

Tchaikovsky: *Symphony No. 1, Op. 13*; The Indianapolis Symphony Orchestra, conducted by Fabian Seivitzky, Victor set 1185.

Koussevitzky's performance of the Beethoven "Ninth" is not as well recorded as his recent "Eroica," and the surfaces of the records we heard were scratchy at the beginning of most sides. The playing of the orchestra is efficient and highly polished, but the interpretation lacks dramatic intensity and reveals little of the inner compaction which marks an intellectual grasp of the music's content. It is in the last movement that the conductor, with the aid of competent soloists and a fine choir—directed by Robert Shaw, remains most compelling and true in one of the most aurally satisfying renditions of this movement to date on records.

Beethoven's "Battle Symphony" is a musical curio, originally written for an early reproducing instrument, invented by Maelzel. It is a strange hedge-podge which adds no distinction to its creator. The "King Stephen Overture," commissioned in 1811 for the opening of a theater in Budapest, has more musical value, though it does not rank with the composer's great overtures. Janssen performs both works admirably, and the recording is splendid.

Rodzinski's Brahms "Second" is well played—rhythmically fluent and lyrically expressive, but overshadowed by the Beecham and Montoux versions.

The two most favored performances of the Mozart G minor would seem to be Beecham's and Toscanini's. There is wide difference in the approach of the two conductors, especially in *tempo*, but fundamentally both recognize an underlying tragic import. Reiner seems to strike a middle ground. His performance is clean textured, poised and free from rhythmic restlessness, but less profound. Yet, his forthright manliness mated to fine recording commands our respect.

Schumann's "Rhenish Symphony" lacks structural firmness, though its thematic material is arresting and original. Mitropoulos' reading is the best on records, smoother sounding and more coherent. Moreover, the recording is exceptionally fine—the best that Victor has given us of this orchestra.

Tchaikovsky's "First Symphony" dates from his twentieth year and reveals the composer somewhat hampered by academic formalism. There is a Mendelssohnian character and a youthful ardor to this music which

recommends it to the music lover, though it lacks the individuality of the later symphonies. Seivitzky's performance is admirably straightforward and better recorded than the earlier Kaculovich issued by the Disc Company.

Bizet: *L'Arlesienne Suites Nos. 1 and 2*, and Puccini: *Manon Lescaut—Intermezzo to Act II*; The National Symphony Orchestra, conducted by Sidney Beets, Deca set EDA 42.

Bizet: *Carmen—Suites Nos. 1 and 2*; The National Symphony Orchestra, conducted by Anatole Flis-toulari, Deca set EDA 41.

Britten: *Four Sea Pictures and Passacaglia from Percy Grimes*; The Concertgebouw Orchestra of Amsterdam, conducted by Eduard van Beinum, Deca set EDA 50.

Rachaturian: *Gayne Suite No. 2*; The Philharmonic-Symphony Orchestra of New York, conducted by Efrim Kurtz, Columbia set MX-292.

Rachaturian: *Masquerade Suite*; The Philharmonic-Symphony Orchestra of New York, conducted by Leopold Stokowski, Columbia set 729.

Masselet: *Schnee Altsaenen*; The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos, Columbia set 723.

Sibelius: *En Saga (symphonic poem)*, Op. 9; The London Philharmonic Orchestra, conducted by Victor de Sabata, Deca set EDA 49.

Wagner: *Parsifal—Prelude and Good Friday Spell*; The Boston Symphony Orchestra, conducted by Serge Koussevitzky, Victor set 1188.

The splendorous sound and the wide range of dynamics in the two Bizet albums make for aural pleasure on extended range equipment. The orchestral playing in both recordings is efficient but less discerning in fine points than Beecham's performances.

The excerpts from "Percy Grimes" are splendidly played and recorded. The *Passacaglia* are as splendidly recorded pieces—a stirring and vivid musical depiction of Grimes' character. The "Sea Pictures"—marked *Dawn, Sunset, Morning, Moonlight and Storm*—are telling mood paintings in sound.

The four pieces forming "Suite No. 2" from Rachaturian's ballet *Gayne* are nothing to the reputation of the composer. The *Intermezzo* alone is noisy and hectic, the finale—*Fire*—bombastic. The inner movement

ments, *Andante* and *Adagio*, drip with sentiment. The opulent recording may well sell the set. Stokowski's treatment of the music from "Masquerade" lacks the brilliance and incisiveness of the recent Victor version, though the filler-in, Ippolitov-Ivanov's *In the Village*, may be considered an added incentive for some record buyers.

Masselet's pictures of Alsace have a delicate, sentimental charm, and Mitropoulos plays them admirably. It is not often that one hears a work of this kind so appealingly performed. The recording is good.

The Italian conductor, Victor de Sabata, reveals dramatic resourcefulness in his performance of Sibelius' tone poem, "En Saga." Moreover, the wide range reproduction and the expressive dramatic range yield new facets to the work not heard in other recordings. Here is a most appreciable projection of one of the Finnish composer's most appealing works.

It is the superb sound of the Boston Symphony which recommends the "Rhenish" recording, but returning to the older version by Furtwängler one realizes his greater concern with mood serves Wagner's intentions better than Koussevitzky's.



LADY BEECHAM

Delius: *Piano Concerto* (Betty Beecham, soloist).

Madame Caprice, and a Song of the High Hills; Sir Thomas Beecham conducting the Royal Philharmonic Orchestra, with the Laton Choir in the last work, Victor set 1183.

Delius' piano concerto is warm-blooded, meandering, and rhapsodic. It is not a concerto in the classical sense, but a fantasy for piano and orchestra. The best material is found in the middle section—a *Largo* of the kind knowning director of his husband. A *Song of the High Hills* is most of a piece of restlessness and grandeur in which the vocal parts are wordless. Its appeal will be personal. The *Marche Caprice* is reminiscent of Grieg, an early composition. Beecham plays all this music with discerning perception. The recording is excellent.

(Continued on Page 348)

"Poetics of Music. In the Form of Six Lessons." By Igor Stravinsky. Translated by Arthur Knebel and Josef Dahl. Pages 142. Price, \$2.50. Publisher, Harvard University Press.

One of the most human of all traits is that of making faulty estimates of creative workers, judged upon their works. Really, it is almost impossible to form a mental picture of a composer, based upon a mere hearing of his compositions. Take Richard Strauss, for instance. When your reviewer saw him and conferred with him, he gave the impression of being a rather serious-minded, thoroughgoing Bavarian business man, as he has indeed proved himself to be in the management of his royalties. He was scholarly in his remarks, after the manner of a Gymnasium and University student. He was somewhat aloof and obviously complacent. One would hardly suspect that such a man could be the composer of *Don Juan*, *Till Eulenspiegel*, *Death and Transfiguration*, "Elektra," and "Der Rosenkavalier," with their brilliant bursts of genius, his rich orchestral pigmentation, their powerful climaxes.

Igor Stravinsky once said to your reviewer that he always felt that his works were a recrudescence of Bach. It may be difficult for those of you who have been hearing the "Fire Bird" and "Petroushka" to see any similarity; but upon examination, Stravinsky's love for Bach may be quite clearly traced in his works. He remarked, "I am sure that the naïveté out, that is, the ear unconditioned by musical convention, will find in the music that I am composing new auditory suggestions of my great love for the Master of Eisenach. . . . Some critics have even gone so far as to ask, 'What would Bach say if he heard your compositions?' I can only reply that Bach would unquestionably be astonished. But it is only fair to ask at the same time what Bach would think and say if he were to be transported to a modern American city so utterly different from the quiet Thuringian village of Eisenach."

Therefore, your reviewer was very much excited to note a new book from Igor Stravinsky which originated in a series of lectures he gave at Harvard University. Stravinsky occupied the chair of Poetics at Harvard. Poetics does not refer to poetry, necessarily, as Stravinsky explains. "Aristotle's Poetics constantly suggest ideas regarding personal work, arrangement of materials and structure." Therefore, the series of six lessons does not concern itself with the laws of music, but rather with the mental and emotional processes which surround the creation of music. In other words, he endeavors to show what happens when heaves new musical ideas. The whole book is stimulating, scholarly, and informative for composers and advanced students. The breadth of the author's concept will astonish many. The first master that the composer of *The Rite of Spring* discusses is Charles Gounod. He notes that Gounod's critics felt that "Faust" was unmusical! They looked upon him as a severe musician, "a symphonist array in the theater," more "learned" than "inspired."

Stravinsky's remarks upon cacophony are significant. He notes, "I say cacophony without fear of being classed with the ranks of conventional pessimists (frenetic), the *laudatores tempestatis* act. And in using the word I am certain I am not in the least reversing myself. My position in this regard is exactly the same as it was at the time when I composed the *Ete* and when people saw it to call me a revolutionist. Today, just as in the past, I am on my guard against counterfeit money and take care not to accept it for the true coin of the realm. Cacophony means bad sound, contraband merchandise, uncoordinated music that will not stand up under serious criticism."

An evidence of Stravinsky's clarity and directness of thought is indicated by the following paragraph from the book: "Rhythm is the most important element in music. From the one to the other and from every aspect, the distance is great; they do not dress the same way, but Brahms follows the tradition of Beethoven without losing touch of his habitiveness and profit. We are all proud to welcome Stravinsky as an American citizen, as was his great countryman, Rachmaninoff. Men of this type cannot fail to fortify the cultural structure of the New World.

"Think how subtle and clinking the poison of the

## The Etude Music Lover's Bookshelf



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B. Meredith Cadman

## TERPSICHOEAN REVEALS

"The Story of Dance Music." By Paul Nettl. Pages, 370. Price, \$4.75. Publishers, Philosophical Library.

music drama was to have insinuated itself even into the veins of the colossal Verdi.

"How can we help regretting that this master of the traditional opera, at the end of a life lived with so many authentic masterpieces, dimmed his career with 'Falstaff' which, if it is not Wagner's best work, is not Verdi's best opera either?"

"I know that I am going counter to the general opinion that sees Verdi's best work in the deterioration of the genius that gave us 'Il Trovatore,' 'Aida,' and 'La Traviata.' I know I am defending precisely what the elite of the present generation, the works of this great composer, I never having to say so; but I maintain that there is more substance and true invention in the aria *La donna è mobile*, for example, in which this elite saw nothing but deplorable facility, than in the rhetoric and vociferations of the 'Ling'."

"Whether we admit it or not, the Wagnerian drama remains continual bombast. Its brilliant improvisations inflate the symphony beyond all proportion and give it less real substance than the invention, at once modest

Dr. Paul Nettl, whose name is well known to readers of *The Etude* through many engaging articles, is one of the foremost musicologists in America at this time. He is now on the faculty of Indiana University. An indefatigable and voluminous writer, he has the happy faculty of Thomas Henry Huxley and Paul Bert of making the ordinary man from the knowledge of the unknown in his quest for learning. At the very outstart of his new and extremely interesting history of the dance he pertinently quotes Goethe's "Science of Tone," in which the great German poet wrote of the movement manifests itself in styles and in disstyles, (the expansion and the contraction of the chambers of the heart). Everyone who ever has had his blood pressure taken thinks at once of systolic pressure and diastolic pressure. Goethe then goes on to explain, "The entire organism is moved thereby towards the march, towards the leap (Sprung) dance and gesture."

Thus, he traces the normal impulse to dance from its most primitive form to the most advanced. The book is filled with interesting historical instances. A large part of the literature of music is based upon rhythmic forms evolved from the dance.

## TCHAIKOVSKY NOVELIZED

"Pathetic Symphony. A Novel About Tchaikovsky." By Klaus Mann. Pages, 346. Price, \$3.00. Publishers, Allan, Towne & Heath, Inc.

Klaus Mann is the eldest son of the famous German-born author of world distinction, Dr. Thomas Mann. Dr. Mann left Hitler's Germany before the Second World War and became one of the foremost of non-Jewish antagonists of the nihilist rule which brought Germany to the dust. He has become an American citizen and lives in California. Many of our foremost universities have conferred honorary degrees upon him. Mr. Mann's family has always been musical and it is not surprising that his son has written a novel upon the life of the great Russian master, Tchaikovsky. This has been no simple task, because the normal love interest in Tchaikovsky's life was restricted to a short, unhappy marriage to Antonia Miliukov and a long platonic correspondence with his enigmatic benefactress, Madame von Meck. The work has culled for long and careful research to keep it from being a mere grub street farce, many five per cent fiction and five per cent fact. The care with which Mr. Mann has done this is reflected in the section devoted to Tchaikovsky's American visit in 1891. The author even lists the names of the distinguished guests who attended the opening concert at Carnegie Hall, New York.

While written in novel form, the book is really a fine contribution to musical history, with far less sugar coating than one expects to find in such a work.



IGOR STRAVINSKY

and aristocratic, that blossoms forth on every page of Verdi."

All this may not sound like what you would expect to flow from the incandescent mind of Stravinsky the Modernist. Your reviewer found the work actually interesting and read it twice. Those who have been inspired by the products of Stravinsky's genius will welcome his "Poetics" and read it with eagerness and profit. We are all proud to welcome Stravinsky as an American citizen, as was his great countryman, Rachmaninoff. Men of this type cannot fail to fortify the cultural structure of the New World.

## RECORDS











IN TEACHING string classes on the elementary level one is confronted with a problem which has two major aspects; namely, how to introduce the elements of technique. Judiciously, and how to interpolate the psychological ground work leading toward musicianship. An approach which does not over-estimate these two factors, with emphasis upon the latter, is limited in its chances for success.

There are inherent advantages in teaching strings in a group, which should not be overlooked. As social and competitive experience, the opportunity to learn skills together with others is stimulating to the beginner. Many gregarious youngsters do not possess the patience to complete the early stages of instrumental training through individual lessons and solitary practice. But with the added incentives which come through group participation, many are converted to a regimen of school instruction plus home work, who might otherwise turn to different diversions. Incidentally, the social rather than the competitive angle, should receive the most stress with younger groups.

At the very first meeting of the class, which we will assume includes from eight to twelve pupils from the fourth or fifth grades, later to be divided into two groups, the instructor will first inspect the instruments as to size, fittings, and proper adjustment. This task provides the first opportunity for getting acquainted with each individual and a quick appraisal of physical and mental characteristics. While possibly a routine matter, with attention centered upon adequate equipment, in addition to the instrument and how, a suitable chin rest and shoulder pad, rosin, carrying case, and covering cloth, the occasion presents an ideal situation for what we might call psychological conditioning.

If we examine all the elements which make for interest in any new enterprise, novelty would probably head the list. There is nothing which plugs the curiosity of the beginning string player quite so much as the newness and strangeness of his instrument. Without the awakening of keen interest, the desire to explore the possibilities of this sound producing mechanism, the violin or 'cello may mean nothing more than dust in a closet at home, or a shiny object in the music store show case. The best way to arouse this interest is to tell him about it.

### First, the Violin

The first musical item which the instructor must sell is the maple, pine, and ebony box known as a fiddle. The personal pride and respect engendered in each student for his own instrument, and the relation to the attention he may give it in the first few weeks of instruction. Some of the nomenclature of the violin should be included as a part of the assignment in this first lesson. An explanation of the chief characteristics of the violin as to wood, shape, and construction, pointing out some of the best examples in the class without deprecating others, is an initial step in teaching care and appreciation for the tools with which the student is to work. Attention should be drawn to the fragility of the violin, particularly its weakest point, the bridge. While teaching respect for one's instrument is a desirable psychological objective, the violin is a deplorable item in spared tears, repairs, and loss of time work progresses. At the beginning, teaching should be directed toward the maintenance and early assimilation of details. After the group has attained a minimum technique to play simple ensemble music, the problem of holding and directing interest is, at least partially, solved. Musical content, then provides many of the incentives for practice. Before the student arrives, it is up to the instructor to supply many of the impelling motives. His approach should be simple and direct, leading assistance and encouragement where it is most necessary.

Psychological cushioning is needed particularly during open string work, and the first few lessons devoted

## An Approach to Elementary String Class Teaching

by Leland R. Long

exclusively to bowing. Pupils tire very quickly; they become discouraged easily. Fatigue is the principal adversary; variety in approach, in repetition, and in review are the order of the day. Start at different places on the page. Start with something new, then return to the part just quite learned. Improvise a game. Making open string work seem enjoyable requires considerable ingenuity.

### Technical Aspects

After establishing a correct holding position of instrument and bow, which is best done separately, the production of tone may proceed from the use of a small part of the bow, upper half or middle, to the use of the whole bow. Each problem will yield a solution most quickly when broken down into its simplest components. While there are several acceptable approaches to the question of teaching bowing, the acquisition of a light grip upon the bow before it is applied to the string is fundamental. This may be accomplished by having the class hold their bows with the proper grip, arms extended at shoulder level, with the bow tip toward the floor. Then, by applying pressure with the little finger on top of the stick and rotating the arm clockwise, the bow is swung in an arc until the tip is at the right. Carrying out the clock illusion, the tip of the bow, describes an arc from six o'clock to three o'clock. The reverse of this motion requires application of pressure of the first finger, returning the bow to the original position. This exercise serves to transfer arm and finger first to the right finger and the reverse, and it utilizes movement and pressure used in actual bowing.

An understanding of the production of tone through friction, and the necessity for a light grip on the bow, may be imparted more graphically through the clock illustration. Here, as the bow has moved a bent stick or branch along the side of the bow, it is flexible and light, it will bounce. If held tightly, it will slide in order to absorb the bounce as the hair is drawn across the string. This illustration is sometimes helpful in getting beginners to relax the club-like grip they may use to take on the bow during their first attempts. The fact that the bow is pulled in each direction, rather than pushed, is also helpful advice.

The two middle strings, A and D, are most natural to bow upon, and first attempts should be confined to these. Open string work should proceed to the outside strings only after a straight bow, with the hair remain-

ing upon one spot on the string, has been achieved. There is no set time in which this may be accomplished, but permission to shift the outer strings may be withheld until the instructor is satisfied that control is adequate. That the bow must assume a slightly different angle on each string, although it appears to be parallel to the bridge, should be thoroughly understood.

Just how much open string work should precede the introduction of the left hand is largely a matter to be determined in view of class development. The little teaching device of withholding procedure until certain aims are accomplished is a good one. If applied with discrimination, then string work should certainly continue as a part of daily procedure well into the first semester of work, and must be reversed, to confidence, throughout the process of learning to play. There is the simultaneous use of music, and even very young students can understand the importance of developing a round, even for

While it is not the writer's intention to give a step-by-step delineation of method through the first year of string instruction, there are a few ideas he has acquired through a number of years of teaching experience which may be helpful. With the left hand, the use of a second fingered with the thumb, to move up at a time may lead to the acquisition of a new position of the hand. An instruction book which follows this plan may be used successfully if particular care is taken to establish a good position, and fingers adjacent to the thumb are held correctly. Preliminary work, by rote, is desirable, involving the placing of all of the fingers in position on the string, then playing the diatonic succession of notes beneath the fingers. While studying the use of one finger on the various strings, the position of the free hand should be watched closely for tendencies to lapse into incorrect formations.

### Methods

One is tempted, in discussing an approach to string class teaching, to state dogmatically that this is the procedure with which he has achieved successful results; therefore, it is advisable for everyone to follow a pattern closely similar. Those wrong this viewpoint can be illustrated by the wide disparity in method books. Each has its good points and bad, and no one seems to progress at the same rate. Before selecting the text, it is wise to study the particular class, ascertaining approximate level of ability and the composition of each pupil, and center upon one most appropriate to the group. Usually a book which proceeds slowly and carefully, providing a good scale of technical foundation, as well as a variety of musical nature which bring this technical material into use, is best. In this type of book, a class may proceed as rapidly as possible, and not lose essential ground.

Methods using a sharp key approach are most popular with string teachers because they introduce the fingering most natural to the beginner. The key of C and the first key involve stretches, particularly with the lowered first and second fingers, which present intonation difficulties not met in the keys of G, and D, and A on the upper strings. However, much of the early orchestral material is in C and closely related keys, and therefore, it should be studied before pupils are added to the beginning. One solution is to supplement the first book with the Key of C approach. When the first book has been completed. After fingering patterns in the sharp keys have been learned, it is wise not to wait too long until these are too well set before introducing the other fingerings.

After a few weeks of instruction, including left hand technique, the instructor's schedule permitting, this class should be divided into two groups, the first of which may involve the reassembling of several large groups. Four equally matched violin pairs make an ideal combination for instruction, but division depends on the talent exhibited. It is better to send that pupil to the level of a mediocre class, than to hold that pupil to the level of the situation may be taken into consideration.

(Continued on Page 388)

## BAND, ORCHESTRA and CHORUS

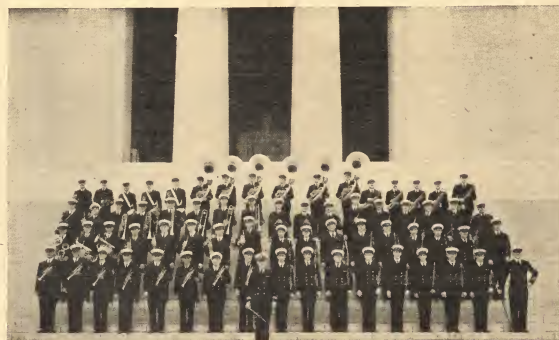
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

JUNE, 1948

## The Pride of the Navy



U. S. Navy Photo

### THE UNITED STATES NAVY BAND

Washington, D. C. Lieutenant Charles Brendler, Leader.

by Lieutenant Commander Alfred Zealley

THE United States Navy Band, a favorite from coast to coast from Canada to Latin America, well deserves the distinction of being the "Top-ranking Band of the American Navy." However, it took more than a century of effort by individual commanders of ships, fleets, and stations on behalf of American naval bands before this unit emerged as the pride of the United States Navy.

The first musician recorded on the log of an American man-of-war was James F. Draper, whose name appears on the payroll of the frigate *Brandywine*, July 29, 1825. For his services, Draper received the princely pay of ten dollars a month. Records and lists of officers and men of the Navy often were incomplete and inaccurate, and it is probable that musicians were on ships of the Navy long before Draper's time.

Historical data of the years immediately following records an ever-increasing number of references to naval bands and musicians. It was not until 1858, however, that we find a naval band officially recorded in the Pay-Table of the Navy Register. It consisted of a bandmaster, four first-class musicians, and one second-class musician.

From this year onward, bands in the United States Navy became more numerous and, though no specific plan was followed, great progress was made, largely because of the encouragement and foresight of progressive commanders of ships, fleets, and shore stations. The advent of World War I bore powerful influence upon military music. Musicians of international note entered the service, and the greatest talent of our symphony orchestras and world-famous bands being an invaluable asset. In a short time the service bands were recruited to full strength and equipped with the best instruments obtainable. These large and capable bands stirred the hearts of our people from coast to coast. The people wanted music; the soldiers and sailors wanted music, and the Government gave them music. It gave them good music, and at last the uplifting and encouraging power of stirring melody was completely appreciated by our Government.

With the coming of the Armistice came the demobilization of the uniformed forces. The great bands that had aroused the nation began to disappear as quickly as they had been assembled. The big bands were over—the glory gone. The band that had been maintained at the Washington Navy Yard and which had served so admirably divided immediately to eighteen musicians. However, the Navy Department, now fully conscious of the value of band music, demanded a musical unit that would adequately represent the United States Navy in the nation's capital and throughout the United States.

That year, the band known as the Washington Navy Yard Band was reorganized. During the years that followed, this band grew both in membership and in quality, and by 1923, it emerged as a sterling organization which could be relied upon to represent the United States Navy. It played its way into the hearts of thousands, including diplomats and a President who, greatly impressed by this outstanding band, requested a part of its personnel to accompany him on his journey home on a visit to Alaska, a journey which proved to be an ill-fated one, for President Harding passed away suddenly at San Francisco. The United States Navy Band bade their Chief farewell, the solemn strains of *Ye Mariners of God* being played by the multitude as the body of the President was placed aboard the train for the sorrowful return home.

On March 4, 1925, the day he was inaugurated in his eighteenth year, President Calvin Coolidge signed the sixtieth Congress, which recognized this band as the permanent representative band of the United States Navy, and which changed its name from the Washington Navy Yard Band to the United States Navy Band.

About this time the traditional sea-going uniform of the sailor was discarded and in its place the regulation city petty officer uniform was adopted for all members of this band. Shortly thereafter, the Navy Band's admiration at the first appearance of this natty band, and Washingtonians will remember the official debut of the new United States Navy Band as it marched down Pennsylvania Avenue, the famous parade ground of the world.

In the fall of 1925 the United States Navy Band left Washington on the first of its annual tours, tours

which had been authorized by Congress and approved by the President. In the years that followed, under Presidents Coolidge, Hoover, and Roosevelt, the United States Navy Band played for vast audiences in over five hundred and thirty-eight cities and forty-three states of the Union, as well as Canada, Alaska, Puerto Rico, Panama, Cuba, Jamaica, Haiti and the Virgin Islands. These tours, discontinued during World War II, were resumed later.

In 1937, for the first time during its sixty-year existence, the United States Navy Band was called into service band of a foreign country as its featured musical attraction. It is an interesting commentary on the good will and fraternalism of the two great English speaking nations on this continent that, in the very year of the Coronation, the United States Navy Band should have been the honored guest of Canada's great exhibition. The acclaim with which Canada greeted this band is even more appreciated when one considers that, like England, her mother country, Canada maintains some of the finest military bands in the world.

Naturally, the musicians of the United States Navy Band are not required to eat ship's rations, even when they are required to play music in any style, be it Bach, Sousa, or just plain "Boogie Woogie."

To meet these varied demands, ninety names scintillate from the roster of the United States Navy Band. Many of them have come from symphony orchestras and the leading conservatories of music in America.

## BAND and ORCHESTRA

Edited by William D. Revelli

Apart from its military band performances, the band also performs as a full and complete symphony

Because of this premium on versatility, the following subsidiary groups of the ninety-piece band can be assembled to furnish music on occasions for which the full band would be inappropriate, namely: Dance orchestra, swingband, recording orchestra, male chorus, two string quartets, and the woodwind quintette.

The symphony orchestra which has existed since 1923, plays its series of winter concerts, a special feature for servicemen and Government employees, in the beautiful auditorium of the Department of Labor in Washington. A varied repertoire is presented to the musical minded public. In addition to the cycle of standard master works, a generous offering of rarely heard classics are often presented, some of them for the first time.

The high artistic standard maintained by the band has won the admiration of audiences and music critics alike.

When the Navy Department recently instituted the position of band leader, "The Navy Show," it was only natural that Lieut. Brendler and the United States Navy Band's Symphony Orchestra should have been chosen as the featured musical attraction. The glamour of stage and screen celebrities, the music of the symphony orchestra, the Navy Choir, and the prestige of naval dignitaries and heroes were merged into a thrill-packed radio program which was heard around the world each Tuesday evening through the facilities of the National Broadcasting Company and the Armed Forces Radio Service.

The Dance Orchestra plays for official service dances, state functions, and (Continued on Page 388)



# Shifting-Sliding-Change of Position

by Morris Gombert

THIS one playing aspect that characterizes all string instruments is so important. This phase of violin playing is so important that it is safe to consider poor shifting as one of the greatest contributing factors in violin playing failure. If you ask the layman who dislikes violin playing why he harbors the effect that is one of the most irritating the otherworldly layman doesn't know that the difficulty lies in the shifting. He simply dislikes the results. Yet, fine shifting can materially aid in making violin playing really beautiful.

For some reason or other this subject is often mis-taught and untaught more than any other phase of violin playing, except, perhaps, the technique of bowing. Still, really good players shift correctly. However, they have rarely been taught how to do this. They have either stumbled upon good shifting or they have solved the problem for themselves.

Many fine players are not very analytical. They can rarely explain how they produce their shifts. As a result, the study of shifting is left to teachers who can't shift correctly themselves or, if they can shift correctly, cannot tell their students how to do this. In the years that the writer has taught, he has heard many students playing for entrance examinations at his school. He has heard and seen correct and incorrect bowing, good and poor general position, and various qualities of *crescendo*, but he has not in one single instance seen a system of shifting which does not fail somewhere in the course of playing. This does not mean that all students shift badly. Even though the writer has heard many students, he hasn't heard them all. He has heard enough, however, to indicate the fact that good shifting is rare.

This does not mean that the better writers on the subject have not recognized the evil. Many attempts have been made to cure it, and a few have come close to attaining their goal. The result of all this effort has been the formulation of certain rules which are correct for most types of shifting. It is not, however, to attempt to fit the rule that works for almost all shifts to shifts in which the shift is made from a lower finger to a higher finger. As far as the writer knows, there is no text that correctly touches this type of shift, while most of the standard exercises (which are based upon Seick's Op. 8) are definitely misleading and harmful. The only writer who seems to have hit upon the correct presentation of the solution to this problem, is Carl Flesch in "The Art of Violin Playing" (Vol. I, Page 28), and even he does not more than hint at it.

Before taking up specific shifting problems, it is necessary to state a general rule: *Always shift in rhythm.* Adherence to this rule will automatically cure a great amount of shifting troubles. Let us see how this works. All players know that poor shifting or sliding results in one or two effects. There is either a dragging, "meowing" sound or there is a spasmodic and jerky quality. The first is caused by shifting in a tempo that is slower than the tempo of the whole phrase. The second results from shifting faster than the general tempo—that is, ahead of the beat.

Those who shift too slowly may do so unintentionally, but usually they do so because they have the bad taste to like the wailing they produce. Those who shift too fast usually do so in an attempt to cut out the first shifting sounds. Their taste is usually not at fault—only their knowledge. Evidently good taste is not too rare, as this second group is larger than the first.

In order to cure either fault, it is necessary first to explain that a certain amount of the sliding sound is not only characteristic of violin playing, but it can be beautiful. The correct amount can be found by moving in rhythm. Let the student count in as *up-bow* a fashion as possible. Then have him move in a smaller tempo fashion. This will give him a movement which is neither draggy nor jerky. Before proceeding further, the writer wishes to point out that the terms "shifting" and "sliding" are used to express the same thing. He has used both terms simply because different writers have favored one or the other in their works.

## Change of Positions

There are five distinct ways of changing position. 1. Starting and ending with the same finger.

Ex. 1



2. Shifting upward from a low finger to a high finger.

Ex. 2



3. Shifting upward from a high finger to a low finger.

Ex. 3



4. Shifting downward from a high finger to a low finger.

Ex. 4



5. Shifting downward from a low finger to a high finger.

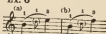
Ex. 5



1. Shift Number One is easy to understand. The preceding discussion on shifting in general will take care of this type. From the physical standpoint it is important that this type of shift be mastered. This is the basis for shifts Number 2 and Number 3.

2. The traditional manner of teaching this type of shift (Number 2) is correct. It is always presented in this fashion:

Ex. 6



The principle involved is simply that the finger playing the last note in the old position must serve as the intermediate note acts as a guide for the hand. As the arrives in the third position. Since this small note is only a guide note, it must remain silent. This is accomplished by putting the new finger down exactly upon shifting motion must not stop until the new finger comes down.

3. This shift is really the same as Number 1 except that many players are confused when they find it in a strange context. They understand this:

Ex. 7



But this they do not recognize:

Ex. 8



As a result they attempt to shift in this manner:

Ex. 9



They make the fundamental mistake of using the wrong finger as the "carrying" finger. This comes from the fact that the shift is made in a simple way. In shifting upward, the finger to which the shift is being made is the carrying finger.

Ex. 10



In actual performance the first finger would move up to the second before the actual shifting begins, thus cutting out some of the shifting distance.

4. In the fourth and fifth types (the downward shift) almost all shifting troubles are found. This is chiefly due to the fact that many players make to apply the preceding rules to all types of shifts. As a result they do shift Number 4 in the following fashion:

Ex. 11



When played in this manner the result is sneaky, because the "carrying" finger goes too far before the new finger takes over. In actual practice this is what happens when this shift is performed correctly.

Ex. 12



The inner notes here indicate the approximate pitch which the "carrying" finger will reach. The exact pitch will vary according to the size of the hand. A large hand, or one with long fingers, will not go as far as a small or short-fingered hand.

The idea in back of this type of movement is a combination of shifting and reaching. As the player begins to shift, he must also reach for the new note. As soon as his shifting has brought him to a point where he can reach the rest of the way, then his shifting is finished. As the new finger takes over the new note, the hand automatically falls into position. These players who shift well always perform this shift in this manner. They simply have not analyzed it. This lack of analysis leads other players to attempt playing according to a rule which works well only in shifts of the "one," "two," and "three" types.

5. The only possible way to perform the fifth type of shift is to reverse the basic conception of shifting. Most shifts are position changes. This type of shift definitely is not a shift from position to position, but from finger to finger, or note to note. A better way of putting it is that this is primarily a change of fingers. Let us consider shift Number 5.

Ex. 13



The usual explanation of this type of shift goes as follows: The shift is from the third to the first position. The first finger is the "carrying" finger. In order to get to the first position with the first finger, it must go to the note E on the D string. When we arrive in the first position, put the second finger (Continued on Page 38)

## The "Thibaud" Bowing

For those violinists who are interested in developing control of the bow, here is a little exercise which I have always found to produce really excellent results. Its value is two-fold: it trains the hand and arm to take long, fast, absolutely straight bows, and it makes the player conscious of the part each finger must play in holding and balancing the bow.



Not more than two inches of bow, at the extreme tip and frog, should be taken for each note, and the bow should be on the string before the stroke is made. The Up bows must be produced by a wrist-and-finger movement only.

On trying this exercise for the first time, nearly every violinist will probably find his bow waving around in the air rather wildly. With a little perseverance, however, a measure of control will be gained, and from then on every minute spent on it will result in increased coordination of the entire bow arm. It should be practiced until a tempo of 60 has been reached.

This interesting bowing was invented many years ago by Mr. Jacques Thibaud, and when I interviewed him recently for the *ETUDE*, he spoke of it with some delight that it was known in America, and said, "I used to think it the finest bowing exercise in the world. Perhaps it is!"

## To Develop Speed

"Will you please tell me, in detail, how to build speed? I have played the violin four years. Have just finished the *Violin Concerto No. 7*, and am half through your edition of the *Rode Caprices*. . . I seem to lack coordination and a very moderate speed, and the more I practice, the worse the coordination becomes. I have the same trouble playing scales or something memorized. . . At times the notes are uneven within the beat. Then again, I don't seem to 'keep' my bow. Sometimes, too, when I seem to have worked up a little speed, I just stop right in the middle of a passage for no reason at all. . ."

—Miss M. K. C. Ohio.

When I first read your letter my immediate thought was that you had been misled about the right arm technique in the letter. I feel very certain that was the case. Every symptom you describe indicates it. This means that you should retract your steps. By all means continue with the *Rode Caprices*, but practice them really slowly and be in no hurry to pass from one to another. It would be good for you to spend three or four weeks on each *Caprice*. But while you are doing this you should go back to the later studies of Kayser, and from there on to the first two books of Mazas, then to Kreutzer and the *Etude* Studies. Starting with Kayser, take two of the fluency studies, find the tempo at which you can play them through with evenness and accuracy, practice this tempo for five or six days, then gradually increase the speed. After you have developed a fair facility in these studies, take two others and work on them in the same way.

Your scales and arpeggios should be studied in a like manner. Take them at a very moderate tempo until the intonation is perfect and you have acquired an

# The Violinist's Forum

Conducted by

Harold Berkley

## Prominent Teacher and Conductor



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only one question or paragraph given, will be published.

the least reason to be discouraged. If you will practice along the lines I have suggested, and be in no hurry to play fast, your facility should improve one hundred per cent in six months. But be patient—and remember what Vioti said!

## Sonata in F, by Handel

"(1) At approximately what tempo should the first movement of the Sonata in F Major by Handel be played? (2) What is the proper bow technique for executing the constant and regular string crossings in the second movement of this Sonata? (3) In the passage



should the detached note receive a slight rhythmic accent? . . . (4) Should the *Largo* 3/2 time be counted in three or in six?"

—E. F. C. Ohio.

It was a pleasure to receive another letter from you, and I wish I had the space to quote it in full. Evidently you have an inquiring and conscientious mind—excellent qualities in a teacher.

The Handel F Major Sonata is frequently neglected in favor of the better known Sonatas in D, A, and E. This is a pity, because the Sonata is not only a first-class teaching piece, it is also long music. The noble *Adagio* should be in the repertoire of all violinists who play frequently in church. Yet one rarely hears it.

The tempo of this *Adagio* should be about 4 = 56. It should be played in a broad, singing style, with every note given its full value. Many young students have a tendency to hurry the slow movements, which detracts from the gentle flow of the music. Well played, the movement projects a mood of warm, dignified kindness.

(2) The passages involving repeated alternation of strings should be played between the middle and the point of the bow. Short strokes should be used when playing these passages. The *diminuendo* (brought out by increasing or decreasing the length of the strokes). The bow pressure should be quite firm at the end.

A point to notice in these string crossings is the amount the bow rises and falls. It should be only just enough to leave one string and take the next. Too large a

swing of the bow makes for a deterioration of tone quality, and it is, unfortunately, a very common fault.

(3) In the passage you quote, the first note of each group should be slightly stressed. This is brought about almost inevitably by the necessity of using as much bow for the Down bow note as is used for the three succeeding notes on the Up bow. The fact that the Down bow will give the notes in question the necessary extra prominence. I used the word "stress" rather than "accent" advisedly, for these notes must not be in the least struck or "hit" notes.

(4) The *Largo* is basically a triple rhythm, so, instead of counting six, why not count "ONE, and, TWO, and, THREE, and?" This brings the chief recurring pulses on the numbers, which will emphasize them in the mind of the student, and he will subconsciously play with broader phrasing and a firmer rhythmic pulsation.

Next time you write, please don't apologize for "bothering" me. Your letters are always welcome.

## Two Against Three for Violinists

"I often read in THE ETUDE about pianists having trouble playing two notes against three, and three notes against four, and I wonder at any such conditions of rhythm ever occur for the violin? . . . If you can give me some examples, should like to try them."

—(Miss) C. D. New Jersey.

Rhythmic combinations of this sort are very rare in the violin literature, for, after all, we have only four fingers to play with, whereas the pianist has ten. Of two against three, there are some isolated groups in Kreutzer's cadenza for the first movement of Beethoven's Violin Concerto; for example:



Of three against four, the only example which comes to mind at the moment is five-measure phrase in the slow movement of the Sibelius Concerto, of which I have space to quote only the fourth measure:



For a pianist, the study of such combinations is excellent for the development of rhythmic accuracy and for independence of fingering; but there is no reason why it should not be just as beneficial for a violinist. Here are a few examples for you to work on—



and I hope that you enjoy yourself with them.



More Information About the  
A. G. O.

Two of our readers have written to tell us that this department was in error when we stated in the March, 1945 issue that an organist has to pass a difficult examination in organ playing and advanced music theory in order to be eligible for membership. We were thinking of course about the examinations for the "Fellowship" and the "Associate," and our correspondents are entirely correct in asserting that any reputable organist or choir director who has been recommended by two active members in good standing may be elected to membership in the American Guild of Organists by the Comed, and without taking any examinations whatever. But to become a "Fellow" or an "Associate" the member must pass a very rigid examination.

K. G.

## What About Counting Aloud?

Q. I will be so happy if you will help me with a problem. I am a music teacher, and I have trouble in getting my pupils to count aloud correctly. I teach them to count inward so as to be on the eighth count correct, but I think they tend to do so to keep the quarter notes and the eighth notes steady. They want to leave out the *and's* except when there are two eighth notes in the beat, and this makes the time come out all wrong. Thank you so much for your trouble.—Mrs. G. L.

A. Counting aloud is a device for helping an inexperienced player to keep the rhythm steady. It is like asking school children to clap while singing, or hand members to tap the floor while playing. All these are based on the fact that rhythm is the movement in music, and because it is an organized, somewhat systematic type of movement, a regular muscular movement of some part of the body helps the beginner to keep his playing or singing steady as to the basic beats of the music—called the "pulse."

But all these devices are like crutches—they should be used only temporarily and discarded as soon as the pupil can get along without them. Since his playing will become mechanical—it will be based on arithmetical concepts rather than on the flexible flow which characterizes the rhythm of most music. I have no objection to asking children to count while they are first learning the elements of music notation—if it is necessary. I myself often asked school children to clap while singing—or to point rhythmically to the notes. But I object strenuously to setting up any of these devices as ends in themselves. They are a means to an end, and as soon as the end is fairly well accomplished they should be discarded.

My advice to you is that you sing or play the phrase that has the eighth notes in it, asking the pupil to sing it after you, beating the pulse or clapping the hands while singing. When he can sing it steadily, ask him to play it too. It will sound the same way. Now have him examine the notation closely, directing his attention to the fact that there are two short notes at that point, rather than one longer one.

Have him both sing and play it once he looks at the notation. After two or three attempts he will probably do it perfectly, and if he is a bright child he will play the eighth notes correctly in the next notation that he takes up. But if he does not, then

## Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New

International Dictionary

the teacher will refer back to the first piece, reminding the pupil of the two quick (but steady) notes. Have him sing it again, clapping as he sings. Now have him tap the floor while he plays it. When there are two eighth notes in the beat, and this makes the time come out all wrong. Thank you so much for your trouble.—Mrs. G. L.

Can An Older Man Become  
A Music Critic?

Q. IN THE PRIZE for March 1945 you gave some advice to a young man on how to become a music critic. I am much older than your correspondent, E. M., but I have found your article very interesting and I would like to further my own studies in the direction of music criticism. Until 1931 I played professionally for about ten years and I have had training in both symphonic and chamber music groups. I have completed most of the violin repertoire, but at present my vocation is in the business world. However, my amateur one hobby is music, and your suggestions will certainly be appreciated.—G.

A. A music critic must have at least three things: (1) he must know music; (2) he must be able to write clear, correct English, with at least fairly good style; (3) he must know something about the other arts. These are the things I

advised the young man to study, and since he evidently has a brilliant mind I thought he might make a good start on them in a period of five or six years—devoting all his time to study.

But your case seems to me to be quite different, and on the basis of the information given in your letter I do not feel like encouraging you to attempt a career as a professional music critic. In the first place, your music study seems to have been almost entirely along the line of stringed-instrument playing. But a music critic must know all music, vocal as well as instrumental; and of course this must include piano music. To start now to become acquainted with the entire musical literature, including standards of performance in all the various musical media; and especially to do this "on the side" while working at a full-time job not connected in any way with music—well, it seems to me impossible of achievement.

Why not confine to your music as a lovely hobby, continue your violin in some ensemble group, reading many books about music and musicians, and beginning at one to make a collection of recording records of both vocal and instrumental music? Give yourself the fun of following a musical score while listening to the recording of the music; and if you have the impulse to write a criticism—that is, an *evaluation*—account of it, let it mean give yourself the added pleasure of expressing on paper your opinion of the performance.

But don't worry too much about having what you write put in print—or being paid for it in money. That is after all, a minor matter. I myself have written hundreds of little essays on various subjects which have been accepted for publication; and yet writing these essays was not a waste of time. It was good for my system that I was being paid for my opinion; and such writing has clarified my thinking along a number of lines. I do not feel that very many people ought to try to become professional musicians or writers. You will probably not like to do this. But I have asked for my opinion—and I have given it to you honestly and straightforwardly.

## The Place of Technical Studies

Q. I am an amateur pianist, with no instruction, and my love for music has no bounds. I have recently changed teachers because I found that my former one had no system. It was just a case of learning to play pieces. My new teacher is more of a disciplinarian, and under his tutelage I have been studying a book of studies in part playing by Ernest Forster, a Haydn sonata, and so on. The improvement in my playing has been very marked and my teacher expects to have me take up a short sonata soon, and has later on some Brahms. Have you any suggestions?

A. I find that I have one serious weakness, namely, in the special finger of the right hand. Are there any fourth studies that you could suggest to cure this trouble? Another fault of mine is the habit of playing with flat fingers. How can I learn to cure my fingers?

3. In the August issue 1947 I especially liked the song *Liberty, Love, and Beer*, and I should like to arrange it for four male voices. Can that be done by the Y.M.C.A. male voice choir of which I am a member. Is this permissible under the copyright law?—T. H. C.

A. L. Teachers of piano hold widely divergent views concerning the place of technical exercises in piano study. At the one extreme are those teachers who believe that one should work on material that is musically interesting, and that the pupil's interest in learning to play pieces will be more perfectly served by the pupil's own music, rather than by the work he would exert if he worked largely on technical material. At the other extreme are those teachers who assert that technique as such should be the primary objective until the pupil has learned to play well enough so that he can perform real music with some artistry.

Partly the oldest method has some where between these extremes, and I believe that the majority of fine teachers now give their pupils some pieces from the very beginning, but, as technical weaknesses become evident, they direct exercises or search out studies that will give the pupil extra practice at those points. Let me hasten to add, however, that this often comes a time in the student's life when he realizes that his musical progress has been greater than his mechanical progress; and at such a time he is likely to inform his teacher that he wishes to work on technical material almost exclusively for a while, in order that he may develop a more adequate technique. And if the pupil does so long on his technical, the latter is very likely to tell his pupil the same thing! But it is better if the pupil takes the initiative, so that, realizing his own deficiency, he informs his teacher that he wants to work on technical studies. Evidently something of this sort has happened in your case, and I am glad you are making such good progress.

2. I have that your weakness in the fourth fingers derives from wrong hand position. The material you have been studying under your new teacher has become of fourth finger work in it, and success in this work will require a period of fairly slow practice, especially on the Czerny exercises and the Haydn sonatas. Acquire yourself to play with curved fingers and push back into it, and you will not slip back into your old habit. Do this until you have acquired the habit of curving the fingers without thinking about it at all.

3. In order to arrange this song for four voices you would have to secure written permission from the copyright owner.

## Wednesday Afternoon With the Cecilians

by Dorothy Greener

"IF YOU please, ladies!"

It is the clarion call to attention by the president of the local Cecilian Music Club, and its summons may not be denied. There is, nevertheless, a sort of reckless abandon to this spring meeting of the organization—a suppressed air of "Leave the dishes in the sink, Ma," that bodes ill for the fatigued, hungry, and thoroughly unmusical husbands who will be looking for their dinners that night. Here this afternoon, however, it is the soul that is being fed, and the portions are generous, sugar and starches be hanged!

Partial scraps of the conversation float to the surface: "adore Bach! He's so contrapuntal!" and "I always say I like any composition as long as it's by Liszt. Especially his Second Rhapsody—it's so Hungarian! I can just see those grapes dancing madly and telling fortunes and everything..."

A rosy dowager in the third row, with something that looks like a molting feather stuck in her hat, waves her hand in the air. The president scowls and says, "The Chair recognizes Mrs. Binns." Mrs. Binns arises, "a-hems," and radiates smiles North, South, East, and West. Then she chirps, "Madame President, I move that we open the meeting with *The Halls of St. Mary's*."

"For the fifth successive meeting, Mrs. Binns, I've told you that we cannot take up previous time with *The Halls of St. Mary's*. Why don't you sing it at home before you come?"

Mrs. Binns pouts, sits down, and the president claps once more for full attention. She is silken-clad, over-stuffed, her hair a rhapsody in cobalt blue (\$2.50 at the Aphrodite Beauty Shoppe). What a Valkyrie she makes! Put a brassplate and buckle on her and "Ho-ye-to-Ho!" She has held the president's chair for three years by right of eminent domain—plus the fact that she snatched it when nobody was looking. She speaks, "her voice has a muted trombone quality, an excellent thing in Woman. (It is also capable of blasting her husband six feet out of his chair at home.) In her far-flung youth she undertook the study of the violin and she counted Beethoven fully. In fact, at that time she learned how to roll *rs*, and has been rolling her own ever since, willy-nilly, in words like "Tschal-kor-rsky," and "May I have your sister-sister's name?"

There is the dying murmur of fifty-odd voices reluctantly breaking off conversations as the president rises sharply on the table. She clears her throat, and the ladies look at her expectantly, biding her intention. "Web-stich," she begins "defines cul-de-sac as the training or refining of the moral and intellectual nadah. That is our aim here in the Cecilian Club—to up-lift, to raise, the cultural standard of our little community to its highest level."

Two angular members on the front row cup their hands over their mouths and enter into a kind of F. B. I. conference.

"That hat! What surrealist designed that monstrosity?"

"Any woman who would turn down my paper on 'The Politics of Beethoven' would wear anything!" Madame president frowns at scowls, bangs with her gavel, and snorts. "Really, ladies, I must say! We must have order!" The Cecilian Club nods and smiles. Madame President clears her throat and continues, "As I was saying before I was disturbed, our program is carefully planned with this end in view, and our soloists chosen for their training and experience."

"I know all our old members are well aware of the cultural benefits to be derived from membership in our organization. Their job is in spreading the word and obtaining new members have, however, been a little lackadaisical this year. Come now, ladies! Let us put our shoulders to the wheel and fly for Ellysia for higher

MISS BLOOMINGDALE

membership. And remember that only five dollars a year, plus tax, is your admission to a FULLER LIFE!" She stands with her left hand still raised high in a magnificent gesture, as the ladies clap and voice their enthusiasm. Tasting leechy success for a fleeting moment, she is reluctant to lower her hand, but does so finally, when she can no longer hear the faintest murmur from the farthest seats.

Then she gets down to business: "As Miss Quirt, our secretary, has to leave early for her hair appointment at the Beauty Shoppe, we will hear her report without further ado. Miss Quirt!"

Miss Quirt rises to her feet as if shot out of a cannon, her book, suddenly finding no lap, falling with a thump. She recovers it with one hand in her dancing, and straightens the president out of the way with the other.

Settling her glasses on her rather intangible nose, she begins the report:

"At the last monthly meeting we decided to engage the Enterpe Women Singers for an evening concert at the high school, but they told us they couldn't come because Mrs. Scott's little boy has the mumps, so we had to get somebody else. (As a matter of fact, they really told us they couldn't come two days ago, but I put it in here...)

Mrs. Colton arises and says, "Madame president, may I share the floor?"

"Mrs. Colton, on ahead."

"If Mrs. Scott will apply eucalyptus-oil-benzoin to the baby every twenty minutes all night long, the child will be all right tomorrow."

Madame President freezes the observation with, "I'm sorry to say, Mrs. Colton, our subject today is 'Mozart,' not 'Mumps.'"

Vociferous glares and applause.

Upon receiving the "no-nod" nod from Madame President, Miss Quirt, with a nervous but pointed glance at her watch, draws a quick breath and plunges headlong into the interrupted report.

"After much discussion at a special meeting, it was

decided to get Mrs. Esther Dinkle, well-known soprano of this town, to take their place (the Enterpes, I mean) and it was voted I should call her. I did and she said yes.

"We are lucky, indeed, to get Mrs. Dinkle's services, because, as everyone knows, she studied in New York City with the great Donauspino. Let us hope that every member will do their best to get out and sell tickets. So much for that."

"I am sorry to say that at the last meeting a very heated debate took place among the ladies about the subject of voice trials for our club."

"For some time we have been hearing remarks to the effect that a few of the women in the soprano section whoop too much. (I am only saying what I heard.) Certain other members who sing in that section felt that maybe these other members didn't even belong in a club. This, as you can understand, caused some ill feeling, so a vote was taken about the voice trials. According to an almost unanimous vote, we will go on as we have been with no voice trials. (Only five members were willing to take tests.)"

"Respectfully submitted, Geraldine Quirt."

"And now I must go!" She scurries out in an important flurry of excitement.

The president rises majestically.

"Thank you, Miss Quirt," she calls to the back, rapidly disappearing out the doorway.

"Ladies," she addresses the meeting. "I don't think we could have done this without Mrs. Dinkle as soloist for our concert. She will be sure to give us the best there is in music, offered in (Continued on Page 382)



MISS SPIKES



# A Basis for Piano Technique

A Conference with

**Aurora Mauro-Cottone**

Brilliant Young American Pianist

SECURED EXPRESSLY FOR THE ETUDE BY GUNAR ASKLUND

Aurora Mauro-Cottone, still in her early twenties, ranks among the few young pianists whose performances are rewarding for their deep musical sensitivity as well as for command of technique. Born in New York, of Italian parentage, Miss Mauro-Cottone has a distinguished musical background. Her father, Melchiorre Mauro-Cottone, was a noted organist, composer, and teacher, who at one time served as organist of the New York Philharmonic-Symphony Orchestra. The child gave evidence of her own musical capacity before she was three. Possessing absolute pitch and a singularly acute ear, she played anything she heard before her formal introduction to the piano. She began her studies with her father. Then, between nine and twelve, she suffered a series of childhood illnesses, together with a marked distaste for practicing. At thirteen, she resumed work with her father, making such rapid progress that she was soon ready for artist coaching, which her parents thought wiser to seek outside the family circle. She studied with Maria Carrara, Paul Serote, and Egon Petri who, in 1940, invited the girl to teach at Cornell University. In 1939, the young Aurora made a brilliant New York debut, following which she went back to serious study. She played occasionally, but was haunted by the fear that her progress might be due to her father's standing rather than to her own abilities. This fear was allayed, once and for all, when (1943) she won the American Artists Series Award, offered by the Brooklyn Academy of Arts and Sciences to the outstanding young musician of the year, in all fields of activity. Miss Mauro-Cottone competed with other pianists, violinists, and singers (some of whom have since gained recognition) and won the award which consisted of a cash prize plus a recital in the formal Academy series. Since then, Miss Mauro-Cottone has been heard throughout the United States as recitalist and orchestral soloist, and has broadcast over the CBS Network. In addition to her concert work, she teaches in New York City. —Elliott's Note.

AURORA MAURO-COTTONE

the 'normal' wrist posture should be.) If posture, elbows, and wrists are in good order, your finger work on the keys will be free. You will experience no tension in the arms because good posture assures the support of the chest muscles.

"And so you begin to play. And when you do, you encounter further need for the pianistic thought which brings the continuity of motion which builds technique. Take, for instance, the often vexing problem of passing the thumb under. Certainly, it is the thumb that you pass (or move), but that action is not the cause of the difficulty. The trouble lies in putting down the second (pointer) finger lamely after the thumb has been passed. And the solution lies, not in a passing of any one finger, but in a quick, relaxed shift of the entire hand. What you do, actually, is to pick up the hand from its position over Middle-C and move, or slide, it quickly along in exactly the same position over F. You don't twist or turn—you shift. Another common cause of pianistic grief is the weaker action of the fourth and fifth fingers (which are on one tendon and therefore need more care, if they are to move as freely as the other fingers which have separate tendons). The 'trick' here is not to lie on the fifth finger, but to insinuate a slight (and relaxed) rotary motion of the hand in the direction of the thumb.

"The earlier the young pianist learns to master control of body weight, as it is referred to the keys through the arm, the more readily will he master dynamics without tension. The more softly you play, the less weight you release; the more loudly, the greater the weight released. A good exercise is to play a formal study—one of Hanon's let's say—going through the piece at different arm weights, from a *pianissimo*, through a good *crescendo*, to a marked, but never percussive, *fortissimo*—all at the same even scale.

"The great problem of acquiring evenness can be solved partly by listening awarely for evenness, and partly by trying to move all the fingers with exactly the same pressure. Naturally, different kinds of tone require different finger actions. Brilliant, almost brittle, tone comes through high finger action, while softer tone (softer both in dynamics and in quality) comes through the low finger action that keeps the moving fingers as close as possible to the keys. But whatever the action desired, the pressure of the individual fingers must be equal, if evenness of tone is to result.

"Every pianist has individual problems, resulting from the natural structure of his hands; and whatever they are, they can be solved by conscious application of the principle of complete bodily coordination. My own chief problem is that of the small hand. An over-small hand brings with (Continued on Page 381)

## VALSE DEBONNAIRE

A delightful, well-constructed waltz of the kind that "fits the fingers." Miss Wright comes from a distinguished Missouri family. After being graduated from Howard Payne College with honors, she continued her studies in Chicago (Columbia School of Music and Mary Wood Chase) and in Berlin (Josef Lhévinne). Returning to America, she has held many excellent teaching positions and has made a reputation for her excellent melodic teaching pieces. Grade 8.

N. LOUISE WRIGHT

Moderato (♩ = 56)

"As a general thing, the young pianist flounders about in a fog of confusion before he comes to realize what his task really is. He wishes to make music, he hears lovely sounds and effects in his mind, and so his first step is to translate his mental concept into sounds on the keyboard. For this he needs fluent, obedient technique, and his second step is to set about developing this technique. Now, piano playing is done with the fingers, and the logical inference seems to be that a sufficient number of hours of finger drill at the keyboard will give him the technical fluency he needs. Thus, in third place, we have the time-honored spectacle of the good little student sitting at the piano, playing finger exercises. It takes time—often years—for our student to realize that this process is not going to do him much good!

"I do not suggest that finger fluency can be omitted! My point is that finger drills alone are not technique. The next time you have the pleasure of hearing some truly great pianist, make a conscious analysis of his (or her) technical equipment. You will find that the playing which so delights you is not merely a series of quick, brilliant finger passages, but, rather, the continuity, the wholeness with which such passages unite to build an unbroken flow of music. You yourself may play a fast, even scale—a dozen of them, even—when you come in transfer such scale work to a rapid musical passage, you get into difficulties. The difficulty is not a deficiency of finger motion; it is the lack of that even, unbroken continuity which is the ultimate hallmark of accomplished technique.

"Finger work, then, is only a part of technical equipment. The other parts resolve themselves into a complete coordination of many other sets of muscles which never come into contact with the keyboard and which, at first glance, seem to have nothing to do with piano playing. They have much to do with it, though, and the earlier the young pianist realizes this, the smoother will be his technical progress.

"If technique depended on finger action alone, one would hardly need to practice! Just spread out your hand and wiggle your fingers—see how quickly and

freely they move! Why can you not apply that easy, natural 'wiggling' to a Chopin étude, let us say, and dash it off as gloriously as does Rubinstein? Doubtless you could—if finger agility were all! Fortunately or unfortunately, though, it isn't all; and before we can play Chopin études we must learn to manage more than our fingers. We must acquire an overall integration of muscular motion that enables us to play piano, not only with our fingers, but with our entire bodies. That is actually what we do. And to achieve this complete integration of motion, we must bulkwork our finger work with pianistic thought.

### Proper Posture Important

"Are you conscious of the way you sit at the keyboard? Can you control the release of your body weight? Have you given thought to what it is that supports your arm when you extend it toward the keys? These are the starting points in acquiring the stabilized coordination which alone builds technical continuity.

"When a new pupil comes to me, the first thing I do is to ask him to sit before the piano—not to play; just to sit. In nine cases out of ten, he slumps in his seat. Then I ask him to jump up quickly; and he needs a spring. That proves that his posture is wrong. The way to sit at the keyboard is to balance the body in you can spring up immediately, without preparation and without tension. Since no two people are built exactly alike, I shall not try to tell you what to do. When you can spring up from a sitting position freely and easily, you will be sitting correctly.

"The proper sitting posture is the start. Next, don't hold your elbows at keyboard level. Keep them just a little higher than the keyboard. See that your wrists position they will take when you make a dot. (Naturally, you do not want the tension of fist-making at the keyboard; I use it merely as an illustration of what

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

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# IMPROMPTU

This work is Number 2 in a set of Schubert impromptus which were published the year before his death. The great master actually had so little confidence in his ability at the time that he was planning to take lessons with the noted German-Bohemian theorist, Simon Sechter (1788-1867), none of whose compositions are ever heard in this day. Grade 5.

FRANZ SCHUBERT, Op. 142, No. 2

Allegretto M.M. ♩ = 120

*sempre legato*

*pp*

*f*

*ff*

*f* *p poco rit.* *f* *p* *pp*

*1st & 2nd*

*Last time* *Fine* **TRIO** *legato* *p*

*cresc.* *rit.* *p*

*decresc.*

*legato sempre*

*pp*

*cresc.* *cen* *do* *molto* *ff*

*f* *f* *f* *f* *f* *p*

*decresc.*

*decresc.* *pp*

*decresc.*

*senza repetizione* *D.C. al Fine*



# HUNGARIAN DANCE

No. 4

Brahms' fourth *Hungarian Dance* is almost pure Gypsy. Brahms is said to have gotten the Gypsy themes from *Édouard Reményi*, with whom he toured in concerts. From 1852 to 1889 the famous dances originally appeared as piano duets in four volumes. The first volume was finished when Brahms was nineteen. Mr. Levine's arrangement is most playable. Grade 3.

JOHANNES BRAHMS  
Arranged by Henry Levine

Poco sostenuto (♩ = 72)

*mp molto espressivo*

*rit. molto*

*mf*

*molto espressivo*

*in tempo animato*

*string.*

*cresc.*

*poco*

*a*

*poco*

*Fine*

Vivace (♩ = 144)

*mp*

*D.C.*

# IN FOND REMEMBRANCE

Grade 3½.

Tempo di Valse lente (♩ = 50)

STANFORD KING

*mp*

*poco rit.*

*a tempo*



This page contains seven systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf', 'dim.', 'mp', 'Fine', 'cresc.', and 'p'. The piece concludes with a 'D.C. al Fine' instruction.

## SEA IDYL

This composition makes an excellent *étude* for practicing purposes. Study it at first very slowly without pedal to insure *legato*. This always fascinating arpeggio style is something after the manner of Sigismond Thalberg (1812-1871) as exploited in his "Art du Chant!" Thalberg made the melody stand out from the accompaniment as though he were playing the violin. Grade 3-4.

OPAL LOUISE HAYES

Moderato (♩ = 60)

*il canto ben marcato*

*p* *mp* *f* *dim.* *mf* *cresc.*

*mp* *cresc.* *f* *dim.* *a tempo* *mp* *mf*

*rit.*



Two systems of piano introduction. The first system consists of five measures with a forte (*f*) dynamic. The second system consists of five measures with dynamics *mp*, *dim.*, *pp*, and *ppp*. Fingerings and articulation marks are present throughout.

# CARIBBEAN MOONLIGHT

Grade 3½.

Tempo di Tango (♩ = 69)

VERNON LANE

Three systems of the main body of the piece. The first system includes markings for *mf*, *poco rit.*, and *p*. The second system includes a *Se a tempo* marking. The third system includes a *mf* marking. The piece concludes with a final chord.

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Two systems of the coda section. The first system includes markings for *mf* and *Lh. over rh.*. The second system includes a *D. S. al* marking. The piece concludes with a final chord.

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The polka as a dance is of Czech origin and is reputed to have been invented in 1830 by a Bohemian serving girl. It enjoyed enormous popularity at the time. In recent years it has been greatly revived through the classical polkas in Smetana's "The Bartered Bride" and Jaromir Weinberger's "Svanda Dudák". Mr. Federer's merry little piano piece will add sparkle to your recital. Grade 4.

Tempo di Polka (♩ = 76)

RALPH FEDERER

[illegible]

**TRIO** Smoothly and sweetly

*p f*

*smoothly*

*mp mf f*

1st 2nd

*D. C. al Fine*

## WILLIAM BAINES

Grade 3.

Moderato (♩=144)

Moderato (♩ = 144)

*il basso sempre staccato*

*Fino*

*rit.*

*D.C.*



(WITH CHIMES)

Prepare	{	Sw. Strings	<i>Hammond Registration</i>
		Gt. Chimes	<i>Sw.</i> <b>(42)</b> (10) 00 4332 111
		Ped. 16', Sw. to Ped.	<i>Gt.</i> <b>(B)</b> (11) 05 7810 000

RALPH KINDER

\* From here go back to the sign (S) and play to ♠; then play TRIO.  
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## Words and Music by

PERCY WICKER MacDONALD

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*Piu lento ed espressivo*

joy and sor-row ev-er with them be; And when their earth-ly life at last shall end, Give

Vox Humana & St. Diap.  
p with tremolo

Ped. off

them, dear Lord, e-ter-nal life with Thee, e-ter-nal life with Thee.

*cresc.* Vox Humana & tremolo off

*colla voce*  
*dim. e rall.*  
Very soft 8 & 4

## IN THE GLOAMING

RICHARD CZERWONKY

IN THE GLOAMING

Andante con moto

RICHARD CZERWONKY

VIOLIN

PIANO

*p* *espressivo*

*Fine*

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# ABOUT A ROSE

SECONDO

SARAH LOUISE DITTENHAVER

Gracefully; not slow (♩ = 56)

musical score for the Secondo part of 'About a Rose'. It features a piano accompaniment with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is 'Gracefully; not slow (♩ = 56)'. The score includes various dynamics: *mp*, *mf*, *pp*, and *pp delicato*. It also includes performance instructions like 'una corda' and 'gradually slower 8 h. p'. The piece ends with a 'Fine' marking.

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# LITTLE SPANISH DANCE

SECONDO

ELLA KETTERER

Allegro (♩ = 160)

musical score for the Secondo part of 'Little Spanish Dance'. It features a piano accompaniment with a treble and bass staff. The key signature is one flat (Bb), and the time signature is 3/4. The tempo is 'Allegro (♩ = 160)'. The score includes various dynamics: *mf*, *f*, and *p*. It also includes performance instructions like 'D.C. al Fine'. The piece ends with a 'Fine' marking.

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THE ETUDE

# ABOUT A ROSE

PRIMO

SARAH LOUISE DITTENHAVER

Gracefully; not slow (♩ = 56)

musical score for the Primo part of 'About a Rose'. It features a piano accompaniment with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is 'Gracefully; not slow (♩ = 56)'. The score includes various dynamics: *mp*, *mf*, *pp*, and *pp delicato*. It also includes performance instructions like 'una corda' and 'gradually slower 8 h. p'. The piece ends with a 'Fine' marking.

# LITTLE SPANISH DANCE

PRIMO

ELLA KETTERER

Allegro (♩ = 160)

musical score for the Primo part of 'Little Spanish Dance'. It features a piano accompaniment with a treble and bass staff. The key signature is one flat (Bb), and the time signature is 3/4. The tempo is 'Allegro (♩ = 160)'. The score includes various dynamics: *mf*, *f*, and *p*. It also includes performance instructions like 'D.C. al Fine'. The piece ends with a 'Fine' marking.

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# HERE WE GO!

MARCH

J. J. THOMAS

Grade 2.

Allegro moderato (♩=160)

Musical score for 'Here We Go!' in 4/4 time, marked Allegro moderato (♩=160). The score is for piano and features a melody with various ornaments and a bass line. It includes first and last endings, a 'Fino' section, and a 'D.C.' (Da Capo) section. The piece concludes with a 'rit.' (ritardando) and a final chord.

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# SKATING PARTY

MILO STEVENS

Grade 2.

Allegretto (♩=60)

Musical score for 'Skating Party' in 3/4 time, marked Allegretto (♩=60). The score is for piano and features a melody with various ornaments and a bass line. It includes first and last endings, a 'Pod. simile' (Poco simile) section, and a 'D.C.' (Da Capo) section. The piece concludes with a 'pp' (pianissimo) and a 'r. h.' (right hand) section.

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THE KNUDE

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Musical score for 'Little White Duck' in 4/4 time, marked Moderato (♩=72). The score is for piano and features a melody with various ornaments and a bass line. It includes first and last endings, a 'D.C.' (Da Capo) section, and a 'rit.' (ritardando) section.

# LITTLE WHITE DUCK

LOUISE E. STAIRS

Grade 1.

Moderato (♩=72)

Musical score for 'Little White Duck' in 3/4 time, marked Moderato (♩=72). The score is for piano and features a melody with various ornaments and a bass line. It includes first and last endings, a 'D.C.' (Da Capo) section, and a 'rit.' (ritardando) section. The lyrics are: 'My lit - tle white duck went swim - ming Out on the pond one day, - But found it was ver - y lone - ly Since no - bod - y came to play. - Fine Now she is div - ing un - der the wa - ter, On - ly a rip - ple where she had been. Up to the sur - face, fit as a fid - dle, Lit - tle white duck will swim home a - gain.'

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# REVELRY

ADA RICHTER

Grade 24.

Allegretto (♩ = 112)

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THE EDITION

## A Basis for Piano Technique

(Continued from Page 300)

it a number of difficulties! A smaller stretch involves more shiftings and rotatings; smaller fingers involve the danger of 'slapping' the keys and producing harsh, percussive tone. (And by way of an aside, let me say that the highest duty of the pianist is to draw forth from an instrument of percussion a tone that never, in any way, suggests percussiveness!) All too aware of these dangers, I set myself to a more-than-evert alert study of relaxing body weight, so that my fingers could remain free and my tone untensed.

"The mention of tenseness brings up the use of relaxation. The only desirable relaxation at the keyboard is the firm, not the slumped, kind. The term must not be misconstrued as a boundless, spineless flopping. In passages requiring linquacy (*forte*, double notes, and so forth) there must be sufficient firmness to support them, but the firmness should be free, strong, and never cramped.

"And, to return to the starting point, much of this relaxed firmness grows out of correct posture. If you watch a fine pianist take an octave passage that sweeps up the keyboard and then down again, you will see that he sits in one central, well balanced position and shifts his arms from there. There is no broken line of motion—either in his body or in the sounds he draws from the keys.

"Try to think, pianistically, in terms of complete body balance, stabilization, and coordination. Once you have mastered it, there can be nothing to prevent your fingers from moving freely. And when that happy time arrives, you will see that finger work alone could never have produced that free, fluent result. Then your task will be to devote your technical equipment to making music!"

## How Can I Become A Pianist?

(Continued from Page 343)

of hearing a new work, I can write it down by ear; but an hour later, this strictly aural memory has faded somewhat. If I look at a score, however, I can learn it and play it and remember it without any further aid. This, I repeat, is a matter of photographic vision and not a matter of music—still, it has the profoundest influence on the way I study. Much of my repertoire has been mastered entirely through reading, without simultaneous work at the keyboard. For me it is a good and useful thing. For someone else, it might be absolutely harmful. I mention it only to prove how wrong it would be to postulate a 'method' for learning music away from the piano.

### The Soul of Good Teaching

"And this, precisely, plunges us into the soul of good teaching—never to freeze one's mind into a set and rigid 'method'! Many famous teachers have built up principles which later they proudly call a 'method' or a 'school.' I shudder to think of it! No one can tell in advance whether such a 'school' will prove helpful or harmful to the successive students who come into the studio, each bringing with him a

new and individual set of arms, hands, muscles, mind, glands, temperament! Each student must be studied from the viewpoint of his own qualities, physical, spiritual, musical; and these qualities must be shaped to release music. That is the only 'system' of teaching. It is always interesting to observe and compare the widely divergent working methods of my colleagues. Mr. Brailowsky, for instance, sits on a high seat and holds his fingers almost flat; Mr. Turelli holds his wrists high and his fingers very much curved. Am I to believe that the 'method' of one would be good for the other—or that some other 'method' would be good for either?

"On two points of study, though, I am very willing to express an opinion. The first concerns the formal mechanics of scales and drills. These I believe to be useful only in the very young, formative years when education—all kinds of education—must be predicated upon guidance. For the more mature student, technique must be studied in terms of individual capacity rather than of fixed drills or fixed hours at the keyboard. I am no advocate of so-many-hours-a-day of Czerny or Hanon. Rather, I counsel the student to look into every piece he has ever played and to isolate the little obstacles that arose in its study. Those little obstacles form your most helpful exercises. Work at them as exercises. Accumulate a whole drill-book of passages that are difficult for you, regardless of what may be difficult for someone else. Warm up your fingers on these drills; practice them. Your technique should improve enormously.

"In second place, I should like to outline a helpful way of teaching. Although I am not a teacher, I do occasionally accept a gifted student, and I try to approach the task of teaching recreatively. A painter takes a pupil into the country, shows him a scene of nature, and asks him to paint it. 'Here are the materials,' he says; 'how will you reproduce them? How will you group? What is to be your form? Where your climax?' In music, the composer takes the place of the scene in nature (incidentally, it is one of the wonderful characteristics of music that it is not descriptive of something else, but is an independent creation in its own right), and the interpreter-pianist takes the place of the painter who would reproduce the scene. I teach from such an approach, drawing out of my student his best conceptions about what his musical materials mean, what the work has to say, how the phrases develop, where the climaxes occur—what the work as a whole leads up to. And the best I hope to achieve is to set the student upon the path of *thinking musically for himself*. I have little patience with the kind of study that sets itself so many bars or pages of music a day. That is mechanical! The symbols on the printed page do not necessarily follow the pattern of a phrase; by learning Page 3, you may be cutting off some vital cause or effect of musical expression! Try to think of yourself as a painter, recreating a scene in nature. Think of your materials, reconstruct them, recreate them. Only by such a system of genuinely musical thought can you hope to make music. And by sincere and consistent making of music, you can prove yourself to be a pianist—*if* Nature has given you the talent. Otherwise . . . But let me stop there—I am naturally a kind-hearted man."

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## A stylized illustration of a young girl with dark hair in a bun, wearing a checkered dress and a matching headscarf. She is holding a kite string that extends towards the top right corner of the page. The illustration is in a simple, graphic style with bold lines and a limited color palette.



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# Junior Etude

Edited by

ELIZABETH A. GEST

## Quiz No. 33

(Keep score. Perfect is one hundred)

1. What composer was born in 1685 and died in 1750? (10 points)
2. If you were singing Gregorian Chant, what language would you be using? (15 points)
3. What is a metronome? (5 points)
4. If a minor scale has a signature of one flat, what are the letter names of the tones in its dominant seventh chord? (5 points)
5. Who wrote the opera, "William Tell"? (5 points)
6. How many piano concertos did Chopin write? (20 points)
7. Anton Rubinstein was a great concert pianist who died in 1894. What is the first name of another great concert pianist, also named Rubinstein, who has appeared in the "movies"? (10 points)
8. What is meant by *molto meno mosso*? (5 points)
9. How many thirty-second notes equal a dotted eighth-note? (5 points)
10. If you saw a trumpet player put something in the bell of his instrument, what would he be doing? (10 points)

(Answers on Next Page)

## The Land of Music

by Catherine Gray Ross

THIS is a gay, enchanting tale of things not far away; it tells us where the fairies live, and sprightly brown elves play. The fairies keep the brook in tune, sing a clear, cool song; while dancing with the golden beams the rippling tale shop. It's here that sleepy fairy babes are tucked in tenderly, and they nod away the fairy hours, while dewdrops grand. While steeds of pelicans you will see, all prancing on parade, with chariots of precious gold, and rich with gems inlaid. The earthen there grow fairy flowers; the birds sing all day long; the hours are filled with sweet perfume, minutes filled with song. So now, unlock the magic gate, dance through it with the sun; and if you practice every day you're sure to have great fun.

til brownies come in sight; swift as the wind they'll bring to you a key, all shiny bright. Your key, it is the practice key, and must be used each day; if you would keep it free from rust, this is the only way.

This is the key to open wide the gates of Music Land; and when you find the treasures there you'll think them simply grand. While steeds of pelicans you will see, all prancing on parade, with chariots of precious gold, and rich with gems inlaid. The earthen there grow fairy flowers; the birds sing all day long; the hours are filled with sweet perfume, minutes filled with song. So now, unlock the magic gate, dance through it with the sun; and if you practice every day you're sure to have great fun.

This is the Land of Music, fair; it is not tell; they hide, in many a funny place, all guarded very well. But if you find the gate someday, tell us it's Middle-O, just gently tap the keyboard there, to get the fairy's key, she'll play a flute with bird-like tones, and so very high.

## Things in the Piano

HERE are the names of some of the things, or larger things that are inside our pianos, out of sight, so we do not even know they are there. Maybe some of them are not out of sight, but we would not know what they are, even if we saw them. Fortunately, people who play the piano do not need to know anything about them, but the men who make the pianos, or player-pianos, must know about them, for they are the little things that make our pianos work and produce their lovely tone and stay in tune.

Some of these things are called bridge pins, lag screws, connecting rods, muffler brackets, keys, trap pins, nose bolts, check heads, towel guides, back washers, agraffes, fall flaps, hammer shanks, repetition levers, fall-arm kickers, suspension levers, muffler rails, plate pins, screw pins, spools, struts, acoustic pins, rail bolts, hammers, casters, screws, wippen, set-off buttons, screw buttons, and a lot of others.

How many of them did you ever hear of? Who knows what any of them look like? Are you not glad that pianists only have to "play" on the piano and do not have to make the piano to play on? Perhaps you can make this list longer.

## Have You Ever Heard the Bagpipes?

by E. A. G.

HAVE you ever heard anyone play the bagpipes? You are not likely to say you do not remember, or you are not sure, because the bagpipes do not sound like any other musical instrument and once heard they are usually remembered.

The bagpipe is the great Scottish instrument and through its music the Scots can be inspired to tremendous heights of courage and patriotism.

Although identified with Scotland today, the bagpipes are descended from ancient times and have been used in many parts of the world. The old Greeks and Romans are believed to have enjoyed their music. They appear on a coin of Nero, who, it is said, could play them. Perhaps he was playing the bagpipes instead of the "fiddle" while Rome was burning in the year 64 A.D.

Bagpipes are mentioned in the Irish laws of the fifth century; the English poet, Chaucer, in the fourteenth century, mentions them in his quaint English: "a bagpipe well and the blower and the fancies are." (He could blow and sound a bagpipe well.) The old minstrels are pictured playing them; they were popular in France at the court of Louis XIV in the seventeenth century; Shakespeare mentions "the drone of a Lincolnshire bagpipe."

This drone is the essential characteristic of bagpipe music and it is the feature that is best remembered. The instrument consists of four or sometimes five pipes attached to a bag. The bag, which is filled either by blowing with the mouth or with bellows. The pipes are called the "drums," which take their name from their monotonous droning on low single notes, and the melody pipes are called "chanters" (or "chanterers"). The longest pipe is a drone about three feet long.

They are used in many ways, from the simple playing of a single tune to the most complex and elaborate. They are used in many parts of the world, from the Scottish Highlands to the Argentine. They are used in many different styles, from the simple playing of a single tune to the most complex and elaborate. They are used in many parts of the world, from the Scottish Highlands to the Argentine. They are used in many different styles, from the simple playing of a single tune to the most complex and elaborate.

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PIPEMAJOR WILSON

feet long, while the shortest is an eighteen inch melody pipe. The melody pipes are fitted with open holes for fingering like the flute. The drone pipes are made with reeds and this gives them their characteristically nasal tone. The pipes are made with reeds and this gives them their characteristically nasal tone. The pipes are made with reeds and this gives them their characteristically nasal tone.

## A Musical Motor Trip

by Nancy D. Dunlea

Fill the incomplete song titles and see where Mr. and Mrs. Motorist went on their motor trip. (Answer on next page.) Mr. and Mrs. Motorist began their trip in (1) "Land," (2) "Down Where the River Flows," (3) "Because they wanted to see (3) 'My Own Home' and (4) 'The Beautiful.' When they were (5) 'By the River' they were (6) 'By the River' they were (7) 'By the River' they were (8) 'By the River' they were (9) 'By the River' they were (10) 'By the River' they were (11) 'By the River' they were (12) 'By the River' they were (13) 'By the River' they were (14) 'By the River' they were (15) 'By the River' they were (16) 'By the River' they were (17) 'By the River' they were (18) 'By the River' they were (19) 'By the River' they were (20) 'By the River' they were (21) 'By the River' they were (22) 'By the River' they were (23) 'By the River' they were (24) 'By the River' they were (25) 'By the River' they were (26) 'By the River' they were (27) 'By the River' they were (28) 'By the River' they were (29) 'By the River' they were (30) 'By the River' they were (31) 'By the River' they were (32) 'By the River' they were (33) 'By the River' they were (34) 'By the River' they were (35) 'By the River' they were (36) 'By the River' they were (37) 'By the River' they were 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## The World of Music

(Continued from Page 337)

student in composition of Ernest Bacon, has won the award of one hundred dollars in a competition sponsored by The Church of the Ascension, New York City, for an original cantata suitable for Ascension Day. The work, which will be published by the W. W. Gray Co., was sung for the first time on May 6, at the Church of the Ascension, under the direction of Vernon de Tar, organist and choirmaster.

The Organ Institute announces its second summer session at Phillips Academy, Andover, Massachusetts, July 19 to August 14. Included on the faculty will be Arthur Hovey, Arthur Polster, Carl Weinrich, and Ernest White, each of whom will conduct master classes daily and give two public recitals. Students will have the opportunity of playing the old Boston Music Hall organ, now located at Methuen.

## The Choir Invisible

CARL FOWLER PRYCE, composer of more than two hundred hymn tunes, and co-founder of the Hymn Society of America, died April 12, in New York City. He was a retired insurance broker, and an authority on hymnology.

MRS. LILLY DORN HERTZ, widow of Dr. Alfred Hertz, for many years conductor of the San Francisco Symphony Orchestra, and herself an opera and concert singer, died April 4, in Guelandja, Mexico.

CLARENCE C. CAPEL, Manager of the Baltimore Symphony Orchestra, and of the United States Marine Band, and operator of his own concert bureau in Baltimore, died in that city on April 16, aged sixty-one. Much of his early experience as an impresario was gained by conducting and managing a six-piece Chautauqua orchestra.

MANUEL M. PONCE, noted Mexican composer and pianist, widely known for his semi-classic song, *Extrélita*, died April 24 in Mexico City. Only last year he was the winner of the Mexican Arts and Sciences annual award of 25,000 pesos (\$4,000), established by President Miguel Alemán. For two years he conducted the Mexican National Symphony.

CLARENCE EIDAM, President of the Philadelphia Conservatory of Music, died April 24, in Philadelphia. He was the winner of the Philadelphia Conservatory of Music, 1917-18, and was the winner of the Philadelphia Conservatory of Music, 1917-18, and was the winner of the Philadelphia Conservatory of Music, 1917-18.

## Competitions

THE SECOND ANNUAL Composition Contest sponsored by The Friends of Harvey Gadd is announced. A prize of two hundred dollars, plus guaranteed publication, will be awarded for the best choral work for mixed voices. The closing date of the contest is September 1, 1948; and all details may be secured from The Friends of Harvey Gadd Contest, c/o Ferdinand Philon, Chairman, 6304 Fifth Avenue, Pittsburgh 6, Pennsylvania.

AN AWARD of one hundred dollars and guaranteed publication is offered by The H. W. Gray Company, Inc., under the auspices of the American Guild of Organists, to the composer of the best anthem submitted by any musician residing in the United States or Canada. The

text, which must be in English, may be selected by the composer. The closing date is January 1, 1949; and full details may be secured from the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

THE ESTABLISHED AWARD of the Award Temple Chorus is conducting its Fifth Annual Competition in conducting the new work for Women's Chorus based on a text taken from, or related to the Old Testament. The award is for one hundred dollars and publication by Carl Fisher, Inc. The closing date is October 15, and all details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.

A PRIZE of \$1,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the baritone wins the title. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

## The Concert Hall in Your Home

(Continued from Page 345)

Handel: the Messiah; Elsie Sudbaldy (contralto), Marjorie Thomas (contralto), Heddie Nishi (soprano), Thelma Anthony (bass), the Luton Choral Society and Special Chorus, the Royal Philharmonic Orchestra, Sir Thomas Beecham, conductor. Victor set 1194/55.

On the opening record face, Sir Thomas talks about the oratorio and its performance. What he has to say reveals his searching study of Handel's music, and remembering his words while listening to the performance, one understands why his is the more imaginative treatment of the music. Though the Sargent directed version last year was better recorded, the present set is totally clean and well balanced. There is an intimate quality here which is especially suitable to the devotional aspects of the score. The choral contrasts are effectively contrasted and the four singers capable performers. This set, which contains every note which Handel wrote, may well become the criterion by which future performances of the oratorio are judged. It is inspired music-making.

Mentotti: The Telephone and The Mediums. Evelyn Keller, Marie Powers, Frank Rozler, and others, with orchestra conducted by Emanuel Balaban. Columbia set 726.

These two operas have already made music history, having played repeatedly to capacity audiences in New York. They prove that opera in English can be effectively realized, for the more one listens to these scores the more one is impressed with Mentotti's skill for synchronization of sound to words. "The Telephone" is an opera-buff, a captivating and amusing piece. "The Mediums" is melodrama—a moving and absorbing tragedy. The singing is just as good as the acting, as excellent throughout. Marie Powers, as the Mediums, is memorable, and Miss Keller, as her daughter, is wholly sympathetic. The effectiveness of the recording can be credited to them.

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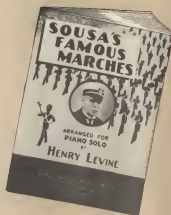
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