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### Volume 66, Number 05 (May 1948)

James Francis Cooke

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Cooke, James Francis (ed.). The Etude. Vol. 66, No. 05. Philadelphia: Theodore Presser Company, May 1948. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/173>

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# THE ETUDE

May  
1948

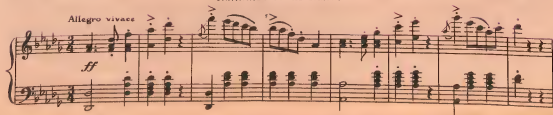
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# THE ETUDE music magazine

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

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## Contents for May, 1948

VOLUME LXVI, No. 5 PRICE 30 CENTS

## THE WORLD OF MUSIC

EDITORIAL "I've Got to Make a Speech"..... 279

## MUSIC AND CULTURE

- Rounding the Circle..... 281  
Notes from the Life of Beethoven (Part I)..... 282  
My Twenty Favorite Records and Why (Part Two)..... 283  
The Teacher's Round Table..... 284  
Education as Emancipation..... 285

## MUSIC IN THE HOME

- First Performances and Radio..... 286  
The Etude Music Lover's Bookshelf..... 287

## MUSIC AND STUDY

- The Oldest Musical Organization in the World..... 290  
Encouraging Legato Singing..... 291  
The Pianist's Page..... 292  
A Plan for a Modest Three-Minute Organ..... 293  
Plute Music of the Seventeenth and Eighteenth Centuries (Part Two)..... 294  
The Band as a Musical Instrument..... 295  
Youth Commands Tomorrow's Music..... 296  
Questions and Answers..... 297  
New Etude Principles of Value to Teacher and Student..... 298  
Integrating Music Study..... 299

## MUSIC

- Classic and Contemporary Selections  
Spring Holiday (Presser 27880)..... 301  
Prelude from Sonata in G (Presser 2338)..... 302  
Prelude in Ab Major (Dillon)..... 303  
Widening Water (Presser 27807)..... 304  
My Path Leads Up to Thee (Presser) From "Widening Water"..... 305  
Transcriptions..... 306  
Changing Seas (Dillon)..... 307  
Night in Vienna (Presser 27830) (Piano Duet)..... 308  
Vocal and Instrumental Compositions  
Song of the Jolly Miller (Presser 27913)..... 309  
Violin and Piano..... 310  
Adagio from Sonata No. 1 (Organ) (Presser Collection No. 351)..... 311  
In Malaga (Dillon) (Secular song—low voice)..... 312  
Delightful Pieces for Young Players  
Waltz of Spring (Presser 27911)..... 313  
Flowers for Mother (Presser 27836)..... 314  
Duet for Two (Dillon)..... 315  
Dream Flowers (Presser 27807)..... 316

## JUNIOR ETUDE

- Was This the First Music Manuscript?..... 317  
Hand Questions Answered..... 318  
What the Nuts Did to Chopin..... 319  
Voice Questions Answered..... 320  
Hand Questions Answered..... 321  
Violin Questions Answered..... 322  
Don't Obey the Age Limit..... 323  
A Letter from an Etude Friend..... 324

## MISCELLANEOUS

- Was This the First Music Manuscript?..... 325  
Hand Questions Answered..... 326  
What the Nuts Did to Chopin..... 327  
Voice Questions Answered..... 328  
Hand Questions Answered..... 329  
Violin Questions Answered..... 330  
Don't Obey the Age Limit..... 331  
A Letter from an Etude Friend..... 332

Entered as second class matter January 15, 1941 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1948, by Theodore Presser Co., Inc. U. S. A. and Great Britain.

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## "I've Got to Make a Speech"

WE NEVER have kept count of the number of our ETUDE friends who have written to us with nervous awe, "I've got to make a speech on music to a general audience. What shall I do?" To some, we would have liked to reply, "Run as fast as you can, and keep on running."

To many, the first speech is a terrifying experience. As a matter of fact, making a speech is one of the simplest things in the world—if you have something to say—and if you have not built a wall of inhibitions about you. If you cannot dodge the challenge gracefully, we may be able to give you a few helpful hints and refer you to your public library, where you may find many useful volumes, all of which barely skim the surface of the subject, "How to Make a Good Speech."

Making a good speech may depend upon several avenues of approach. Some of the most important of these are: 1. Commanding and holding interest; 2. Logical planning of the subject matter; 3. Presentation—that is, delivery.

For instance, if you are asked to talk upon the works of Richard Wagner, don't begin with "Parsifal," "Tristan and Isolde," "The Ring," or "Die Meistersinger." Select some very human incident in Wagner's early life; something that catches the imagination, such as this tremendous genius, bursting to bring a great musical message to the world, forced to make hack arrangements of trite pieces for piano for a Paris publisher, in order to keep bread and cheese in his larder. You might make a side reference to Moussorgsky and others who had to undergo a similar maddening period in their early lives. Do you see the point? Almost all of us have had struggles to get ahead. Therefore, the "struggle approach" almost immediately captures the attention of the general public, in the same way that romance, humor, or drama intrigues the average person.

Second, you might continue the dramatic story of the tempestuous composer's fight to survive, step by step, from "The Flying Dutchman" to "Parsifal," pointing out his musical genius, developed by opposition. Through the long years he had plans for the definite realization of his dreams. His persistence was monumental. The greater the obstacle, the more determined were his efforts to surmount it. In your talk, divide Wagner's life into decades and be sure to mark each period sharply, identifying it with one or more of his masterpieces. There are few more intriguing, interesting, and compelling stories in all history than the evolution of Richard Wagner.

Third, we come to the matter of delivery. If you talk naturally and distinctly, you do not need the art of the actor. Audiences quickly see through attempts at flowery oratory. There is no more certain way in which to lose your audience than by affecting artificial means of presentation. Be yourself every moment and you will gain the sympathy of your hearers thereby. Any suggestion of superiority or "know it all-ism" is detected at once. Be careful that your pronunciation of foreign words is precise. See that every word is said distinctly and clearly, so that every individual in the audience will not miss a single expression.

Your Editor has made well over three thousand addresses in various parts of our country and in Europe. These have been given in four tongues. Notwithstanding this exciting and informative experience, he is continually bewildered by the numbers of fine



DEMOSTHENES REHEARSING AN ORATION

touches which a speaker must develop with each address, speech, or talk.

Ever since Demosthenes walked the shores of the Aegean Sea, with pebbles in his mouth, trying to cure his stammering and speech impediments, people have been counseling others upon how to make a speech. Our woods always have been filled with bellowing sophomores, indignant against the wrongs done to Man. They have a deep-seated idea that the world awaits their eloquence. Behind all this is their awareness that from Caesar to Franklin D. Roosevelt, many men have talked themselves into niches of historical eminence. Thousands want to become speakers and influence their times. But great speakers are like great composers; they are born and not made. If you have the natural qualities for a speaker and aspire to develop them, perhaps Mr. Punch's advice is as good as any: "Get a soap box and go to it." However, if you do have the great genius of a speaker, nothing can suppress you. With the gifts of William Jennings Bryan, three times candidate for President of the United States, your talents might carry you far in music or in any vocation in which you engage.

One of the first rules for the musician who is called upon to make an address upon the art to the general public, is to remember to avoid any suggestion of introducing complex technical terms. There are thousands of people who have no more idea of what a clef is than you have of what a *zampango* is. Incidentally, a *zampango* is simply a common Italian word for a bagpipe. The audience is not interested in your erudition; therefore, all technical terms that you cannot adequately explain in the course of your remarks should be cut out. It took you years to master the technology of your art. There is no way in which, in a few minutes of your speech, you can give your audience any idea of your subject by using musical







# Scenes from the Life of Rossini

A Remarkable Moving Picture Produced in Italy, Celebrating  
The One Hundred and Fiftieth Anniversary of the Composer's Birth

This rare and beautiful film, "Rossini," with a background of the composer's music, produced and sung by a remarkable cast of contemporary grand opera singers, has been a sensation in Europe.

It is presented in America by Best Films Corporation. Here is the synopsis of the picture.

ARRIVING at Naples in 1815, Rossini enters a shop where several townsmen are discussing his music in terms of utmost contempt. They regard him as a modernist, without due regard for traditions. When they fail to recognize him and continue with their denunciation, he good-naturedly agrees with them. His good friend, the impresario Barbaia, enters and, to the dismay of the others, addresses him by name. Rossini gaily admits his true identity and leaves arm-in-arm with Barbaia.

A reception is held in his honor at the court of Naples. Barbaia introduces Rossini to the prima ballerina, Margherita Coralli, who is at once infatuated with him. When the renowned and beautiful contralto, Isabella Colbran, arrives, a subtle, vicious enmity between the two women becomes apparent.

Rossini is presented to the King on the following day. To test his ability the King hands him a libretto and commands him to compose an aria on the spot—allowing him all of twenty minutes! Rossini, a master at rapid improvisation, writes a lovely little song; Isabella sings it beautifully and the King is delighted. Nevertheless, the King warns Rossini that his opera must be completed within fifteen days—an almost impossible task.

Despite the dire predictions of the critics, the opera, "Queen Elizabeth," proves to be a resounding success. The overcautious impresario, however, had hired a professional clique to make doubly sure it would be well applauded. When Rossini learns of this he is enraged; he threatens to break his contract and flee to Rome, where the Duke Cesarini has offered him employment.

Barbaia tries to force the composer to remain in Naples by sending a guard to confine him to his house. Rossini sends the man back to Barbaia with an angry note asserting that he must be allowed his freedom. As the poor fellow is leaving to deliver it, he encounters Isabella, who has come to see Rossini. She reads the note and spitefully orders it delivered to the ballerina instead of Barbaia. Unaware of her jealous and impetuous action, Rossini is greatly pleased by her visit. He is at the point of making a declaration of love when a servant brings Margherita's haughty reply to his note. Isabella confesses that she had redirected it. Infuriated, Rossini accuses her of falsehood, saying that she had come to pretend to make love to him on Barbaia's orders. He decides that nothing can induce him to remain in Naples.

Rossini's "Barber of Seville" is performed in Rome the following year. Every-

thing possible goes wrong at the first performance. The galleries are packed with friends of the composer Paelello, who had previously written an opera on the same theme. They jeer the players mercilessly. The performance is plagued by accidents: the tenor breaks a guitar string during his serenade; the basso slips, gashes his forehead, and has to sing the famous *Columny* aria with the blood streaming down his face; and during an important scene a cat wanders onto the stage, to the malicious delight of the spectators.

Discouraged by the apparent failure of his finest work, Rossini refuses to accompany his friends to the theater on the following evening. This time, however, the opera's true worth is recognized, and when Rossini is brought to the theater by his friends he receives a thunderous ovation. His greatness confirmed at last, he consents to return to Naples.

Shortly afterward his status as Italy's leading composer is threatened when the King, who is sentimentally inclined and dislikes unhappy endings, forces him to replace the powerful murder scene of "Othello" with a tender love duet. Though this opera, too, is a great popular success, Rossini feels he has committed an artistic crime, and hastens to atone by creating a new and greater work, "Moses in Egypt." This composition is acclaimed as a masterpiece, and Rossini's conscience is assuaged.

Six years later, Rossini is the center of admiration and applause at a gala reception in Vienna. Prince Metternich of Austria hails him as the "King of harmony," and commissions him to write a cantata for the European Peace Conference. The festivities are at their height when a friend informs Rossini that the great Beethoven has consented to see him.

At Beethoven's lodgings, Rossini is overwhelmed by the grief-stricken appearance of the great master, who lives in abject poverty and has long since succumbed to total deafness. When Beethoven praises his works, he can only reply, "Master . . . you are a genius." Beethoven's response is a simple, deeply moving one: ". . . or an unhappy man."

The scene shifts to Paris, five years later. Isabella, victim of a fatal throat disease, is gone. Barbaia, too, has been called home, and Rossini is left friendless and lonely. Only his music is left to him, and as he sets to work on his most enduring masterpiece, "William Tell," we hear the thrilling melodies of that great work surging upward in a final psalm of glory and everlasting hope.



(3) Isabella sings the aria, "If Now This Last Goodbye," which Rossini has just composed in twenty minutes, at the King's command.



(4) At a rehearsal of "Queen Elizabeth" the unfriendly critics pretend an exaggerated horead and predict that the opera will be a complete failure. They are proven wrong.



(5) Isabella reads the angry note which Rossini had intended for the impresario Barbaia. She maliciously orders it delivered to the ballerina Coralli instead.



(6) In the famed *Columny* scene of "The Barber of Seville" Don Basilio nervously wipes the blood from his forehead. He had tripped and fallen while making his entrance, adding to the series of accidents which caused the debut of this great opera to fail miserably.



(1) Rossini (back to camera) listens as a Naples horner, who is also first clarinetist at the famous San Carlo Opera House, practices for the evening's performance. The horner and other townsfolk prove hostile to the strutting composer.



(2) Rossini meets the famous contralto, Isabella Colbran (right), and the prima ballerina, Margherita Coralli, at a court reception held in his honor.



(7) The first-night audience at "The Barber of Seville," hostile to Rossini because he had used a libretto already set to music by their favorite composer Paelello, jeers and whistles at the harassed performers.



(8) At a rehearsal of "Othello," the sentimental King orders Rossini to change the tragic ending of Shakespeare's story.





(9) The murder scene from "Otello." Immediately after the violent moment in the picture, the tenor bursts forth in an incongruous love song, as the King had ordered.



(10) Rossini atones for "Otello" by composing his "Moses in Egypt," a great artistic success. Here, he shares the applause with Isabella, whom he marries soon afterwards.



(11) Prince Metetrach (right) praises Rossini at a reception in Vienna.



(12) Professor Caspari (left) brings Rossini to the apartment of the sick and impoverished Beethoven.



(13) In reply to Rossini's worshipful "Maestro . . . you are a genius!" Beethoven whispers seditiously, "....or an unhappy man..."



(14) Lonely and friendless in Paris, Rossini turns to his music and creates his greatest opera, "William Tell."

"MUSIC STUDY EXALTS LIFE"

# My Twenty Favorite Records and Why

by Charles O'Connell

## Part Two

Mr. O'Connell's book, "The Other Side of the Record," attracted widespread attention, inasmuch as no one, during the past quarter of a century, has had as much to do with the practical, artistic, diplomatic problems of making master records as has Mr. O'Connell, who was associated with the RCA Victor Company for twenty years as director of this work. He has made an immense and valuable contribution in his field. This article, written at the solicitation of THE ETUDE, the first part of which appeared last month, will be welcomed by record enthusiasts everywhere. —EUGENE S. NORTON

REGARDLESS of one's religious convictions, no one can reasonably ignore the importance of the beauty of ecclesiastical music. In this field and earthly loveliness and spirituality of the music of Palestrina, and I find in the Victor catalog a record made by HMV of the short but ineffably beautiful Mass of Pope Marcellus sung a cappella by the choir of Westminster Cathedral (Victor records 35941, 35942, 35943, and 35944). Do not confuse this choir with that of Westminster Abbey, which is a church of the Anglican communion, whereas Westminster Cathedral is the seat of the Roman Catholic primacy of England. The record in question is by no means a recent one, and has not the qualities we expect from records made in 1947. True, I should rather have heard one of the great Italian choirs, such as that of the Sistine Chapel, sing this music. The music itself, however, is so utterly out of this world, and the atmosphere achieved on the records so purely of the church, that I think recording and performance defects are quite overbalanced.

Religious music of another kind may be found on a record which I prize very highly indeed, and that is the *Credo* from the liturgy of the Russian (Greek Orthodox) Church. This is sung by the deathless Chappelin with the choir of the principal Russian church in Paris, on Victor record 7715. This music is much more theatrical than we are accustomed to hear in American churches, and it may not arouse the same devotional feelings that the religious music of Bach or Palestrina could stimulate; but as an example of Chappelin's great art in a field where one would scarcely expect to find him, it is of extraordinary interest.

While we are looking about in the field of religious music, we certainly should not forget Marian Anderson and her wonderful album of oratorio arias, Victor album M-550. I mention this album with a certain diffidence, since I conducted for Miss Anderson when the records were made. Discounting the orchestral part of the records, one feels here the intense devotion, sincerity, and spirituality of the artist, the power and conviction of the music, and certainly the appealing qualities of reproduction of the highest type. If I were to select one record from the album it would be the tender and heartfelt *He Shall Feed His Flock* from Handel's "Messiah," or perhaps the rather more curious association of melancholy resignation and spiritual triumph which Miss Anderson expresses with such eloquence in the aria, *Es Ist Vollbracht* (It Is Finished), from the "St. John Passion."

Many record collectors have found it difficult to choose among works by American composers. American music for orchestra has so often been forbidding, stark, ascetic, so that audiences have been quite satisfied to hear it once, and have not been too eager to buy it in the form of records for repeated hearings. This is unfortunate, since almost any worthy music requires more than one hearing for thorough assimilation. There is one recording that comes to mind which can be enjoyed on even one hearing and still enjoyed at the fifth. Fortunately, the performance is given by a great artist and the recording is of the most brilliant you can imagine. This is the recording by the Boston Symphony Orchestra of Aaron Copland's *El Salón México*, in Victor album DM-548. Here is truly American music, written by an American, based on the American scene and full of the sparkle, the color, the driving energy, and intoxicating rhythms which we find not only in Mexico but in our own southwest also.

## An Outstanding McCormack Record

I have never bought a record because it happened to be rare or out of print, but it happens that among my favorites are a few which might be so described. My interest in them, however, is purely musical, and because one or two of them are among my very choicest favorites, I must mention them here. It may be that they are not at the moment available, but they are not permanently out of print, and very possibly during the present year the factories might be in a position to repress them.

The most perfect vocal record that I know is that of John McCormack singing *Il Mio Tesoro* from Mozart's "Don Giovanni." Unfortunately, this record was made prior to the electronic recording period, but so much of its beauty shines through that it is still tolerable, even from a purely recording point of view—at least as far as the voice is concerned. The orchestra, of course, does sound rather pathetic, but the beauty of the vocal part compensates. For purity of style, beauty of phrasing, perfection of enunciation, I know of no record to equal this one. Two many of us are acquainted with McCormack's singing only through little popular songs; too few of us recognize what musicians almost unanimously assert, that he was the greatest singer—not the greatest voice, but the greatest singer—of our time. Such a record as this will go far to establish the assertion.

My favorite solo violin record is one which was never popular with the general musical public, in spite of the fact that it was made by Jascha Heifetz. This is a little poem by Richard Strauss titled *An Einsamer Quelle*. This record, which was made a good many years ago, has been out of circulation for some time but very probably will be listed in the new general catalog which Victor now has in preparation. The music represents a side of Richard Strauss' genius that is seldom revealed. It is a mood picture of profound sensitiveness and tenderness, and consequently it gives Heifetz an opportunity to refute with his bow and fingers the oft-heard statement that his playing is "cold." Though the record is not (Continued on Page 331)

Moussorgsky-Stokowski: Boris Godunoff (Symphonic Synthesis)

Leopold Stokowski and the Philadelphia Orchestra  
Victor DM-391

Franck: Symphony in D minor  
San Francisco Symphony Orchestra, Pierre Monteux, conductor  
Victor DM-840

Kern: My Bill (from Show Boat)  
Carol Bruce  
Columbia

Messager: J'ai Deux Amants (from L'Amour Masqué)  
Yvonne Printemps  
Victor C-8

An Interactional Song Recital  
Bétove  
D.P.-116

Brahms: Concerto for Piano and Orchestra No. 2, in B-flat major  
Vladimir Horowitz, pianist, with Arturo Toscanini and the NBC Symphony Orchestra  
Victor DM-740

Gershwin: Rhapsody in Blue  
Jesús María Sanromá, pianist, with the Boston "Pops" Orchestra, Arthur Fiedler, conductor  
Victor DM-358

Mozart: Vedrai, corino (from Act 2, Don Giovanni)  
Lucrèce Bori, soprano  
Victor 1846

Wagner: Die Gotterdammerung: Brunnhilde's Immolation  
Arturo Toscanini and the NBC Symphony Orchestra, Helen Traubel, soprano  
Victor DM-578

Richard Strauss: Duet for Two Sopranos (from Arabella) (Ich Weiss Nicht Wie Du Bist)  
Marla Fuchs and Elsa Wieber  
T-SK-177

Palestrina: Missa Pope Marcell (Mass—Pope Marcellus)  
Westminster Cathedral Choir  
Victor 35941, 35942, 35943, 35944

Archangel'sky: The Creed  
Chappelin and Choir of Russian Church in Paris  
Victor 7715

Great Songs of Faith  
Marian Anderson, contralto, with Samuel Mayes, assisting "cellist, and the Victor Symphony Orchestra, Charles O'Connell, conductor  
Victor M-850

Copland: El Salón México  
Boston Symphony Orchestra under the direction of Serge Koussevitzky  
Victor DM-548

Mozart: Il mio tesoro (To My Beloved) (from Don Giovanni)  
John McCormack, tenor  
Victor

Richard Strauss: An Einsamer Quelle  
Jascha Heifetz, violinist  
Victor

Beethoven: Concerto for Violin and Orchestra in D Major  
Joseph Szigeti, violinist, with Bruno Walter and the Philharmonic-Symphony Orchestra of New York  
Columbia M-177

Debussy: Noëls  
E. Power Biggs, organist  
Victor M-516

Bloch: Schelomo  
Emanuel Feuermann, cellist, with Leopold Stokowski and the Philadelphia Orchestra  
Victor DM-698

Schoenberg: Song of the Wood Dove (from Gurre-Lieder)  
Rose Bampton and the Philadelphia Orchestra conducted by Leopold Stokowski  
Victor M-127



## Of Conventions

Not long ago friend Guy Mader spoke of the Conventions which we traveling artists encounter on our itineraries, and which often cause discomfort due to overcrowded hotel accommodations; for, believe it or not, there are some twelve hundred groups of people convening each year in the United States. And he proposed, as a prize winner for originality, the Convention of Hair Set Manufacturers.

Well, I believe I can beat that: what about the Bee? Bees, the Sheep Shearers, and last but not least, the Kratt and Pickle Parties?

I still have a better one, however. Several years ago while motoring to San Francisco I stopped for lunch at Sacramento. That morning I had driven six-six o'clock, so I was very much in need of recharging my energies. But in the lobby of the hotel, there was a crowd of men with badges, tags, and things dangling from their lapels, all rushing around as if they were going somewhere. "It's the Royal Snapping Turtles," a bell-boy informed me. I looked at him, aghast. "Yes sir... Five hundred of them."

When I tried to enter the dining room I found a solid human wall already waiting and barring the way. Well, I was hungry as a bear, and belligerent like those otherwise humane animals who are starved. I felt I could have fought all those turtles single-handed and cleared my way through, when the bell-boy whispered into my ear: "There's a neat hamburger place right at the corner, Sir." I went there, was served something that approximated dog meat more than a steak sandwich, drank a cup of lukewarm, wash-out coffee, and subsequently learned that the owner was the bellboy's father-in-law. Disgusted, I motored on to Frisco, promising myself to enjoy a nice, quiet dinner, then turn in early for a much needed rest. Alas, I fell just come in, and what I ran into was a wild pandemonium.

## Getting Rhythm

I have been reading many articles on the feeling of rhythm, phrasing, and dynamics. I seem to best understand the music with the muscles in my chest, and when I want to make a new "portamento" these muscles across my back and through my arms. For "piano" I hardly feel the rhythm within, but I would very much like to tell me if these feelings that I have are right. In phrasing I hold my breath for every phrase and take a new one for the next. I would appreciate, very much, any suggestions or comments.

—(Miss) S. L. Illinois.

"I got rhythm... I got rhythm... Can you ask for anything more?" So said the popular singer. Well, it's an excellent thing to have such an inner feeling, and it can hardly go wrong, since rhythm existed even before music came to life; holding the breath on phrases ought also to be profitable, and I have often advised pianists to try to imitate singers in this respect (the good ones, of course).

"Feeling rhythm" musically is not unusual. Not so long ago a woman pianist whose name was so outrageously balmy as to be mentioned by me, but I will not mention it here, came out with press stories stating that when she played, she wore no binding garments "because she

## The Teacher's Round Table

Conducted by  
Maurice Dumesnil  
Eminent French-American  
Pianist, Conductor, Lecturer  
and Teacher



Correspondents with This Department are requested to send letters to One Hundred and Fifty Wards

harmonious gesture. With one motion of her arms, she could express more than scores of painters, sculptors, and musicians. This was one of the secrets of her success, and the great magnetic force which enabled her to sweep the world before her."

Yet, indeed, I believe strongly in "inner feeling," for it can bring forth the expressive gifts with which human bodies are endowed by Nature.

## Where Wisdom Comes In

Recently I discussed problems with a pianist, and she seemed to have a problem, and she said she never has trouble with them, or their parents. She never moods or shows displeasure about the lessons, she tries to correct all mistakes, she expresses how pleased she is with the wonderful progress the pupils make, each month she sends a note to the parents, expressing how pleased she is with the wonderful progress the pupils make. I don't think she was the way to keep pupils coming, and keep parents satisfied. I'm afraid I can't agree with her. I don't think such an attitude is fair. I know I have never received any thanks for being honest enough to tell parents when their children were not so good. I wonder if it is a good idea. He would, this teacher's attitude be a good one to adopt? What is your opinion?

—(Mrs.) R. E. M., Oregon.

I understand your problem readily, and it is not an easy one to deal with in a few lines since it involves such a broad psychological and pedagogical area. However, here I will quote from John Philip Sousa's inspiring autobiography "Marching Along," and who reached immortality through "who reached immortality through" on you and show you the way toward a satisfactory handling of the situation:

"This quiet father of mine had stored up wisdom from a multitude of sources. Many of his observations made an impression on my youthful mind and are invaluable for any incident in our daily life. One thing he fastened in my mind very strongly: never assume that you know all about a thing, or try to talk the other man down; instead, agree as nearly as possible with his opinions and so gradually force him to see yours. No better way can be found to get at the truth."

In your particular case, I believe that this truth lies both in the teacher and teacher you mention, and yourself. While I disapprove of her flattery, because it is neither truthful nor sincere, I fear that perhaps you have not too bluntly frank

In the expression of your dissatisfaction over your pupil's lack of progress. May I suggest that you—and the other teacher—do—mediate over the illuminating line quoted above. Then you will realize that while nothing is gained in the end by concealing the truth, it is advisable to present it in such a way as to gain from the parents an understanding which will lead to an improvement in their child's attitude, and secure for your cooperation and good will.

## Misreading Debussy's Name

Not dozens, but hundreds of times have I been asked how to pronounce Debussy's name correctly. Sometimes when I answer, I hear one alibi which I must admit is justified: "But that is the way we heard it over the radio." Well then, my friends, what follows ought to be taken in hand by the radio announcers themselves! Let's start a movement among Round Tables, to stop so much prattling with the pronunciation of this great man's name. Here we go:

First of all, one must never say Day—bess—see, or Day—bess—see. "De" is pronounced like "day" and "bess" is like "bess." "Bess" sounds exactly like the German "Bess." "Bess" is like a short and clear "see," not "Bess."

Anyone who has studied French will have no difficulty in pronouncing "Bess." A good phonetic exercise is as follows: pucker your lips as when you whistle. Think "ee" but don't say it; cover it over, for the "e" is emitted a little further back, the sound being somewhere half-way between "ee" and "o."

Glide smoothly over the three syllables, for no accent or emphasis should be placed on any of them. Now you have the fundamentals. Go ahead and practice, and see for yourself how easy it is to say it right.

## Wants English Titles

I am a fairly advanced pianist, and I especially enjoy playing Debussy's music. However, sometimes I am puzzled because I don't know the English meaning of the titles. Here are a few of them: *An bord d'une source*; *Orage*; *Cantique d'amour*; *Benediction*; *Dieu dans la Solitude*, all by Liszt (the last one is a real home-digger); so beautiful, but what does it mean? Also: *Mardi* (by Chopin); *Wanderlust* (by Heller); and *Le Jardin* (by Debussy). I would very much appreciate any help you give me.

—(Mrs.) E. E. K., Colorado.

*An bord d'une source* (By the spring), and *Orage* (In French, literally a *Thunderstorm*, but more poetically: *Troubled*) are respectively numbers 4 and 5 of Liszt's "Years of Pilgrimage, first and second." *Cantique d'amour* (*My Yearning*), *Benediction* (*God's Blessing*), *Dieu dans la Solitude* (*God's Presence in the Wilderness*), after Lamartine, are Parts 10 and 3 of the "Harmonies Poétiques et Religieuses." "Poetic and Religious Harmonies."

Nevin's *Miscaridia* can be rendered (Continued on Page 329)

## Education as Emancipation

A Conference with

Harold Bauer

Internationally Renowned Pianist and Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBU

"SOME years ago, the Association of American Colleges invited me to make an interesting tour of investigation. The purpose of the investigation was to present recommendations, in reference to music teaching, to be passed on to the Carnegie Foundation for the awarding of grants. My personal interest in the project centered in the educational problems and conditions I was thus privileged to observe. One of the chief problems dealt, not with the 'poor student,' but with the one who had made acceptable grades, passed all his examinations—and who then came back to visit his Alma Mater, having forgotten everything he had learned, except the limited number of facts and skills which enabled him to earn his living. It was a matter of common occurrence thus to find a successful young salesman who had shaken off his entire acquaintance with world history; a promising lawyer who inclined to smile at the efforts he had put into studying algebra. 'Education,' apparently, meant an amount of knowledge assembled for the purpose of serving a tangible, practical end; anything not serving this end could safely be ignored. I mention this experience because it illustrates so clearly all that education ought not to be.

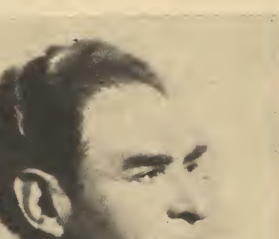
"To my mind, education means emancipation. We study not merely to earn, but to make ourselves better-rounded citizens. This demands that we win the mastery of our thought processes; and that, in turn, demands that we free ourselves from misconceptions—all sorts of misconceptions, in all sorts of fields. My activities in the college experience consisted in visiting classes of all subjects and grades, talking to the students, and trying to find a means of establishing connecting associations between the various studies. In classes the subjects of which were quite out of my line, I would listen and then, at any given moment, raise my hand to suggest an interesting association between, let us say, metallurgy and music; to ask the students to discuss what such a connection could be. In a word, I tried to integrate studies because such integration is, to my mind, the purpose of education. It is an excellent thing to study Biblical history; it is even better to relate Biblical history to a consideration of present-day problems of civil government.

## Music Study a Challenge

"In this sense, music study can hardly be pursued as a thing apart, alien to the rest of the current of human endeavor. In this same sense, music study challenges the student to enlarge his perceptions; to regard the music he studies not as an exercise in notation and finger posture, but as an expression of valid human thought, set within the frame of the time that produced it, but powerful enough to affect the listeners of any time. And the student who so regulates his mind as to receive such an impression and release it, is on the way to becoming a musician.

"I am not interested in telling students how to do things. Indeed, I believe that excessive dogmatism is a blow both to good teaching and to good learning. The worst teacher is the one who says, 'Do this because I say so.' The worst pupil is the over-odious one who absorbs instruction without thought. In dealing even with basic essentials, I would rather encourage the student to put down the key, or where to put down the key, I find it much more stimulating simply to ask him to find it, if he puts down the key, such a point, such a result, will come; that if he puts down the key at the back, he will have more cumbersome leverage than if he puts it down at the front. The student who is encouraged to think and discover will learn to use his mind—which will make him not only a better musician but a more integrated human being.

"Music, with its wide reach of non-absolutes, is a good thing to do in which to train students to realize that matters of thought and feeling—of interpretation—are by no means fixed; that many points have never been decided. Take, for instance, an indication of *accelerando* in a work of Mozart's time. Who



HAROLD BAUER

can say, in my absolute fashion, just what standard of speed was then accepted as fast, and what speed should be faster? Also, how much faster? Thinking about things like that forms an important part of music study, and the student who engages in such thinking, and also the first annotated edition of any piece of music. In his preface, Czerny tells that he made his annotations in accordance with his recollection of Beethoven's playing of these preludes and fugues, and also the first annotated edition of any piece of music. In his preface, Czerny tells that he made his annotations in accordance with his recollection of Beethoven's playing of these preludes and fugues, and also the first annotated edition of any piece of music.

"At the Julius Hart School we have an interesting system, calculated not at all to settle problems, but to encourage thought about them. Once a week we have an open discussion before the student body. The distinguished musicologist, Dr. Alfred Einstein (not to be confused with Professor Albert Einstein, who is a member of the faculty, and I encourage in animated debates, Dr. Einstein basing himself on his wide knowledge of music as a whole, and I, on my more limited knowledge of the past two hundred years or so. From these discussions, we emerge in battle and the victory is counted entirely in terms of how deeply the students are stimulated to think. Recently, for example, Dr. Einstein posed the view that Mozart's music was played without expression because the keyboard of that time admitted of none. I insisted that Mozart's music is expressive, regardless of keyboards, because there is human feeling in it. No definite conclusion was reached—none could be without an exact reproduction of the circumstances of Mozart's day and the actual

Refined from a concert career which established the name of Harold Bauer as a standard of artistic integrity, this eminent pianist now devotes his tremendous vitality to teaching. He divides his time between the Manhattan School of Music in New York City and the Julius Hart School in Hartford, Connecticut, with guest terms in Southern colleges. One of Harold Bauer's earliest pupils was Harold Bauer. Having been launched on his career as a violinist, at the age of eight he transferred an affinity for the keyboard and helped himself to master it—with such success that Paderewski engaged him to practice the orchestral parts of concerti with him at a second place, family business, that the young man had been trained to that instrument. Keen, alert, and looking not a day older than when he had exclaimed enthralled, Harold Bauer gave an hour of his scanty leisure to discuss music education for readers of THE ETUDE.

—EDITH'S NOTE.

thought processes of Mozart's mind—but the students went away thinking about the question. Which is all we had hoped for. To provide students with the means of study and to set them thinking things out for themselves is, to my mind, the best kind of education.

"It is a mistake, I believe, to insist too much on how a work should be played. Performance standards change with successive eras and none of them are too important. (Let me here make clear that by performance standards, I mean just that—the standard of performance set by eminent performers—and not the all-around development of the composer's intentions, which are indicated by him, and thus are an inherent part of the work.) To illustrate, let us consider Czerny's edition of Bach's 'Well-Tempered Clavier'—the first work published by the now famous firm of Pencil, and also the first annotated edition of any piece of music. In his preface, Czerny tells that he made his annotations in accordance with his recollection of Beethoven's playing of these preludes and fugues, and also the first annotated edition of any piece of music. In his preface, Czerny tells that he made his annotations in accordance with his recollection of Beethoven's playing of these preludes and fugues, and also the first annotated edition of any piece of music.

"No, what matters is the impact of the music itself—the meaning which the composer put into it, and the meaning which the performer put into it. And the business of music study is to train young people to search for that meaning and to strive for its faithful release.

"I am optimistic that this high purpose animates many of our teaching methods today, and that more and more students are learning to think, musically, for themselves. Recently an acquaintance spoke to me of a phenomenon appearing in our newspapers. Many debut recitals seem to attract the criticism that the young performer shows greater ability in fleet and long finger work than they do in pene. (Continued on Page 226)



## First Performances and Radio

by Alfred Lindsay Morgan

IN THE DAYS of our parents and grandparents, first performances of musical works were events of the concert hall and opera house, restricted more often than not to a single locality. Music lovers across country read in their newspapers or musical magazines accounts of these events, but unless the work in question was scheduled for performance in their own city years might pass before they had an opportunity to hear it. There is and always has been a healthy curiosity about new and unfamiliar music among the nation's music lovers, and radio is today giving its listeners opportunities to assess the values of such music. In some cases, the broadcasting companies have stolen a march on concert hall managers by presenting the first performance of an important work. Frequently, the event is a double one, a first presentation being in a local concert hall as well as on the air. It is unfortunate that more publicity about first performances on the airwaves is not promulgated. Radio listeners are equally as anxious as local ones, who follow the morning-after reviews of concerts, to know what critics think of a new work. The growing interest of young listeners throughout the country in radio events of new and unfamiliar music is astonishing. We are constantly running into some young person who tells about listening to such performances. Many speak with an unmistakable enthusiasm and interest for these events.

Some of the youthful listeners, readers of this magazine, have written us that many of radio's finest musical broadcasts are scheduled at a time in their locality which is too late for them to hear the programs. Unfortunately, not every station scheduling a network program presents it at the same time that it goes on the air at the point of origin. Frequently, because of local commitments, the program has to be rebroadcast at a later hour.

In recent months, there have been quite a number of new musical events on radio. The first performance in this country of Rachmanninoff's long-lost First Symphony in D minor was given by the enterprising conductor, Eugene Ormandy, in his Philadelphia Orchestra broadcast of March 20. Commenting on the occasion, Dr. Ormandy said:

"Rachmanninoff's death five years ago culminated many years of the most friendly and intimate association between him and The Philadelphia Orchestra, which he more than once said and really believed was the greatest orchestra in the world. At least five premises of his works for orchestra, or for orchestra and piano, were given by this organization. So it is a little like old days, but at the same time sadly different, to be working on a Rachmanninoff 'first time'."

The composer wrote his First Symphony in 1885 at St. Petersburg, under the direction of the noted composer, Glazounoff. Its cool reception by the public and the press plunged the youthful Rachmanninoff into a state of depression that prevented him from composing for over a year. His copy of the symphony became lost and only recently was found in the archives of the Leningrad Observatory. Given a second performance in Moscow by the State Symphony Orchestra in 1945, the work received high praise from Russian critics. Considering Rachmanninoff's popularity in this country with old and young alike, this radio premiere must have been a highly gratifying one for many of his admirers.

The WOR Orchestra, under the direction of Sylvan Levin, has been presenting concerts of modern music each Sunday afternoon, with emphasis on the works



MARTIAL SINGER

of new and promising composers. Several new compositions of the most friendly and intimate association between him and The Philadelphia Orchestra, which he more than once said and really believed was the greatest orchestra in the world. At least five premises of his works for orchestra, or for orchestra and piano, were given by this organization. So it is a little like old days, but at the same time sadly different, to be working on a Rachmanninoff 'first time'."

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## RADIO

"MUSIC STUDY EXALTS LIFE"

gram by the English pianist, Harriet Cohen, who gave two delightfully, seldom-played works for piano and orchestra—the *Moving Song* by Sir Arnold Bax (a composition written especially for Princess Elizabeth's twenty-first birthday) and the *Rapodia Sinfonia* by the Spanish composer, Joaquín Turina. On March 7, the Metropolitan Opera baritone, Martial Singher, sang a group of early French songs and arias by Lully, Rameau, and Gluck. Of interest was the singer's inclusion of the Gluck air, *Che farò senza Euridice*, usually sung by contraltos. We recommend that listeners look up this program, which offers decidedly unusual fare. You never know what you might hear since as far as we can ascertain, far from adequate publicity has been accorded these broadcasts.

To honor Lincoln's birthday, Karl Krueger and the Detroit Symphony Orchestra presented in its February 8th broadcast Daniel Gregory Mason's rarely heard *Lincoln Symphony*, which proved an interesting and worthwhile revival. There have been many radio premieres in recent broadcasts of the Boston Symphony Orchestra on Tuesday nights. Richard Burgin, associate conductor, programmed Hindemith's *Symphonia Serena* on February 10, and Dr. Koussevitzky played the Symphony No. 4 by the contemporary Italian composer, Malipiero, on March 9. Both works have prompted much critical controversy. The Malipiero, subtitled "In Memoriam," dedicated to Koussevitzky's late wife, Natalie, is a work reflecting the human anguish and sorrow of the "tragic" years that we have lived and continue to live. This was an important radio first performance with an emotional impact that must have stirred many music lovers—as one of our listeners, *King Saul*, writes. *Time* has said—the symphony was a "profoundly sincere and impressive lament."

The highlight of the Stokowski/Philadelphia-Symphony Orchestra broadcast of March 21 was another radio premiere—a performance of a new work, *The Seine at Night*, by the distinguished music critic, Virgil Thomson. This contemplative score has been described by the composer as "a landscape piece, a memory of Paris and its river as viewed nocturnally from one of the bridges to the Louvre. The stream is so deep and its face so quiet it scarcely seems to move. Unexpectedly, inexpressible, a ripple will tap the masonry of its banks. In the distance, over Notre Dame, or from the top of the faraway Montmartre, fireworks, rocket sounds, dare and expire." Here again we had the American in Paris, but reaching out deeper than Ger-

shwin, who saw only the exterior of that city. Radio has been rich in first performances in recent months, far too many to enumerate or recall here. We are indebted to the many privileges that radio can be highly gratifying for the masses in general, but radio has brought to us. Today, people all over the country can discuss the merits of a new work by virtue of its performance on the air.

The Telephone Hour, heard Mondays from 9:00 to 9:20 P.M., EST, is the National Broadcasting System, opened its seventh year on the airways April 10. The featured artist of the evening was an old favorite of this program—the violinist Jascha Heifetz, who has played several times this season since the inception of the Telephone Hour, another old favorite, returned on April 20. One of America's best soloist artists, the baritone John Charles Thomas, will be soloist on May 3. Lela Albano, the soprano, sings in the May 10 broadcast. A special program for May 17 is to be announced later. The following artists are scheduled thereafter: Biddi Safo, soprano, May 24; Swartlow, mezzo-soprano, May 31; Gladys Kapell, pianist, June 14; Jascha Heifetz, June 21; and Radio Piuze, bass, June 28.

April and May are months of transition in radio, months in which the winter season programs end and the summer fare begins to take their place. Since at the time of writing little information is forthcoming discussion of the summer programs will have to be postponed.

## CHILDREN LOVE MUSIC

"THERE'S MUSIC IN CHILDREN," by Emma Dickson Sheely. Pages, 120. Price, \$2.00. Publisher, Henry Holt and Company.

A fresh approach to an old problem by an expert kindergarten teacher in Teachers' College of Columbia University. The child, in his elementary approach to life, thrives on imagination. Play is his medium for reaching understanding. He loves music and poetry, if he receives it naturally, and does not have them imposed upon him as studies or jobs. All who have to do with the teaching of little music should read this attractive and easily illustrated book with profit to themselves and their little pupils.

## TONE DOCTORS

"MUSIC AND MEDICINE," Edited by Dorothy M. Schullian and Max Schoen. Pages, 400. Price, \$5.50. Publisher, Henry Schuman, Inc.

"Music exalts each Joy, allays each Grief, Expels diseases, softens every Pain, Subdues the rage of Poison, and the Plague; And hence the wise of ancient days adored One power of Music, Melody and Song."

Thus wrote John Armstrong, Scotch poet and physician, in 1744. He was not, however, as he imagined, the first doctor who sought to point out the alchemy of music in the treatment of disease. All through the ages the wise men and philosophers have sensed intuitively that music might some day be used to alleviate the physical and mental suffering of man. When Dr. David, hand in hand, amidst a King Saul withered, His Hitherto "was refreshed, and was well, and the evil spirit departed from him." Thus, according to scriptural history, David started a profession which today, some three thousand years later, looms large in the public mind.

"Music and Medicine" is by far the most comprehensive work we have yet seen upon this subject. The editors are writers of top competency who have had wide experience in research in music. Max Schullian has degrees and honors from several universities, including Western Reserve, The University of Chicago, The American Academy at Rome, and other scholarly institutions. She has made a specialty of medical iconoclasm. Max Schoen is Professor and Head of the Department of Education and Psychology at the Carnegie Institute of Technology in Pittsburgh. His degree of Ph.D. was bestowed by the University of Iowa. His special work has been in the field of Music and of the Arts.

The book is really a collection of essays from authorities of long experience. Here is the imposing list: I. Music and Medicine Among the Primitive Peoples; Paul Hadow; II. "The Use of Music in the Treatment of the Sick by American Indians" by Frances Densmore; III. "Music and Medicine in Classical Antiquity" by Bruno Mehncke; IV. "The Story of Therapeutic Music" by Henry E. Sigler; V. "Music and Medicine in the Renaissance and in the 17th and 18th Centuries" by Arnen Carapetian; VI. "Rhythm and Health" by Charles W. Hughes; VII. "Medical Men Who Have Loved Music" by Fudling H. Garrison; VIII. "Occasional Diseases of Musicians" by Alfred H. Whitaker; IX. "Emotional Expression in Music" by Howard Hanson; X. "A Psychiatrist's Experience with Music as a Therapeutic Agent" by Ira M. Allen; XI. "The Musician's Approach to Musical Therapy" by Arnold Elston; XII. "Music in Hospitals" by William de Wall; XIII. "The Place of Music in Military Hospitals" by George W. Alnaly; XIV. "Music in Industry" by E. L. Cardinale; XV. "The Development of an Experimental Psychology of Music" by Charles M. Diserens; XVI. Conclusion: "Art the Healer" by Max Schoen.

Dr. Schoen in the concluding chapter writes in authoritative manner, and Dr. Schullian gives a list of over a thousand selected references (books, articles, pamphlets, and so forth) in English, French, German, Latin, Spanish, and Russian, which includes seventy-three citations from articles which originally appeared in *The ETUDE*; these references deal with (1) The effect of music on man and its value as a therapeutic agent

## The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the publisher's price, plus a small receipt of cash or check.

## B. Meredith Cadman

(2) The industrial and occupational use of music. (3) Health and disease in musicians. (4) Medical men who have loved music.

## A GREAT RUSSIAN MASTER

"THE MUSORSKY READER. A Life of Modeste Petrovich Musorsky in Letters and Diaries." Edited by Joy Leyda and Sergei Bertensson. Pages, 474. Price, \$6.00. Publisher, W. W. Norton & Company, Inc.

Here is a biography of a great Russian master presented in the letters and statements of other Russian masters, Stasov, Cui, Balakirev, Rimsky-Korsakov, Borodin, and Tchaikovsky. In other words, this biography is non-fictional and the reader is left to draw his conjectures from facts. The work is one of the finest examples of documentary musical research we have seen. Read with the care that it demands, the

Field and Liszt with ease. He then had some lessons from a teacher named Herke. On leaving an army preparatory school he entered the School of Guards Cadets and later was enrolled as an officer in the Preobrazhensky Guards, one of the crack Russian regiments. His impressions of the musicians at the plaza were amazing, and his rich baritone voice made him a social favorite. Up to the age of twenty-two he was an amateur. Then he met Alexander Dargomizhsky, the famous Russian composer and pianist, who was a protagonist for the new Russian School; although he had been trained largely in Paris, Brussels, and Germany. His enthusiasm inflamed Musorsky, who studied all the German classical writers and although still burdened with his military duties, composed many serious compositions. He abandoned his military future and took a small Government position. Reduced to penury, he became a victim of drugs and alcohol. He was neuritic and extremely sensitive, and was brought to the depths of despair by the death of his mother. Somehow, during this period he wrote the score of his monumental work, "Boris Godunov," which was first produced at the Maryinsky Theatre in 1874, when Musorsky was thirty-five years old. (It was not given in America until thirty-eight years later.)

"The Musorsky Reader" starts with letters dated 1857 and concludes with a short biography by Hugo Riemann, written in June 1880. One of the editors of this remarkable book, Sergei Bertensson, is known to readers of *The ETUDE* as a contributor to this magazine. His father was Musorsky's physician who, recognizing the composer's talent, was forced to disagree with Leo Tolstoy who said, "I see neither talented drunks nor drunken talents."

Vladimir Stasov, in a letter to Mili Balakirev, wrote about Musorsky's last days:

"The doctors (Bertensson) now say that these were not purely strokes, but the beginning of epilepsy. I've been with him (Musorsky) today and yesterday (Borodin and Korsakov were there yesterday and the day before, many other friends as well); he looks as if nothing were the matter with him and now recognizes everybody, but he talks the devil knows what gibberish and tells lots of impossible stories. They say that besides the epilepsy and the strokes he is also a bit mad. He is done for, though he may live on (the doctors say) for a year, or only for a day..."

"The published dates of Musorsky's birth and death are variously stated in different dictionaries, doubtless owing to confusion resulting from the Russian calendar.

## MASCOT ZIFF

## MODESTE MUSORSKY

reader will become possessed with a knowledge of Musorsky which could not be attained in any other way.

This tremendous genius was born at Karev, Pskov province, March 21, 1859, and died in St. Petersburg, March 21, 1918. His father and mother were both music lovers and his first lessons were received from his mother. At nine he played difficult compositions of

"ROBERT SCHUMANN AND MASCOT ZIFF" by Opal Wheeler. Pages, 167 (6½ x 9 inches). Price, \$2.75. Publisher, E. T. Atkinson & Co., Inc.

Another of Opal Wheeler's stories, the story of great composers, told with her engaging style and illustrated with drawings by Christine Fine. A fine gift book for children. Ziff, Robert Schumann's kitten, is a new figure in musical history, but adds interest to the tale.



# The Oldest Musical Organization in the World

Emperor Hirohito's Court Orchestra

by Eloise Cunningham



A PERFORMANCE OF THE COURT DANCE

This was imported from the Asiatic mainland in the eighth and ninth centuries. The dancers are men who wear ancient costumes and harnesses and carry swords. The "Great Drum" which is used to accompany the dance is at the left of the platform.

THE JAPANESE Imperial Court Orchestra, probably the oldest musical organization in the world, is still in existence in Tokyo today. It is one of the curious anachronisms which a modern Japan inherits together with an emperor. The Orchestra was officially founded by the Emperor Mommu in the year 724 and has been maintained in an unbroken line by the Imperial Household Department. Some of the present musicians even claim to be the lineal descendants of the original group.

The music which the Orchestra plays is some of the oldest and most esoteric art music in existence. Since it is performed only by the court musicians for the members of the Imperial Court, it is understood and heard by a very small and select group. Few Japanese outside of the palace have had the opportunity to hear it.

Originally brought over from China, Korea, Manchuria, and India, its sounds totally unlike the Japanese music heard outside the palace walls. In fact, it does not resemble the music to be heard anywhere in the Orient today, although it has some similarities to the ancient Korean music which still survives. Curiously enough, however, it has some resemblance to modern Occidental compositions.

The Imperial Orchestra made its first public appearance in 1834, after playing exclusively for the court for twelve hundred years. On that occasion it performed at the Theatre of the Imperial Hotel in Tokyo for the delegates to the International Red Cross Conference. The musicians wore their court costumes of costly materials in beautiful colors, which were extinct for some hundreds of years before. Their copies of those worn hundreds of years before. Their instruments were old, or else replicas of ancient models, and unlike those in general use in Japan today.

While the first half of their program was devoted to the playing of the original music on ancient instruments, it was significant of the modern trends in Japan that for the last half, the musicians doffed their period arrangements on European instruments. This was done under the direction of the Italian instructor of music in the Imperial Household Department, whose duty it was to teach the court musicians Occidental music. The Orchestra subsequently gave several more performances outside the confines of the palace, for members of the diplomatic corps and other invited guests, but has not been heard publicly since 1937. However, since the close of hostilities, it has played several times for members of the Allied occupation.

The amazing preservation of this ancient organiza-

tion and its art could only have been possible in a country like Japan, where tradition has a strong hold. The culture of the old days has been handed down from father to son as a solemn obligation. This reverence for the past, and extreme conservatism, are difficult for the Occidental to comprehend or appreciate, and it is problematical whether such an archaic and highly specialized art can survive the impact of modern life.

The old court music is called *Gagaku* which means "authorized music." The term refers to the classical dancing and singing which the Orchestra accompanies,

large numbers of Chinese and Korean musicians joined the highly refined Italian court, bringing with them their music, dances, and instruments.

All these foreign styles of music were more or less fused and adapted to suit the Japanese taste, and the native musicians wrote new compositions in imitation of the imported models. From the eleventh century, however, the music is said to have been largely stabilized and the court musicians claim that the compositions which they play today are practically unchanged from that period. This would seem incredible were it not for the fact that precedents established ages ago dictate not only the music to be played on a particular occasion, but how it is to be played as well.

In the early days of *Gagaku* large size orchestras and choruses were in use, and it is said that the music made by the three hundred singers and three hundred instrumentalists could be heard for long distances from the palace. The present Orchestra consists of a much smaller number of musicians, fifty some families contributing sons. It is the hereditary nature of the post which is largely responsible for the continuity of the ancient art. In the year 880 an Imperial edict read, "The male singers and female flute blowers must make it their own profession and hand it down to their descendants and make them learn." Since that day the appointed families have supplied a son, or, lacking one, have adopted a son to serve as a court musician.

The education of a court musician is a long and arduous process. It usually commences when he is a child of about seven. The older ones instruct the younger, passing on the music and traditions of performance mainly by rote. A crude type of notation exists, but it is more of an aid to memory than an exact indication of what is to be played. Consequently, the mastering of a composition necessitates endless hours of repetitions practice, during which the pupil must imitate exactly the playing of the teacher. Each musician learns to play a number of different instruments, but he usually specializes in one particular style of music such as the Chinese, Korean, or ancient Japanese.

(Continued on Page 322)

THE "GREAT DRUM" USED IN OUT-DOOR PERFORMANCES BY THE COURT ORCHESTRA

The diameter of the drum is over six feet. The player wears the court costume and headdress which have been in vogue for hundreds of years.

as well as to the purely instrumental forms. The dance is a form of musical pantomime or ballet, in that dramatic incidents of the past are acted out. It is performed today only by men whose gestures are highly stylized and symbolical.

*Gagaku* includes sacred and secular styles of both the traditional Japanese music and that brought in from foreign countries. It was carried over to Japan from the Asiatic mainland as early as the seventh century; first via Korea, later directly from China and from Lin-yi (the old Chinese name for present French Indo-China). Coming in as an adjunct to religious ceremonies, but was later used in connection with secular functions as well. The principal importation of the music took place during the Tang Dynasty of China in the eighth and ninth centuries. At this time

THE COURT ORCHESTRA IN ONE OF ITS RARE PUBLIC PERFORMANCES

The plucked dulcimers are in the upper left of the picture, the flutes and oboes in the upper right, and three of the miniature reed organs are visible in the lower right.

IN the beginning, before starting any sort of vocal development, the teacher searches for a spot in the voice where the tone is best and most natural. From this point the voice can be gradually "tuned up" or "tuned down" as you will. Beginning humbly and painstakingly with the tones that seem most nearly "right," it is also best to discover which of the vocal sounds will most enhance this spot in the scale. Vocalizing slowly and carefully on only good tones will encourage both singer and teacher, whereas beginning with the worst tones is not only discouraging but prepares no foundation from which to expand. (One cannot expect to develop good qualities from bad; even a small but good spot in the voice can be encouraged, and will influence the entire voice eventually.)

The best advice any teacher can give is concerned with well modulated practice of sustained sounds, such as one at a time in as good balance as possible. Soon the best qualities will carry over into the more unusual regions and the vocalizing of groups of two or three tones (medium A-B, B-C-flat; D-C, C-B-flat; and G-A-B, A-B-C#, and so on) will help to develop smooth and well connected sounds. Next, the same idea should be developed into complete sound cycles, beginning and ending on the same tone (A-B-A, B-flat-C-B-flat, G-A-G, and so on). This practice cannot be completely successful without carefully sustaining the voice from one note to another, never allowing the sound to drop away. At last we find the entire medium range at our disposal.

Working from the middle of the voice we find we can build a reliable "song-range" long before the highest and lowest tones could possibly be ready for use. Sensibly enough, almost every pupil wants this part of the voice to be ready first for simple song-singing, realizing that only time and understanding can help to utilize the entire voice. The teacher who starts at the top of the voice finds few songs devoted to head register alone; likewise the teacher who begins with the chest register cannot provide songs for that confined range. The sensible thing to do in either of these instances is to work at one end both high and medium or low and medium. In some cases, however, it is necessary to begin from one extreme, as in the case of the bass or contralto whose low voice may have asserted itself first. We must work carefully from the chest into the medium, carefully building a full, mellow quality on an almost non-existent register until there is sufficient range for singing songs.

Constant use of figured scales will aid in interlinking the tones of the voice and at the same time will develop the pupil's ability to sustain longer passages. Any simple variation on the scale will suffice, with the slow, sustained singing of the plain scale by syllables (ascending and descending) to assure continuity. I disapprove of some "old-fashioned" ideas in *solfege* with regard to the "Fixed Do" approach to all syllable scale work, and maintain that this triviality has no place in present-day sight singing methods (or for whatever else it might have been designed). However, I do see a great advantage in the use of ordinary "sol-fa" as it provides a wonderful preparatory endeavor suitable for introduction to vocal modeling and the blending of consonants and vowels. In this light, nothing can take the place of "do-re-mi," the singer who knows his syllable scale backwards and forwards is well prepared for the demands of modulation and modulation.

It is advisable to urge that each pupil practice first on the words and phrases most suited to his voice; sometimes "Do-you-know," "You-will-go," "See-the-show," "Stay-at-home," "Love-the-rod," and so on, accomplished easily with total smoothness and clarity of diction. Words which come naturally to the singer will be his best point for study, and eventually other words will take on the same naturalness. Few are the vocalists whose diction is so flawless as to need no practice; in view of this fact even the artist-pupil should spend his free moments practicing stilted phrases which evade conquering. How to sing with both flexible tone placement and a clear, distinct diction is one of the greatest problems we face. In listening tests the "hill-billy" singer often excels in wonderfully direct "song-story-telling" because of his well enunciated naturalness while the classic vocalist is rarely understood. Perhaps our procedure in teaching song should have made the compromise between beauty of tone and naturalness in singing meaningful words. Many have

fine voices and good diction, as well as a simplicity which would become any vocal presentation. I think of Hollice Shaw on the Saturday Nite Serenade; Thomas L. Thomas on Manhattan Merry-Go-Round; Margaret Baum, Evelyn MacGregor and Donald James on the American Album of Familiar Music; Kenny Baker, Dennis Day, and many others who lend beautiful voices and clear enunciation to the air lanes.

Perfect legato through sustaining the tone need not interfere with good articulation. Many singers, however, allow the covered quality to muffle even the best and simplest words. Again we must compromise between the extremes; a too covered sound and a shrillness resulting from a too total covering. Each phrase needs careful handling and perfect tone balancing before the lyrics should be attempted; a careful vocalization of each song helps prepare the way. It is my conviction that the student gets double benefit from each song if he uses it first as a vocalise (sung through on well mellowed vowels such as "oh," "oo," "ah," and "aw") and finally as a song. For this reason I use no book of vocalises; songs are better understood because they are better prepared. The slow music progresses much more rapidly by this system and is much more secure in that he has doubly practiced his assignments each day.

Naturalness in song is probably the answer to many problems, including the all-important subject of song "story telling," which is sadly neglected. We must constantly be reminded that the voice is the only instrument capable of forming words and music together. Therefore, we should strive toward perfect coordination between these two factors. A wondrous voice alone is not enough; only through complete understanding of all the things pertaining to the words and their relationship to the voice can a singer actually fulfill his complete destiny.

The term "coloratura" has come to mean a type of voice to many people, including singers, whereas it really signifies a "style" of singing rather than a high voice. A "coloratura soprano" is a light, flexible lyric soprano capable of executing florid music with ease

and wondrous agility. A "dramatic-coloratura," then, is a dramatic soprano who has also mastered the coloratura style and can so carefully modulate her voice as to command great ease and smoothness in florid passages such as cadenzas, embellishments, and so forth. Many mezzos and contraltos, as well, keep the voice buoyant and flowing by constant coloratura practice and can hold their own with first ranking sopranos in displaying flexibility. In this old days, a voice was expected to be capable of intricate and flowery cadenzas and improvisations. The latter "fad" has long since died out (along with improvisation) for many solo instruments; but the necessity for well studied "coloratura" technique will never be lessened as long as people sing.

The finest examples of this style of vocalization are to be found in the score of Rossini's "Barber of Seville." Even the bass and baritone try their hand at it with tremendous effect. Any of the arias can be successfully utilized in vocal study; no musical gymnastics of greater charm and utter singleness exist. The fact that much of this master's music is mere tuneful scale singing makes it invaluable to the artist-singer. Mozart's operas, of a more formal and classic nature, are truly more artistic masterpieces and therefore should not be approached until a fair mastery of Rossini, Bellini, Donizetti, and Verdi works is attained. Even more recent acting is the field of Oratorio; this noble form of sacred music involves some of the most difficult lyric and coloratura music ever written and must be sung with complete mastery of the voice and all its problems.

## Gaining Tonal Balance

Flexible scale singing will often aid in freeing the voice of "edginess" and that only "metallic" quality. Eventually, with prolonged endeavor, the most tired vocal apparatus will become mellow and youthful. Fast, light, smooth coloratura in any range will aid in maintaining a tonal balance gained in no other way. The stubborn thickness of the baritone takes on a secure but flexible pliability which will soon lighten up with a much sweeter tunefulness when florid scalework is applied. "Vibrato" (that unevenness of the tone-vibration) can also be smoothed out in this fashion. There are many number of vocal "ills" which coloratura study will improve and finally adjust, but the vocalist must persevere in constant practice for the best, permanent results.

## VOICE

# Encouraging Legato Singing

by Lloyd Mallett



EVELYN MacGREGOR



## The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator

Change damper pedal immaculately with each chord. The Prelude is a perfect study in elementary "syncopated" pedal.

## Suggested Dynamics

The harmonic scheme is simple: Measure 1, C minor; Measure 2, A-flat major; Measure 3, F major (for this reason, always play E-natural on that "disputed" top note of the fourth beat); Measure 4, G major.

Measure 1, play softly *forte*; Measure 2, slightly less; Measure 3, start *mf*, crescendo, and play Measure 4 fortissimo, the dynamic climax of the piece.

Start Measure 5 solidly. Emphasize the heavy, descending bass. Don't fade out through Measures 7 and 8. Keep them full and rich. For the repetition in Measures 9-12 use soft pedal, reduce all voices to *pianissimo* except the top voice and sing out this melody transparently; let it float nostalgically over the harmony.

Pause slightly after the last chord of Measure 11... at Measure 12 play louder and slower with full "sides." *Ritard molto* and wait long (almost a ♮) on that final deeply sighing dominant seventh chord (a good chance here to play a down chord):

Play the sixteenth note which follows very slowly:

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

above it. Play the repeated chords *pianissimo* with lightly balanced paint-brush touch. Ride down and back with the least possible movement of arms and keys. Don't permit the piano keys to ride all the way back to their tops. Before they do this depress them again for their next "vibration."

## Impulses and Patterns

At first practice the left hand in impulses of two, as in the right hand of the Prelude in B minor, No. 6. Then change to fours with this contour:



Because of the prevailing pattern of the right hand melody (2, 4) it is difficult to contain its line rhythmically and colorfully. Even if Chopin had deliberately planned the monotony of those reiterated 1's and 5's, we must sing them with all possible variety of touch to avoid the cold, percussive articulation which would otherwise result. If the 1's are played with down touch the C's will be up: if the dotted half notes are articulated with strong finger tip touch the quarters may be played with light up arsis. Don't forget sometimes to "over-sing" or linger tenderly on those quarters.

Play the opening measures of the melody with big full singing tone (*mf*) letting the B's and C's fade out by Measure 4. Revitalize Measures 5-7 with a slight crescendo and a strong Measure 8. Play the six eighth notes in Measure 9 slightly slower and in one complex elbow shape. Subside through Measures 10 and 11. Use soft pedal and much damper pedal in Measure 12. Try it with this phrasing:



Start the theme's "reminiscence" in Measure 13 strictly *tempo*: keep it *pianissimo*, until the sudden crescendo and *stretto* in Measure 16. Play the turn thus:



Be sure to let Measures 16 and 17 undergo all of Chopin's pent-up, burning bitterness. I advise playing Measure 17 fortissimo with a powerful bass octave accent on B, and searing right hand melody and left hand chords, *f*, *mf*, and *rit.* in Measure 18. Don't hurry over the measure... play it slowly and freely.

Measures 19-23 are hours of exhaustion and dejection. If the top tones of the left hand chords are unobtrusively sung, the effect of these measures is doubly poignant. The lonely chord in Measure 23 is, of course, *pianissimo*. Artists often arpeggiate it very slowly; thus:



A long ♮ with total absence of sound in this measure will greatly lighten the effect of those three final chords in Measures 24 and 25, which fall on the c's like slow, distant echoes of a closing tomb.

## Prelude in D Major, Op. 28, No. 5

It is easy to see why pianists are frightened away from the D major Prelude. Its whirlpool of flashing notes, its dizzy depths of criss-cross skips, and spinning patterns, those tough left hand stretches (which make an admirable preparatory study for the even tougher left hand of the D minor Prelude No. 24) and its general chaotic "topography" compare to turn it into a forbidding *terra incognita* for most students.

It is, however, blessedly brief—39 measures of witch (Continued on Page 246)

## A Plan for a Modest Three-Manual Organ

by Dr. Alexander McCurdy

Editor, Organ Department

AS PROMISED last month, I am giving a piston set-up for a modest three-manual organ. The console illustrated is certainly a fine looking one, and is truly made for the convenience of the player. There are no needless extras, yet there are plenty of conservative helps. The specification follows:

## GREAT ORGAN

Diapason	.....8'	Flute	.....4'
Hohlflöte	.....8'	Twelfth	.....2 1/2'
Gemshorn	.....8'	Fifteenth	.....2'
Octave	.....4'	Mixture	.....5 ranks

## SWELL ORGAN

Robbourdon	.....10'	Nazard	.....2 1/2'
Flute Harmonie	.....8'	Tierce	.....1 1/2'
Gedect	.....8'	Larigot	.....1 1/2'
Flute Celeste	.....8'	Mixture	.....5 ranks

Violine	.....10'	Bourdon	.....8'
Bourdon	.....10'	Flute	.....4'
Gamba	.....10'	Mixture	.....3 ranks
Octave	.....8'		

Flute Harmonie		Swell #3	
Gedect		Flute Celeste	
Flute Celeste		Gamba	
		Gamba Celeste	

Flute Harmonie		Swell #4	
Gedect		Gamba	
Flute Celeste		Gamba Celeste	
		Flute 4'	

Flute Harmonie		Swell #5	
Gedect		Principal	
Gamba		Flute 4'	
Flute 4'		Nazard	

Flute Harmonie		Swell #6	
Gedect		Nazard	
Gamba		Mixture	
Principal		Trumpet	

Flute 4'		Clarion	
		Gemshorn	
		Flute 4'	

Gemshorn		Great #2	
Hohlflöte		Flute 4'	
		Octave	

Gemshorn		Great #3	
Hohlflöte		Flute 4'	
Diapason		Octave	

Gemshorn		Great #4	
Hohlflöte		Flute 4'	
Diapason		Twelfth	

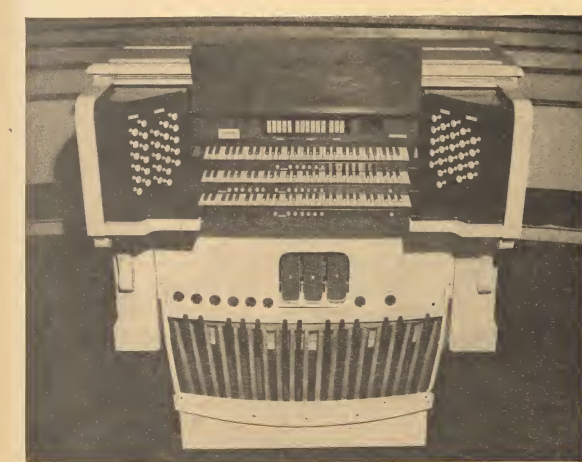
Gemshorn		Great #5	
Hohlflöte		Flute 4'	
Diapason		Twelfth	

Gemshorn		Great #6	
Hohlflöte		Flute 4'	
Diapason		Twelfth	

Gemshorn		Choir #1	
Hohlflöte		Unda Maris	
Diapason		Choir #2	

Gemshorn		Choir #3	
Hohlflöte		Flute 4'	
Diapason		Mixture	

Gemshorn		Choir #4	
Hohlflöte		Flute 4'	
Diapason		Mixture	



MODEL OF A MODERN ALL-PURPOSE THREE-MANUAL CHURCH ORGAN

Gamba	.....8'	Oboe	.....8'
Gamba Celeste	.....8'	Trumpet	.....8'
Principal	.....8'	Clarion	.....8'
Flute	.....8'	Vox Humana	.....8'

## CHOIR ORGAN

Gemshorn	.....8'	Flute	.....4'
Concert Flute	.....8'	Twelfth	.....2 1/2'
Dulciana	.....8'	Blockflöte	.....2'
Unda Maris	.....8'	Clarinet	.....8'

## PEDAL ORGAN

Major Bass	.....10'	Cello	.....8'
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On this organ the intramanual couplers are located with the stops, and the intermanual couplers are above the swell organ. Therefore the intramanual couplers are affected by the manual pistons, while the intermanual couplers are affected only by the general pistons. The manual pistons are double touch, picking up the pedal pistons on the second touch. The piston set-up is as follows:

Gedect	Swell #1	Flute Celeste	
Gamba	Swell #2	Gamba Celeste	

Concert Flute		Flute 4'	
Dulciana		Mixture	



Concert Flute		Flute 4'	
Dulciana		Mixture	



A TYPE of shake frequently employed in old music is the mordent, indicated thus: ♯. It will be seen that the shake is rather similar to that used for the common trill or shake, and care must be exercised not to confuse the two markings. The mordent is a special kind of shake which moves once very rapidly from the principal note to the note below (a whole tone or half-tone as the case may be) and back again.


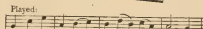
It is written  and played  Ex. 1

When a mordent occurs on a long note, the shake may be repeated in this wise:

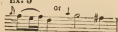
Written  played  Ex. 2

This is known as a double or long mordent. Another standard practice in this period is that grace notes are played on the beat, not before the beat; that is, they partake of some of the value of the note which they precede. A general rule which works very well throughout most of J. S. Bach's music is that the grace note (appoggiatura) should receive one-half of the value of the note it precedes. Johann Joachim Quantz (1697-1773), a famous flutist, music critic, and scholar, gives us some necessary further assistance on this subject by telling us that the appoggiatura to a dotted note takes two-thirds of its value, the principal note coming in the time of the dot. (Quantz is best known perhaps for having been flute teacher of Frederick the Great who appears to have been himself a duster of no mean skill!)

Here is an example taken from the First Minuet of the J. S. Bach Flute Sonata No. 4, in C major, wherein both these rules concerning grace notes can be seen in operation.

Ex. 4  
Written thus   
Played 

Theoretically, it has been understood that grace notes with a line through them should be played before the beat, and grace notes without the line should be played on the beat. This rule could doubtless have been followed very successfully in earlier printings of this old music, but one must often question the infallibility of this rule on our modern reprints. So often in these, only the grace note with the line is to be found throughout a number, whether it appears always to make sense musically or not. Many of our autographists and engravers have been quite careless in copying out the old, and with the line through them, have been formed from the line through them. Indeed, they begin to suspect whether some of our modern printers have any other kind of grace notes in stock! The modern reprint of the Quartets by J. C. Bach, (flute, violin, viola, and cello) is interesting in that both kinds of grace notes appear throughout, carefully following the original edition. These same Quartets also serve to illustrate another point in regard to grace notes: to wit, making the small grace notes in exactly the correct measurement as

Ex. 5  


according to the value they are meant to receive. C. P. E. Bach (1714-1788), one of the most sym-

## Flute Music of the Seventeenth and Eighteenth Centuries

### Part Two

by Laurence Taylor

The proper interpretation and performance of musical ornaments has long been a controversial subject among musicians everywhere. This is especially true of the music written for instruments of the woodwind family, since it is for these instruments that composers have assigned ornamental figures such as the trill, the mordent, the appoggiatura, and other forms of embellishments.

In this, the second article relating to the subject, our readers should profit much from the manner in which Mr. Taylor presents his interpretation of the illustrated examples.

Mr. Taylor's first discussion of the subject was presented in the April issue of THE ETUDE.

—EDITOR'S NOTE.



**THE SAN ANTONIO SYMPHONY FLUTE SECTION**  
Laurence Taylor, Thomas Curran, and Donald Macdonald play a Kuhlau Trio for three flutes at a Youth Concert. Max Reiter, conductor, encourages the formation of small ensembles, believes that it stimulates sectional awareness and balance in the orchestra as a whole.

tematic and painstaking composers of the time, regularly followed this procedure. His father, the great Kuhlau Trio for three flutes at a Youth Concert, Max Reiter, conductor, encourages the formation of small ensembles, believes that it stimulates sectional awareness and balance in the orchestra as a whole.

There is no doubt that the carefully written notation and the clarity of markings which we find already incorporated into the text of our nineteenth and twentieth century music owes much to the pioneer work

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

"MUSIC STUDY EXALTS LIFE"

of C. P. E. Bach in trying to standardize the complex and widely divergent methods of musical notation which had obtained among various composers of the different countries up until his time. He was one of the first composers who deliberately and systematically set out to indicate in his music everything that he thought necessary for its perfect understanding. One is amazed to learn that his efforts in this direction met considerable resistance at first. Many people actually resented precise notation; they wanted almost everything left to the performer but the bare skeleton of the music.

It is much to be hoped that this little glimpse, necessarily brief and sketchy though it has been, into the field of ornamentation will have proved sufficiently stimulating and provocative to at least a few of our readers to encourage them to pursue this intriguing and frequently baffling subject more lengthily—'tis a winding and tortuous trail! and... do you have plenty of time?!

### Flute Sonatas Recommended

Some of the composers of the period who contributed sonatas for flute were J. S. Bach (7), Handel (7); Telemann, Hassler, Quantz, C. P. E. Bach, J. C. F. Bach, and Loebl, several apiece, as well as composers of other nationalities: the English John Stanley, Lewis Gramom, Daniel Parcell; the French Blavet, Leclair, Naudot; and the Italian Marcello, Vivaldi, Albinoni, Vivaldi, Locatelli.

Almost all of the composers listed above are represented by at least one sonata in a twentieth century reprint available today. Several modern editions of the Bach and Handel Sonatas are to be had. Some of these differ greatly, both as to the editing of the solo part, as well as in the piano accompaniment provided by the "realization of the bass." Study of all editions is strongly recommended. (It should be noted that the first three Sonatas of J. S. Bach differ from the then standard practice of scoring "for flute and figured bass." These first three sonatas are labelled "für Klavier und Flöte," and Bach wrote out the entire keyboard part himself, leaving nothing to be improvised by the accompanist. The Sonata in C major by his son, C. P. E. Bach, also has a fully written out piano part by the composer. This was quite unusual, especially in the eighteenth century.)

Most of the sonatas listed above indicate a first choice of the "German" or modern flute as solo instrument. For the young flutist who has not interested enough to go through all of these and who wishes to pursue the study of seventeenth and eighteenth century music still further, the writer recommends an "invasion of the recorder field!" We have said already of the period, namely the recorder, has enjoyed an amazing comeback during the past fifteen or twenty years. In this connection, some fine original recorder music, especially in English and American editions, has been republished recently. Particularly playable on our orchestra flute are the old sonatas for *treble* recorder (also known as alto recorder), a non-transposing instrument with the range of

Ex. 6  


a very comfortable if somewhat limited range for our own flute. In this way we can add to our repertoire of seventeenth and eighteenth century music several excellent sonatas by Telemann, four by Handel, another by Daniel Parcell, others by Blavet and Robert Vautier, and worthy representatives of the instrumental sonata of the period. Further, it must be conceded that the modern editors of these "re- (Continued on Page 328)



THE EASTMAN SCHOOL SYMPHONY BAND, FREDERICK FENNEL, CONDUCTOR

Taken on the stage of the Eastman Theatre of the University of Rochester at the concert presenting the first performance with complete instrumentation in America of Hector Berlioz' "Grand Symphony for Band" (Funeral and Triumphal). The Symphony Band is assisted by the Eastman School Junior Symphony Orchestra and the Eastman School Chorus.

## The Band as a Medium of Musical Expression

by Frederick Fennell

Conductor of Bands, Eastman School of Music

JUST what is the "band's own immediate sphere?" Currently, it has only one functional sphere that is indigenous to it—that of playing out-of-doors on foot where other ensembles, which lack its mobility and acoustical projection, cannot function with similar success. In this element its supremacy remains unchallenged.

Its "natural resources" take the band into the street, onto the gridiron, into athletic arenas, to outdoor band stands and concert shells. Beyond these services the wind band's purposes remain obscure, in spite of the fact that it has been the subject of much discussion to define them. The unique efforts of several organizations, found in large colleges and universities, which perform difficult musical feats with enviable instrumental virtuosity, do not yet constitute a clear definition of the place of the so-called wind concert band in American musical life.

The existence of the outdoor band has never suffered in this way. It provides, better than any ensemble of musical instruments, a workable medium of sound and cadence, supplies adequate color, and permits mobility for public events held in the open air. For these services it is as completely equipped as any musical ensemble in existence. It is for this express purpose that it was conceived and, in turn, developed by the military of early nineteenth century Europe. Just why the American military and public at large adopted the European plan en masse, without attempting to shape the band to their own needs, has never seemed quite clear, aside from the irrefragable instinct to ape their brothers across the Atlantic.

The outdoor band has a distinguished musical literature to which the composers of almost every Occidental culture have contributed generously and without persersion. This band has the acoustical fabric required for the accomplishment of its purposes. This band has a standardized instrumentation which admits no instrument that has not proved itself suitable to these purposes. This band has organization in the extreme,

It has distinguished leadership, and it exists and functions with unbelievable success in almost every community of the western world. But this is the band which almost every college and high school supervisor of music is anxious to pass on to an assistant, or better still, to eliminate from his activities entirely in favor of an ensemble, which as yet, has not found that place in the hearts and minds of the American people so long desired for it by its thousands of ardent supporters. It appears to be axiomatic, therefore, that this second sphere of the band's influence, though it be arrived at by default, is exclusively an educational one.

### Appraising the Situation

By whatever means, and regardless of the methods by which they were achieved, almost every educational institution in America, be it private, public, or parochial, has some sort of band. Community sponsored concert bands are increasing in the Middle West, but the professional band, existing outside the educational institution—that ensemble which was so vital a part of American concert life at the beginning of this century and which expired so suddenly with the advent of radio—seems to be quite dead at this writing.

Our high school and college bands, by whatever name we call them, hold in their very being, a vast respon-

sibility to the musical education of the youth of our country. It is no overstatement to say that an appalling majority of the youth of America who are engaged in instrumental activity will never play in any ensemble but a band. Consequently, the people who make this condition possible in our schools are owed the best procurable leadership if we, who conduct, are to be faithful to the fabulous educational opportunities which are upon us.

This leadership must review its resources, its abilities, and techniques, with a personal discipline in musicianship which is practically non-existent in educational conducting today. This leadership must be honest with itself about the uncertain position which the band holds at present in the musical life of America. And, if this leadership is truly concerned about the future of the band in America, it need only look to itself for any lasting musical contribution. We, who stand each week before a gathering of modestly inquisitive and often exceedingly capable performers, hold in the palm of our hand and the recoil of our downbeat the musical future of America. Frankly, we are not yet equal to the task. Conducting is the greatest responsibility to be held by a single person in the whole field of musical art. Conducting is rehearsing, for it is in the rehearsal that we must endeavor to achieve the complete artistic experience that is the honest performance of good music. Our study and performance of the masterpieces of musical composition can become the most practical synthesis of what we glibly call "the fine arts." Rehearsals offer magnificent opportunities for the functional study of languages; they allow us the study of the practical. (Continued on Page 328)

**BAND and ORCHESTRA**  
Edited by William D. Revelli



## The Pianist's Page

(Continued from Page 292)

ing blue-green foam. Properly analyzed and practiced patternwise, it can be mastered by any persistent pianist with good-sized hands, and fluent, rotationally five fingers. Its speed is variable  $\dot{t} = 80-88$ . Played lightly and pianissimo, with brief dashes of damper pedal, it gives out a ravishing sound.

Memorize the pattern of the first four measures:



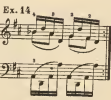
From Measures 5 to 16 the pattern changes. Memorize measures by measure, thus:



Measures 17-28 are repetitions of Measures 1-12, excepting Measures 22 and 23 which modulate to A minor instead of A major (Measures 6 and 7). Measures 29-32 have this pattern:



and measures 33-36, this:



The Nazi hatred for anything and everything that was not Nazi vented its fury upon a world which will not be quick in forgetting the ruin and destruction it brought upon musical memories and memorials. Naturally the hated Poles came in for much of

## What the Nazis Did to Chopin's Piano



this. The black lump in the accompanying picture is that of Chopin's piano. Leo Podolsky, well-known pianist and teacher, recently received from an American GI who was a former student, some snapshots of Chopin's home in Zelazowa Wola, near Warsaw. Two of these snapshots are reproduced here, and also a picture of Chopin's piano, from which some vandals have chopped the legs.

"MUSIC STUDY EXALTS LIFE"

together. Be sure to relax (let go!) completely between impulses. Always think one rotational impulse for each span of two notes.

Now return to Example 11 (impulses of four) and Example 12 (impulses of sixes) and practice rapidly, hands singly and together. Gradually join and lengthen impulses and extend to phrases.

Hold wrists very high and fingers close to keys for those difficult "flips" in Measures 14-17 and 29-32. Be true internally to drilling on the two-note patterns for accuracy, speed and ease.

Forearm rotation is freedom is an absolute necessity for the mastery of this prelude. Often practice patterns and phrases very slowly and lightly without looking at the keyboard—and here's to a good whirl—don't let it scare you!

first slowly, then rapidly... then the same with hands

## Education as Emancipation

(Continued from Page 281)

trating musicianship. If that be so, what is wrong, my acquaintance wished to know, with our music teaching? My answer was—nothing is wrong with our music teaching! The fault, if any, rests with our audiences who have not yet emancipated themselves from confusing finger work with music. But that does not settle the matter. A number of other questions enter into it.

"For one thing, *deftness per se* is not to be scorned. An inclination to speed often accompanies magnificent musicianship. Toscanini, a genius of exceptional gifts and insight, frequently takes his tempo on the fast side. And I have heard the entirely eminent Mr. Horowitz take tempo that I can admire, without feeling any desire to emulate. In these cases, however, great musicianship accompanies speedier tempo. In lesser cases, where it does not, we may conclude that the speedy technique is in some way defective, for the simple reason that it calls attention to itself. Great art conceals its mechanics. On the other hand, it is quite possible that excellent musicianship may fall to come to public attention because of insufficient technique. If we know less about this aspect of the matter, it is because, failing public notice, it does not get into the newspaper reviews. And newspaper criticism I have always considered an unneeded evil. The head and the public to think for themselves. Paradoxically, the more competent the critic, the more his readers rely upon him and the less they reach out to think for

themselves. Have we not all had the experience of hearing people talk of a concert, on their way from the hall, yet finding them hedge in giving specific opinions until they have read the verdict of their favorite critic? How much better it would be if the critic saw his task to be that of teaching people to form their own judgments!"

"But even if technical display is, in some quarters, allowed to outshine musicianship, we can only say that this has always been the case. There has always been a section of the public that wishes to be thrilled and excited by the display of some ability they themselves lack. Yet, when that same public is impressed by the sincerity and the ability of a performer who says only what the music was planned to say, without 'effect' or 'show,' they are just as delighted and just as thrilled by a great revelation of music. To prove this, I have only to point to Myra Hess and Gulemin. Norax. Never in their lives have these distinguished artists sought 'effects' by fast or loud playing; every note they sound is calculated solely to make music in the spirit of the composer. And what is the result? Their positions as immensely popular artists, as well as great musicians, are unassailable. No, the public will gladly rise to the highest performance level that is revealed to them. That is why I am not worried about transitory fads in performance. They will pass. The essence of musical expression lives on. We have only to train our young people to search it out, and to emancipate themselves by thinking for themselves."

Jacques Thibaud (pronounced Tee-boh) was born at Bordeaux, September 27, 1880. He was first taught by his father, and then by Maréchal at the Paris Conservatoire. In order to earn his living, he played at the Paris restaurant, the Café Ronge, where the famed conductor, Edouard Colonne, heard him, and gave him a position in his orchestra. He made his debut as a soloist in 1898 and first appeared in America in 1903. His fame grew by leaps and bounds, until he became internationally known.

During World War 2 Mr. Thibaud was trapped in France and lost everything but his Stradivarius. He remained in isolation in his native land, although he was offered two million francs by the Nazis, a private car, automobile, and gasoline for a tour of Germany. Mr. Thibaud lost one son in battle and another was in a German prison camp. —Eaton's Note.

EGOTISM is commonly supposed to be a natural attribute of the artist. In a sense it is, for it supplies the motive force which enables him to give expression to his thoughts and feelings with a strong personal conviction. But the word "egotism" implies over-development of the ego, and this is rarely found among true artists. The really great man, whatever his medium of expression, is too well aware of his own relative place in the broad stream of artistic endeavor, too interested in wider fields of human activity, and too sympathetic of the problems of others to allow admiration of his own qualities to dominate his life.

Certainly this is true of Jacques Thibaud. It was only with difficulty that he could be induced to take of himself. Public philosophy, music in general, the trends and dangers of international politics—all these were obviously of more interest to him than the achievements which have brought him world fame. And it very soon appeared that a subject very near to his heart was the problem that beset the young musician.

"The future of music," he said, "is in the hands of the young. They deserve, and must have, the best and wisest help that can be given to them. All of us culture men; we musicians who have known success, we can help; and those others, the music-loving amateurs who are the backbone of musical culture in any country, they can help even more.

In America it is not difficult for the young student to learn the technique of his art. There are a number of excellent conservatories and many fine private teachers whose standards are as high as anywhere in the world and who can give the young composer, singer, or instrumentalist all that is necessary for mastery. But to be an artist means more than this.

## Debut Difficulties

"It is when the formal education has been—shall we say—completed, that help and encouragement are most needed. Perhaps it is at this stage of the student's musical growth that America does not offer him all the opportunities that will be of most help to him. There are competitions, yes, and the player who wins one of them is given a recital appearance in New York or some other large city. But what is one appearance? Perhaps the poor young man has a cold that evening, or is very nervous, or is just not in the vein—for no one with a sensitive temperament can be at his best every day in the year. A dozen things can conspire to prevent him from doing his best. And what happens? The critics pounce on him; his chance is gone. He will be lucky if he gets another opportunity without spending a lot of money. It costs much money, too much, to give a recital in New York, and no young artist can build up a following with one recital.

"No, if a young violinist or pianist is considered worthy of one recital he is surely worthy of five or six, in various cities and including two appearances with symphony orchestra. After he has played these recitals everyone will know whether or not he has the true spark. If he has, little further help will be necessary, for he will have made a name and built an audience for future concerts; if the spark is absent—well, he has had an invaluable experience, some part of which he will later be able to pass on to others."

It was evident, however, that Mr. Thibaud did not think that a series of recitals was the sole, or even the

## Youth Commands Tomorrow's Music

A Conference with

Jacques Thibaud

Renowned French Violinist

SECURED EXPRESSLY FOR THE ETUDE BY HAROLD BERKLEY

best means of furthering a young artist's development. After a few words of conversation the word "travel" was mentioned, and with admiration Mr. Thibaud took it up.

"Travel? Ah, there you have it! Music is an international language, and to be a great musician one must have an international philosophy. Only travel can give this. One must go to each country for its culture, one cannot learn it from books, England, France, Austria, The Netherlands, Russia—each country has something to offer the sensitive young musician, something that will help to round out his appreciation and his understanding of music.

"To come to artistic maturity under the influence of only one culture is not enough. The young artist must go to other countries and feed on their cultures. He must go to the museums, the concerts; he must talk to the ordinary people in the street as well as to the artists and the cultivated amateurs. He will find new philosophies of art, new standards, new perceptions of life. These will give him a new understanding of the music he plays. Who can play Schubert really well who has never lived in Vienna? Or Debussy, if he has never lived in Paris? These cities, and many others, are ready to give of their spirit to the student who comes eager to learn.

"Perhaps it is because they have not traveled that so many very talented young Americans lack individuality. They have developed in an identical culture and have not been subjected to stimuli that forced them to think and feel for themselves. I wish it could be made possible for all really talented students in this country to be granted twelve or eighteen months' travel in Europe before making their debuts. How these talented young musicians would flower with such enlightening experience!

"Europe now, alas, is not what it was before the war, but if America remains strong—she must!—and can help the different countries to come to their feet economically and spiritually, in two or three years Europe will again be a Paradise for the young musician. The suffering each country has undergone has made it prouder than ever of its cultural heritage. If all is not swept away in anarchy, there will come from this pride an artistic renaissance that will stimulate the world."

From the intense conviction with which Mr. Thibaud talked of the values of travel, it was plain that he had a strong personal reason for feeling as he did. A mention of Edouard Colonne, the famous French conductor, brought the reason to light.

"Ah, Colonne, he was a great conductor and a great man. He was a good friend to me when I needed such a friend. When I was eighteen he arranged for me a tour through Europe that was a turning point in my career. In Hungary, Austria, Germany, Holland, Poland, and Russia I gave concerts, but I also heard and met and talked with the leading musicians in Europe. Then it was that I realized that it was a true mission must be internationally minded."

"But I also owe much to two other great men. I was a pupil of Maréchal at the Paris Conservatoire, and later of Ysaÿe. Both of these men gave me their friendship. I lived in their homes. What an experience for a young man! To discuss music, art, literature, philosophy, and the problems of life with these older men who were so wise and so cultured and who were so kindly anxious to help me—it was an experience for which I have always been grateful."

"In Europe in those days there was a marvelous relationship between teacher (Continued on Page 292)

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## A Changed Europe

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"In Europe in those days there was a marvelous relationship between teacher (Continued on Page 292)

JACQUES THIBAUD

## VIOLIN

Edited by Harold Berkley



## What Is The Right Tempo?

Q. 1. Will you please tell me the following things about *The Spruce*, a piano solo by Sibyllus: a) At what noticeable mark should it be played? b) Are *stretto* and *stretto* the same? c) meaning faster and faster?

A. In Chopin's *Rondo à la Mazurka* there is the word *coll* under the left hand part, which is written on the treble staff. Where would this place the hand?—L. T.

A. 1. a) Although I have never heard this composition performed, I am inclined to interpret the marking *lento* as in a *Volce Lento*, which is not nearly as slow as one might suspect. Sibyllus has marked his *Volce Triste, Lento*, and yet this composition is never played at three various beats to the measure.

I would therefore suggest J =112 for *The Spruce*, though the tempo must be by no means rigid. If you prefer this composition somewhat slower or faster, however, I think it would be perfectly all right to play it so.

b) *Stretto* means an immediately faster tempo, but in no dictionary have I been able to find the term *stretto*. I have seen one edition of *The Spruce* and the term does not appear there. Where did you find it? Could you possibly have meant *stesso*?  
2. The marking is *coll*, not just *coll*, and it means "with the octave." This passage should therefore be played in octaves. Since the term appears beneath the notes it means that the tones an octave lower are to be played with the printed notes.

## Why the Parentheses?

Q. Would you please tell me what a natural in parentheses means? In the composition called *New Wine in Grapes*, the *Soprano* 1944 *Ernst* there is a natural sign in parentheses, and also a quarter rest at the bottom of the first page. Please tell me also why two whole notes are sometimes written on the same degree in chord music. Does it mean that the same note is to be sung or played twice?—J. B.

A. An accidental in parentheses indicates that the sharp, flat, or natural actually produces no change of effect—the sound would be just the same if it were not there. But sometimes, however, it serves to clarify the notation. Thus, in the second score of the composition to which you refer, the sharps on the treble staff do not affect the G on the bass staff—it is just plain G. But since a G on the bass staff played with two G-sharps on the treble staff produces a sharp dissonance, the performer might think this was a mistake; so the composer has inserted a natural sign in parentheses to indicate that he really wants the note to be G—it is not a typoscript error.

I do not myself entirely understand the quarter rest in parentheses at the bottom of the page, but probably the composer wished to indicate that even though the first beat of the piece begins on the third beat, yet this measure should nevertheless have three full beats since the following phrase begins on one of the measure.

As for the two whole notes on the same staff degree in chord music, they indicate that two voices, such as soprano and alto, are to sing the same pitch simultaneously, both beginning on the first beat of the measure and continuing

## Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New

International Dictionary

for four beats. This same notation sometimes occurs in instrumental music also but it never means that the tone is to be sounded twice, but merely that two different parts (or voices) are to sound it simultaneously.

## I Want to Compose Symphonies

Q. I am in my third year of high school, and I have made up my mind to become a composer of symphonic music. My training has been in piano, however, consisting of some years of "piano technique" and other pieces of similar difficulty and two years of organ. But I have had no theory at all, and the books on harmony, counterpoint, and similar subjects seem too technical for me to study by myself. Nevertheless, I have worked out a crude system of composition and have set two poems to music as well as starting on a piano concerto and also some fragments. I intend to take some conservatory courses after my graduation, and in the mean time I am attending all the concerts I can and I already have a large collection of phonograph records. Music means more to me than anything else, and I do not feel that I am walking into this thing blindfolded. But I need advice, and I hope you will give serious consideration to the following questions:

1. Is it absolutely necessary to have much pre-knowledge of such things as harmony, notation, counterpoint, and so on, when entering university music courses?

2. Is there a book for the absolute beginner on the technical phases of writing music?

3. Should I go on with piano instruction in college even assuming that my technique is forever lost?

4. Would it help my knowledge of orchestration to follow a score while listening to the music? If so, how can I get scores?

5. For a person interested in all the liberal arts college course, involving in music, before entering a conservatory?—J. A. W.

A. Your situation is a little like that of the person who aspires to write novels, essays, or poetry before he has learned to spell, punctuate, or paragraph, and before he has acquired any ideals of style. Of course one learns to write by writing, and yet a minimum of basic information is indispensable in both languages and music composition. However, I believe you are unduly pessimistic about your present status, and I feel that you can still prepare yourself adequately for your chosen career. So far as piano playing is concerned, there is still time to acquire an adequate technique, even though some of the basic technical work was omitted in your earlier study. And in the case of composition, you have actually done more than the average high school junior.

Since you know so definitely what you want to do, you will have the courage to discipline yourself, so far as basic training is concerned, and although a two-conventional teacher might spoil your enthusiasm to a certain extent, yet I believe you will eventually go farther if you work for at least a time under some teacher of harmony and composition. Since you are already fairly well advanced in certain phases, I advise you not to wait until you go to college, but to try at once to find some teacher of theory and composition under whom you may work during your last two years in high school. Ask advice from a number of musicians about a teacher—and then follow your own hunch. Since you live close to St. Louis, I suggest that you consult several musicians there—perhaps including Dorothy Gaylor Blake (who I believe lives in Webster Groves), and Leo Miller, who is head of one of the best-known music schools. Above everything else, do not allow yourself to become discouraged by the fact that your previous preparation seems to you to have been inadequate. You are young, you still have plenty of time; and if you can find a staff in which you and composers are made, you still have the chance to realize your ambition. In answering your specific questions, I give you the following replies:

1. No, most students who enter university courses have had very little work in music, but since you are serious, you cannot wait until you go to college—you should study music theory right now. (Probably your high school will allow you

school credit for the study of music theory—ask your Principal.)

2. I suggest my own book, "Music Notation and Terminology," and the book by Heacock, called "Harmony for Ear, Eye, and Keyboard." If you cannot study under a teacher, both books must be ordered from the publishers of *The Ernst*. If your local store does not carry them.

3. By all means continue your study of piano when you go to college, but for the present I believe the music theory is even more important than piano study.

4. Yes. You may secure miniature scores of all the standard orchestral works through almost any music dealer, or from the publishers of *The Ernst*. Get phonograph records and orchestra of various symphonies, one or two at a time, perhaps beginning with Haydn or a Mozart. Play the recording again and again, training your eye to take in more and more of the score. Eventually you will of course have to study orchestration, but at this stage the following of a score while listening closely to the music will be enormously valuable.

5. Your final question is too comprehensive for this department, so I have included neither the question nor any attempt at an answer. But the answer will gradually evolve from your own experience if you follow the advice I have given you.

## I Want To Be A Composer and An Oboe Player!

Q. I read your page in *The Ernst* regularly, and I wonder if you can answer the following questions for me: (1) I take the music course in high school and when I graduate I will have had one term of rudiments of music, two of harmony, one of arranging, one of music appreciation, and one of conducting. I also play both oboe and clarinet in the school band. Am I thinking of being a composer and I should like your suggestions as to further schooling? (2) Is a conservatory the only way to become a composer? (3) If so, what language do you suggest that I take? (4) Has a good oboe player a chance to play in a symphony orchestra?—S. V. K.

A. (1) If you are to be a composer you will need a good deal more music theory and also some piano. Your high school probably does not offer any more theory courses than you are taking so you will have to postpone further theory study until you go to college, but you might drop one of your wind instruments and begin to study the piano at once. When you go to college you will of course take all sorts of other music courses, these depending somewhat on the particular requirements of the college you attend. Many schools require at least two years of foreign language as a part of the entrance requirements, and if you have had no foreign language at all I suggest that you take French, German, or Italian. Many schools require at least two years of foreign language as a part of the entrance requirements, and if you have had no foreign language at all I suggest that you take French, German, or Italian. Many schools require at least two years of foreign language as a part of the entrance requirements, and if you have had no foreign language at all I suggest that you take French, German, or Italian.

2. No, most students who enter university courses have had very little work in music, but since you are serious, you cannot wait until you go to college—you should study music theory right now. (Probably your high school will allow you

fingerings. This means that any group of notes, played either in succession or together, should be within the comfortable reach of the hand. The passages should fit the hand "like a glove." If the passages are long, they should be logically divided into smaller groups; but musically they must still be bound together airtight.

Correct fingering is closely bound up with correct phrasing; for only when one knows exactly where the phrase begins, its climax, and its end, will one be able to judge where his hand should come off the keyboard for a fresh start, a new group of notes, or a new position of the hand.

It is always wise to group a run of notes into a chord which is convenient for the hand, and then follow the fingering of the chord. Every piece, after the first reading, should be most carefully fingered; and from then on, the student must always, and forever after, play it with the same fingering. This will prove to be important, both for the execution and the memorizing. The necessity for slow, careful analysis during fingering will acquire the student with small details, which might otherwise escape him.

## Pianistic Fingering

Fingering should be worked out as if the pianist is going to play the piece *trappo*. Changing fingers on a single note, for a better *legato* effect, should be done often, particularly in slow *cantilena*, as it affords great



MR. VICTOR SEROFF  
In the home of Shostakovitch's aunt, recently deceased, who lived outside of Philadelphia.

help to relaxation, as well as to modeling of tone with a supple hand.

Among the good editions of piano music have been fingered by excellent pianists; only here and there must the fingering be changed to suit the individual hand. However, from time to time, the student will come across editions with very unusual fingerings. This is a sound rule, there may be exceptions to it. There is always a good reason for the fingering, and above all, it serves as a key to the phrasing and interpretation of the man who arranged it. In many cases, the fingering springs from long experience, and is a short-cut to great security.

A great deal of modern music, with its percussive effects, demands precisely that unorthodox fingering.

## New Fingering Principles of Value To Teacher and Student

by Victor J. Seroff

Distinguished Russian-American  
Piano Virtuoso and Teacher

Mr. Seroff's articles, taken from his book manuscript, "Common Sense in Piano Study," have appeared in past issues of *THE ERNST* as follows: May 1946, "Look Into Your Piano"; July 1946, "Basic Foundations of a Permanent Technique"; February 1947, "Controlling Tempo and Dynamics"; and September 1947, "The Practical Side of Piano Practicing." The May 1946 issue is entirely out of print. There are a few copies available of the July 1946, February 1947, and September 1947 issues. Mr. Seroff's activity in music carried him to Europe during the year 1947, where, as a Russian-born American citizen and music critic he visited Germany, Austria, Czechoslovakia, Italy, England, and Scotland. His article on the Edinburgh Festival was the leading article in "Town & Country" for November 1947. Other reports were published by "Harpers Bazaar" and "The New Republic."

—Editors' Note.

But no matter how unorthodox, the student must make it as pianistic as possible by the correct use of the wrist, the right movement of the arm, and position of the hand. If the execution of a technical problem becomes difficult because the fingering demands use of weak fingers, it should be changed without hesitation. The time has passed when the pianist had to trill with the fourth and fifth fingers; now he merely changes to the stronger fingers. Also, one should never hesitate to put into the right hand any difficult passages that could be better executed there than in the left. If the middle voice can be brought out clearer with the left hand, it should be used without hesitation. Even the strictest fanatics can be caught quite often flaking the liberty, in a classical masterpiece, of playing with the right hand what was originally written for the left.

## Helpful Points in Fingering

Following are some points helpful to remember in fingering:

1. In grouping passages where one hand follows the other, consider well the line of the phrase and the rhythmic accent, as is done in a passage played with one hand.

2. It is no longer thought necessary to avoid using the thumb on the black keys. On the contrary, it is often a great advantage to the pianist to do so.

3. It is advisable to avoid the fifth finger in starting the *cantilena*. No big tone can be produced this way, nor is it safe technically. This is particularly true on the black keys. Wherever possible, avoid starting the *cantilena* with the thumb on either black or white keys. Although this is a sound rule, there may be exceptions to it. It applies only to the right hand.

4. In fingering a group of notes, consider the rhythmic intonation, the accents, and the phrasing. To correct this it will be easy to execute the passage, whether you use the help of the arm or just the strong fingers.

5. In playing groups of five notes in sequence, where extreme flexibility is required, each group should be played with all five fingers of the hand, not fingered as one would a scale or arpeggio.

6. In fingering the chromatic scale, the fourth finger should of course be used, and sometimes in very rapid

playing, all five. If the chromatic scale starts on A or E, use the following very simple fingering: 123, 1234, 12345, and so on. This fingering, although not so convenient, can also be used if the scale starts on D. If the scale starts on any of the other notes, finger it so that the first finger will fall on a C or E, and from thereon, use the above fingering. In coming down the chromatic scale with the right hand, it is sufficient to remember to use the fourth finger on B-flat. Going up with the left hand, remember to use the fourth finger on F-sharp. Coming down, use the right hand, starting on C, D, E, and so on, starting either from C, D, or G.

7. In the fingering of runs in double-notes, always consider the upper part the leading part, and finger it as *legato* as possible, avoiding all jumps. In the lower part, for the sake of *legato*, avoid using the thumb on two succeeding notes which are a whole tone apart.

8. In playing a succession of double-notes *staccato*, use the same of the same fingers all the way through to equalize the tone.

9. In repeated double-notes, use the same fingers throughout, holding them stiff, the wrist high and the arm low.

10. Sliding with the second finger from a black key to a white is very useful.

11. For stronger accent, more technical security, and cleaner execution of jumps, use the thumb, instead of the fifth finger, as a leading point—in the left as well as the right hand.

## Use of the Metronome

The value of slow practicing is a part of the gospel of most teachers. However, many teachers employ the metronome to accelerate the playing of passages after the fingering has been set and memorized. That is, starting with a slow tempo, the speed is developed degree by degree, on the metronome, until the required speed is attained. This sometimes amounts to a lullaby, upon the part of the student. He finds that he reaches a speed where he is not playing accurately. The way to correct this is to make a jump of a few degrees in speed and then advance as more technical efficiency is acquired.

It is remarkable how eagerly every student buys a metronome, and how soon he puts it away on a shelf, far from reach. It seems that the childish fascination for the ticking machines gives way to utter disgust for something not so easy to master.

It takes patience to develop any kind of discipline, and while an orchestra, used (Continued on Page 321)



# Integrating Music Study

A Conference with

Charles Münch

Distinguished French Conductor

Recently Appointed Conductor of the Boston Symphony

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Charles Münch, eminent French conductor currently visiting this country, was born in Strasbourg. He is particularly fortunate in that his musical education began in the influence of his home. His father, an organist, taught the boy piano and organ and initiated him into music. At an early age, young Münch studied the violin (his chosen instrument) and the viola, first in Strasbourg and later in Paris, where he worked under professors of the Conservatoire. He began his professional career as orchestral violinist, in Strasbourg and in Germany, serving a long apprenticeship in learning the practical problems of the orchestra at first hand. In time, Mr. Münch turned his attention to conducting and soon asserted himself as a sensitive, dynamic director. His outstanding European reputation, earned chiefly in Paris, won him a call to the United States, where he has been guest conductor of major orchestras. Mr. Münch will take up his new duties with the Boston Symphony in the Fall of 1949. —Eugene's Note.



CHARLES MÜNCH

ALTHOUGH my personal knowledge of the young American artist is, as yet, limited, I am frankly charmed by the alert curiosity of his mind. He has an enormous desire to know, to learn; and he wishes to find out for himself. He approaches music without preconceived impressions of what it should sound like, preferring to establish his own conclusions. And if he does not understand a work the first time he hears it, he is quite willing to admit that fact. The basic honesty of such an approach is delightful.

There are several ways in which such a fundamentally forthright approach can be put to best advantage. It is not enough to want to know—there must also be a program for learning how to know! To my mind, the first step in building such a program is to realize that music study is, quite simply, the study of music. That is not the same thing as the study of an instrument. It is natural and understandable that the young student should think chiefly in terms of the perfection of his piano, his violin—whatever he plays. It distresses him to be asked to take time from his practicing to work at intervals, at harmony, or to go through the laborious task of transcribing a fugue. He would rather concentrate on his instrument and prepare himself for his career. At such a moment it is good for him to remember that his goal is the mastery, not of an instrument, but of music, and that all the secondary studies he can acquire are simply the means of reaching that goal. For this reason, I advocate the conservatory type of training (whether it is pursued at a conservatory or not) is of small importance; the kind of training is what counts. Here, the primary instrument is relegated to its proper place among other studies—of *style*, harmony, piano, history of music, general culture—which add up, all of them together, to the study of music.

With a mastery of such factual knowledge, then, the young musician is made ready for his real task

which, though based upon facts and study, is actually of a very different nature. The task of the musician is to express the emotional, intellectual, and spiritual content of the music he performs. This brings us to a consideration of the mysterious quality of expression. My own feeling is that the talent for musical expression is an inborn endowment—either one has it or one has not. I doubt whether it can ever be taught or learned. The greater responsibility of the teacher is to discover and develop inborn talent. This development of musicality is much more difficult, much more subtle, than the teaching of techniques. It roots, I think, in making the student aware that every piece of music—every bar in that piece—is calculated by its composer to express something. The next step is to discover what it has to express. When new pieces are given to the student (of any instrument), it is a good thing to have him read them through with a view to finding out what they have to say. The teacher should ask what the character of the piece is, how it is developed, what parts are stronger in defining this character, what they express. The student who thinks out his pieces and

analyzes them, will find their expression clearer. "It is this complete, integrated expression of music that is the chief task of the conductor. In order to translate the musical text into sound, he must see clearly what it has to say. Thus, he assumes a three-fold responsibility—to the composer, to the audience, and to the men who play under him. His training, then, must empower him to deal with these manifold responsibilities. He should know as many instruments as possible; should know the nature and the limitations of those instruments; he does not actually play himself. He should have a sound knowledge of the piano. He should be perfectly familiar with harmony, counterpoint, orchestration, transcribing. He should develop clear, precise, understandable gestures. And he must be quite at home with the reading of scores.

## Analyzing the Score

The prompt and comprehensive reading of an orchestral score is a matter of painstaking development. When I work with young conductors I try to inculcate the idea that the structure of music is never a fixed thing, like that of a cathedral. It is, rather, a juxtaposition of various and varying ideas that move, constantly, from one to the next. The first step, then, is to separate the entire work into its parts. We look over the score, separating theme from theme, phrase from phrase. In that way, the expressive structure of the work becomes clarified and simplified. The next step is to begin the work of analysis all over again by separating each phrase into its component parts. Let us suppose that a four-measure phrase is under consideration. Divide it according to the groups of instruments that sound it. Which groups are used? How are they combined? Which measures are doubled in the various parts? Which groups of instruments carry the melody, the theme? Which supply the harmony? What is the effect of the different instrumental colorings? How do the four measures lead on of what has gone before, and into what is to follow? These questions are merely suggestions; there is really no end to the study one can expend on four measures of music! When they are completely clear, then put them together again in the light of what you have learned. Combine the various parts and groups. Let them sound forth as an integral whole. Then combine the other phrases that have been similarly analyzed. Gradually, slowly, what looked at first like an impossibly difficult score will come to life as clear and integrated music.

The habit of integrating music is helpful in understanding new and strange forms. This, I think, is the secret of appreciating modern music. It contains often, sounds and sequences of sounds that are new, strange, and therefore difficult to grasp. At such times, one should not concentrate on the individual and disturbing sonorities, but on the conception of the work as a whole. When Debussy was first heard, he was completely misunderstood because his forms lay outside the conventional development of music. And it was not his unconventionalities that caused him to be understood. It was, rather, the subtlety of his ideas as a whole, for the sake of which the unconventionalities became accepted. The test of any work is its strength as an integral organism.

## Practical Opportunities Necessary

In addition to study and analysis, the young musician must have practical opportunities to work in his chosen field. I can think of no finer practice than membership in a good orchestra. There—and only there—will he learn the full list of problems that confront both the players and the conductor. He will find practice in playing with others; he will learn the needs of orchestral playing; he will master repertoire; he will become familiar with the delicate adjustments of ensemble playing; he will observe conductors, their methods, the qualities that make them succeed (or fail). In drawing expression from scores and from men, I believe that a period of orchestral playing is an essential for the young conductor. Many have studied orchestral instruments and should find no difficulty in securing membership in an organization, where the young aspirant has studied the piano, let us say, and cannot find immediate outlet in an orchestra, I suggest that he master the battery (which is more rapidly learned) and serve his (Continued on Page 330)

## SPRING HOLIDAY

The sunshine, joy, cheer, and gladness of what Goethe called "the wonderfully beautiful month of May" ("Im wunderschönen Monat Mai") radiates from Mr. King's fresh and lively little piece. Play it in jubilant manner for the best results. Grade 84.

STANFORD KING

### Allegretto (♩=76)

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# PRESTO FROM SONATA IN G

No wonder that Haydn was called "Happy Haydn" when he could write a charming bit like this, which fairly seems to leap from the page. The theme and all the variations have a kind of springiness and lightness that reward long practice. Grade 5.

F. J. HAYDN

Presto (♩ = 152)  
THEME

## VAR. II



## VAR. IV

Musical score for Variation IV, featuring six systems of piano and violin staves. The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *ff*, *p*, *cresc.*), articulation (e.g., *tr*, *l.h.*), and fingerings (e.g., 1, 2, 3, 4, 5). The tempo is marked *Moderato con fuoco* (♩ = 88-96).

## PRELUDE IN A♭ MAJOR

This is one of Abram Chasins' famous "Twenty-Four Preludes," which are being heard more and more in recitals. They have a flavor of both Brahms and Chopin and are among the finest piano compositions of the past quarter century. Grade 6.

ABRAM CHASINS, Op.12, No.5

Moderato con fuoco (♩ = 88-96)

Musical score for Prelude in A-flat Major, featuring six systems of piano and violin staves. The score includes various musical notations such as dynamics (e.g., *p*, *mf*, *f*, *ff*, *cresc.*, *dim.*, *rit.*, *meno mosso*, *con tenerezza*, *Tempo I*), articulation (e.g., *l.h.*, *slightly slower*), and fingerings (e.g., 1, 2, 3, 4, 5). The tempo is marked *Moderato con fuoco* (♩ = 88-96).



# WINDING WISTARIA

ROBERT A. HELLARD

Grade 3 1/2

Moderato

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THE RTUDE

\* From here go back to the sign (%) and play to Fine; then play TRIO.

## MY FAITH LOOKS UP TO THEE

(OLIVET)

Clarence Kohlmann's arrangements for piano solo of much-loved hymns have many admirers. They are easy to perform but must be played with taste to be effective. Grade 4.

LOWELL MASON  
Arr. by Clarence Kohlmann

Andantino

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*mf* *mp* *a tempo* *rit.* *mf* *Maestoso* *f* *p quasi arpa* *Allargando* *f* *dim.*

The first system of the musical score for 'Changing Seas' is written for piano. It begins with a treble and bass staff. The treble staff has a melody with chords, marked *mf*. The bass staff has a supporting melody, marked *mp*. The tempo is *a tempo*. The key signature has two flats. The system ends with a *rit.* (ritardando) marking and a *mf* dynamic.

# CHANGING SEAS

Changing Seas is dramatic and colorful. Those who have crossed the great waters in storm and in calm will grasp the character and possibilities of this composition. Grade 3.

G. F. BROADHEAD

Moderato (♩ = 80)

*mf* *f* *f strepitoso* *cresc.* *ff* *dim.* *f* *f* *p Fine* *Placidamente* *p* *cresc.* *p* *ral.* *a tempo* *mf* *cresc.* *poco rall.* *p D.C. al Fine*

The second system of the musical score for 'Changing Seas' continues the piano piece. It features a variety of dynamics including *mf*, *f*, *f strepitoso* (very stormy), *cresc.* (crescendo), *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), *placidamente* (placidly), *p*, *cresc.*, *ral.* (rallentando), *a tempo*, *mf*, *cresc.*, *poco rall.* (a little slower), and *p D.C. al Fine* (piano, da capo to the end).



# NIGHT IN VIENNA

SECONDO

RALPH FEDERER

Tempo di Valse (♩ = 144)

*mp*  
*cresc.*  
*f*  
*p*  
*dolce*  
*poco rit.*  
*ten.*  
*a tempo*  
*senza Ped.*  
 1st time  
 Last time  
 Presto  
*f*  
*poco a poco cresc.*  
*sfz*  
*ff*  
*fff*  
*senza Ped.*

# NIGHT IN VIENNA

PRIMO

RALPH FEDERER

Tempo di Valse (♩ = 144)

*mp*  
*cresc.*  
*mp*  
*cresc.*  
*f*  
*p*  
*dolce*  
*poco rit.*  
*ten.*  
*a tempo*  
 1st time  
 Last time  
 Presto  
*f*  
*poco a poco cresc.*  
*sfz*  
*ff*  
*fff*



Più animato

Dolce ed espressivo

Più animato

PRIMO

Dolce ed espressivo



# SONG OF THE JOLLY MILLER

GEORGE F. MCKAY

**Violin**

**Piano**

*Allegretto gioviale (♩ = 88)*

*mf*

*rall.*

ADAGIO, FROM SONATA No. 1

FELIX MENDELSSOHN

Edited and Revised by Edwin Arthur Kraft

Sw. Strings  
Ch. or Gt. Flutes 8', 4'  
Ped. Soft 16' coup. to Sw.

ed. Sol. 10. Comp. 19

# Adagio (No. 72)

Edited and Revised by Edwin Arthur Kratt

MANUALS
PEDAL

*Ch.* *pp*

*Sw.*

*Ch.*

*mf*

*con espressione*

*Ch. soft 8' Flute*  
*a tempo*

*rit.* *Sw.* *pp*

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Grade 1<sub>2</sub>.

## WALTZ OF SPRING

J.J. THOMAS

Moderato (♩ = 56)

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Grade 1.

## FLOWERS FOR MOTHER

SIDNEY FORREST

Moderato (♩ = 60)

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THE KTYDE

D.C.

Grade 2

## DANZETTA

FLORA EICHHORN

Gaily (♩ = 80)

Fine

D.C.

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319



# DREAM FLOWERS

MILO STEVENS

Grade 2½

Wistfully (♩=60)

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THE ATUDR

## New Fingering Principles of Value to Teacher and Student

(Continued from Page 29)

no direction, has no difficulty following a beat, a metronome, in the beginning, is very discouraging to a pianist. The machine always seems to be wrong, and yet in any sort of serious study, it is indispensable. The metronome markings are meant, not just for the first bar, but as the over-all tempo of the whole piece, unless new markings occur.

The most important rule the metronome has is that of checking tempo. It commonly occurs that, as the pianist knows a piece better, he begins to play it much faster, and does so without realizing it. As soon as the technical difficulties are overcome, the tempo begins to diminish in speed, as far as the performer's feeling for it is concerned. There is a story about a pupil of Anton Rubinstein that illustrates this point very well.

A young student was struggling through a Chopin Etude for Rubinstein. After hearing the first page, Rubinstein ran to the piano, crying, "But you are playing it much too fast! This is how it goes." He sat down and played it—twice as fast as had his pupil. And as he played, he turned to the student and said, "You see how slowly it really should go."

As long as the pianist is playing a piece for the piano alone, this increase in tempo is not nearly as dangerous as when he practices a piece he will have to play later

with orchestra. Usually, in the study of concerti, the pianist uses a second piano for his orchestra part. But he must remember that the second piano very often plays in a much faster tempo than will the orchestra, particularly in the slow movements. For the orchestra, with the strings capable of sustaining the notes, can take phrases much slower than the piano.

Another important use of the metronome is that it can serve as a sort of measuring-stick, or barometer, of progress. The student should mark his pieces, for instance, his Chopin Etudes, from time to time with the date and the metronome markings he is capable of reaching, and see how he has improved months—or even years—later.

Eventually the pianist should be so completely master of playing with the metronome, that he should be able to accomplish all the *retards* and *accelerandos* within the general beat, playing just as *rubato* as he pleases, and coming back to the correct beat at will. When doing this, the student should play the piece at its regular speed, with the metronome going at half that speed.

All this does not mean, of course, that he should play in public with metronomic precision, nor that he should practice with the machine constantly ticking.

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