

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

4-1-1948

Volume 66, Number 04 (April 1948)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 66, No. 04. Philadelphia: Theodore Presser Company, April 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/174>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE

April

1948

Price 30 Cents

music magazine

797 876/JUL488

e



FRÉDÉRIC CHOPIN, THE GREAT POLISH MASTER
From an Old Family Portrait

WURLITZER

is music

More American children are entering the world of music on the keys of a Wurlitzer piano than on those of any other name, for Wurlitzer is first choice of musical America.

Yes, more Wurlitzer pianos than those of any other name are going into the homes and schools of America today. Is it any wonder that to millions of music lovers everywhere Wurlitzer is music?

It stands to reason that the company that holds this kind of leadership won its position by giving the most for the money. So when you select your piano, let Wurlitzer be your guide.

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS

Shown here is the new Wurlitzer Spinette Model 535. Available in mahogany or walnut finish. Standard 88-note keyboard. A beautiful, compact piano with rich tone and full volume. Moderately priced. If your Wurlitzer dealer is not listed in your classified telephone directory write for complete information.



THE CURTIS INSTITUTE OF MUSIC

FOUNDED BY MARY LOUISE CURTIS BOK

TWENTY-FIFTH ANNIVERSARY SEASON 1948-1949

Efrem Zimbalist, *Director*

FACULTY

COMPOSITION and THEORY DEPARTMENT

Gian-Carlo Menotti

Edith Evans Braun
Anne-Marie Soffray

Constant Vaclain

Marion Szekely Freschl

VOICE

Eufemia Giannini Gregory

Leo Rosenek

Vocal Repertoire

Martin Rich

Elizabeth Westmoreland

OPERA

John Wolmut, *Director*

PIANO

Isabelle Vengerova

Rudolf Serkin

Mieczyslaw Horszowski

ORGAN

Alexander McCurdy

VIOLIN

Ivan Galamian

Efrem Zimbalist

Veda Reynolds

VIOLA

William Primrose

VIOLONCELLO

Gregor Piatigorsky

HARP and HARP ENSEMBLE

Carlos Salzedo

Chamber Music
William Primrose

String Ensemble
Marcel Tabuteau

Woodwind Ensemble
Marcel Tabuteau

Brass Ensemble
Charles Gusikoff

ORCHESTRA DEPARTMENT

Alexander Hilsberg, *Conductor*

FLUTE

William Kincaid

OBOE

Marcel Tabuteau

CLARINET

Ralph MacLean

BASSOON

Sol Schoenbach

HORN

Mason Jones

DOUBLE BASS

Anton Torello

TRUMPET

Samuel Krauss

TROMBONE, TUBA

Charles Gusikoff

PERCUSSION

Leonard Schulman

Supplementary Subjects

Languages

Diction

Academic Tutoring

Dramatic Forms

Elements of Music

Eurhythmics
Secondary Piano

STUDENTS ARE ACCEPTED ONLY ON SCHOLARSHIP BASIS

Catalogue upon request to Secretary of Admissions, The Curtis Institute of Music, Philadelphia 3, Pennsylvania

Rubank Violin Publications



Introducing the Positions...

by HARVEY S. WHISTLER

MODERN HOHMANN-WOHLFAHRT Beginning Method for Violin, Vol. I, First Position..... \$0.60

MODERN HOHMANN-WOHLFAHRT Beginning Method for Violin, Vol. II, First Position..... .75

INTRODUCING THE POSITIONS for Violin, Vol. I, Third and Fifth Positions..... .75

INTRODUCING THE POSITIONS for Violin, Vol. II, Second, Fourth, Sixth, Seventh and higher positions..... .75

DEVELOPING DOUBLE-STOP for Violin. A complete course of study in double note and chord development. Covers all phrases first through fifth positions..... 1.25

Publications for other bowed instruments:

FROM VIOLIN TO VIOLA. A transitional method for those who already possess a knowledge of violin playing. Excellent for developing a full string section..... 1.00

INTRODUCING THE POSITIONS for Cello, Vol. I, The Fourth Position..... 1.00


INTRODUCING THE POSITIONS for Cello, Vol. II, Second, Second-and-a-Half, Third, and Third-and-a-Half Positions..... 1.50

SOLOS FOR STRINGS. An indispensable collection of easy melodic material for solo playing or unison string class performance with ad lib. Piano.

Violin Solo (First Position), Viola Solo (First Position), Cello Solo (First Position), and String Bass Solo (First and Second Positions). Each..... .50

Piano Accompaniment..... .75

RUBANK, INC. 738 So. Campbell Ave. CHICAGO 12, ILL.



The Boston Music Company

Has For You

4 new PIANO BOOKS

Write for "Examination" copies

John W. Williams CLASSICS. Collection of classic and standard piano selections carefully edited with regard to fingering, pedalling, phrasing. 1.00

Bernice Frost COMPANION SERIES. Classics, folk tunes and original compositions chosen for their musical and pianistic value, as well as for study purposes. 1.00

Beatrice Hutton Fisk KEYBOARD FUNDAMENTALS. A book for beginners of all ages presenting the essential facts in progressive order. This new approach is to acquaint the beginners with the fundamentals of reading and playing from the printed page. 1.25

Bernard Whitefield THE SIMPLEST BOOK. An elementary book for the absolute beginner. Presents the rudiments of music in a simple, pleasant and entertaining manner building a firm foundation. .75

BOSTON, 16 MASSACHUSETTS

THE ETUDE music magazine

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

EDITORIAL AND ADVISORY STAFF
DR. JAMES FRANCIS COOKE, Editor-in-Chief
Guy McCoy, Assistant Editor
Dr. Rob Roy Peery, Music Editor
Harold Berkley, Dr. Nicholas Dauty, Karl W. Gehrkens, Dr. Guy Miller
Ruth Egan Hansen, Maurice Hummel, Elisabeth Czer, Dr. Alexander McCurdy
Pietro Delli, Edna Farr, George C. Krier, N. Clifford Peary
William D. Revelli, Peter Hugh Reed

FOUNDED 1883 BY THEODORE PRESSER

Contents for April, 1948

VOLUME LXVI, No. 4 • PRICE 30 CENTS

EDITORIAL		207
The Art of Suggesting.....	Henri F. Koop	208
Post-War Opera in Italy.....	Elisabeth Czer	209
Training for Artistry.....	Dr. Guy Miller	210
The Pianist's Pace.....	N. Clifford Peary	211
Capitalizing Your Musical Ability.....	Dr. Alexander McCurdy	212
Length and the Chorus Rehearsal.....	Charles O'Connell	213
My Twenty Favorite Records and Why.....	Charles O'Connell	214
MUSIC IN THE HOME		215
Beethoven You Should Hear.....	Peter Hugh Reed	216
The Etude Music Lover's Bookshelf.....	B. Meredith Goodman	217
MUSIC AND STUDY		218
The Teacher's Round Table.....	Maurice Hummel	219
Brakes and Breaks.....	Walter Reed	219
MUSIC AND STUDY		220
André Glide, Prince of Letters, and Musicians.....	Marcelle Dumesnil	220
Our Astonishing Musical Isolations at Berlin.....	Paul G. Chavannes	221
Musical Teachers National Association.....	Dr. Phyllis J. Frazier	222
A Representative Two-Manual Organ.....	Dr. Alexander McCurdy	223
Plutarch and the Seventeenth and Eighteenth Centuries.....	J. Charles, Jr.	224
American Hands of the Future.....	Dr. William D. Revelli	225
The Violinist's Forum.....	Harold Berkley	227
Questions and Answers.....	Dr. Karl W. Gehrkens	228
The First Performance of Liszt's "Missa Solenne".....	Robert Johnson	229
The Music of Debussy.....	Christopher Miller	230
MUSIC		231
Classic and Contemporary Selections.....	Joseph M. Hopkins	231
April Nocturne (Presser #27016).....	Morgan Weil	232
Song at Dusk (Presser #27030).....	Morelles	232
Theme from Piano Concerto in D Minor and Movement.....	Anton Rubinstein-Henry Levine	233
"More Themes from the Great Concertos".....	F. Chapin, Jr.	234
Prelude (Presser #27041).....	Arthur Anshin	235
Spring Flowers (Presser #27111).....	Arthur Anshin	236
Humming Hearts (Presser #27142).....	Arthur Anshin	237
Dusk (Presser #27148).....	Maurice Hummel	238
Courtesy Waltz (Presser #27150).....	Walter Reed	239
Four and Twenty Camps.....	Walter Reed	240
Let us Live Today (Presser #27002) (Sacred song - low voice).....	Flora G. Moore	241
When Twilight Falls (Presser #27073) (Organ).....	Flora G. Moore	242
Long, Long Ago (Dittson) (Viola Quartet) (From "The String Players").....	Grace C. Kaiser	243
Ensemble Repertory.....	Grace C. Kaiser	244
Delightful Piece for Two Players.....	Thomas Hughes Boyler	245
On Wings of Song (Presser) (From "Chapel Echoes").....	Thomas Hughes Boyler	246
Dolly's Lullaby (Presser #27588) Piano Duo.....	Phyllis Mendelsohn-Rob Roy Peery	247
The Elephant Marches (Presser) Piano Duo (From "Side by Side").....	Phyllis Mendelsohn-Rob Roy Peery	248
Little Princess (Presser #27012).....	Grace C. Kaiser	249
Yellow Tulips (Presser #27041).....	Grace C. Kaiser	250
Swing 'n' Swing Down (Presser #27074).....	Grace C. Kaiser	251
Lands in the Meadow (Dittson).....	Grace C. Kaiser	252
THE WORLD OF MUSIC		253
JUNIOR ETUDE		254
MISCELLANEOUS		255
Edward Ellsworth Higher Ordinary.....	Guy McCoy	256
Where is Music Going?.....	Francisco Sanz-Rubinstein	257
Music Questions Answered.....	Dr. Nicholas Dauty	258
Organ and Choir Questions Answered.....	Frederick Phillips	259
Violin Questions Answered.....	Harold Berkley	260

Entered as second class matter January 16, 1945 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.

\$2.00 a year in U. S. A. and Possessions; also in the Philippines, Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of Honduras, Salvador, Spain and all South American countries, except the Guianas. \$3.25 a year in Canada and Newfoundland. \$4.00 a year in all other countries. Single copy, Price 30 cents.

Editorial

The Art of Suggesting



HENRI FREDERIC AMIEL
(1821-1881)

THAT soulful, far-seeing Swiss philosopher, Henri Frederic Amiel (1821-1881), when he was professor of aesthetics at Geneva University, said, "To know how to suggest is the great art of teaching." Most of the great teachers of history have taught others by planting suggestions in the student's mind, like seed, with the hope that the student will develop these suggestions. Socrates (469-399 B.C.), in his amazing seventy years, used to say that his calling was to bring ideas to birth. As in the case of the greatest of teachers and masters, Jesus Christ, Socrates actually wrote nothing. He conveyed his thoughts to others, notably Plato, who put them down. His method of instruction was a kind of ingenious cross-examination, in which, through questions, he led the student to weigh his own ideas; to think out his problems for himself. Since the days of Socrates, thousands of teachers have employed a variation of this method of teaching their pupils to do original thinking by arousing their interest through questioning; suggesting, rather than dictating to them scraps of information and hard and fast rules often forgotten too soon.

Christ not only taught and suggested, but He illumined His disciples' minds through parables. His hearers were always inspired by these dramatic and colorful human pictures of life, and inspired to follow His divine principles.

The primary objective of all great teachers of all times is to get their pupils to think for themselves, rather than to follow any rigid model. The greatest teachers of an art have been the most catholic in inducing their disciples to study all styles of interpretation. One of our teacher friends has, in his record library, many different interpretations of numerous pieces performed by various virtuos. Pupils are coached in discovering these differences and discussing them in class. This teacher is unusually successful. The teacher with a large library of phonograph records has what amounts to a remarkable corps of assistants upon his faculty, all of whom are far finer performers than is the teacher.

The art of intelligent suggestion may account for the curious fact that many gifted teachers, who themselves have not succeeded as great executants, have become world-famous pedagogs. They have the gift which brought forth Emerson's much quoted saying, "The man who makes hard things easy is the educator." Either you are a teacher, or you are not. George Bernard Shaw was in one of his "tongue in the cheek" ironic moods when he wrote, "He who can, does. He who cannot, teaches." Mr. Shaw, you slipped when you made that quip, despite the fact that you were one of the most trenchant of all musical critics. Everyone in music knows of scores of remarkably fine pianists who have been conspicuous failures as teachers. These individuals include those who have been forced into teaching by an unkind fate and have condescended to give lessons as they would condescend to have a tooth drawn. Their lessons have been, for the most part, vanity exhibitions of their own pianistic ability. That, however, is very remote from fine teaching. Your Editor had a short course of lessons with a world-famous virtuoso whom he never listed among his teachers. Why? The gifted gentle-

man was so continually "under the influence" that he was hardly conscious of who was present. Yet he could sit at the keyboard and play gorgeously, music that had absolutely nothing to do with the lesson.

When we find the combination of a great artist and a great teacher, we have a master who may contribute very precious things in passing the high principles of the art down to future generations.

Sometimes we meet with most extraordinary virtuos who are not constitutionally adapted to public performance. Often this is due to a nervous instability or to a fear complex which may be sympathetically called a retiring disposition. They perform magnificently for smaller, intimate groups, but lack the platform ability demanded by concert tours calling for appearance before crowds. Adolf Henselt (1814-1889), famous Bavarian piano virtuoso, court pianist to the

Czar of Russia, who met with sensational success whenever he played, abandoned concert tours at the age of twenty-four. Thus, two-thirds of the life of this famous composer of *Si oiseau j'étais* were spent away from the concert stage, reputedly because of a fear of crowds.

One of the leading formative influences in modern theories of piano touch and technic, Ludwig Deppe (1828-1890), who rose to the high post of *Hofkapellmeister* in Berlin, was best known in his time as a conductor, rather than a piano virtuoso. Many ideas we hear today in talks upon modern pianoforte playing, relating particularly to touch and relaxation, you will find recounted in the book of his American pupil, Amy Fay, who was also a pupil of Franz Liszt.

At least three of the world's most famous pianists were pupils of teachers of little renown, save that which their students brought to them. Anton Rubinstein's only teacher (excepting his mother) was Alexander Ivanovitch Villoing, who was also the teacher of Nicholas Rubinstein. Anton declared that Villoing was a better pianist than himself. Villoing chose, however, to be a teacher.

Leopold Godowsky's best known teacher was Ernst Friedrich Karl Rudorff (1840-1916), a very able and well trained musician, but in no sense a great virtuoso. Godowsky, when visiting your Editor at his home, stated that he considered himself self-taught, but he unquestionably must have learned much from his distinguished associates, notably Saint-Saens. Walter Gieseking's only teacher was Karl Leimer, whose book, "The Shortest Way to Pianistic Perfection," is one of the most helpful works of its kind. Leimer was a well known pianog of Hanover.

These outstanding brilliant pianists of world renown all studied with teachers who were in no sense towering virtuos. Leopold Auer was a virtuoso in his younger days, but he cannot be ranked in public success with Elman, Heifetz, Zimbalist, Seidl, Parlow, or Milstein. The same may be said of Otakar Sevcik, with his noted pupils, Kubelik, Kocian, Zimbalist, E. Ondricek, and Marie Hall. Leschetzky was an outstanding virtuoso in his youth and made many successful tours. But he was a (Continued on Page 267)

Post-War Opera in Italy

A Musical Snapshot

by Victor J. Seroff

Pianist, Teacher, and Traveler

AN AMERICAN G. I. described grand opera as the "baseball of Italy." It is hard to realize that thousands of opera fans go to temples of the art in Italy with the same enthusiasm as crowds in America go to a ball game. They have the same intensity of interest that the Spanish masses have for a bull fight. To the credit of the Italians, they are devoted to a cultural and artistic pleasure.

Milan, the capital of Northern Italy, looks as though it has a greater population than New York City. One can hardly walk through the crowds of people on the sidewalks, and one's life is certainly not safe in the middle of the street, for Italians travel a great deal on bicycles—and they just adore motorcycles, on which they go zipping through the streets as though they were on their way to the moon. The dream of every young man today is to have a "Vespa"—a little motorcycle which makes more noise than it affords comfort to the rider. At one time the noise from automobile horns in Milan sounded incessantly like a huge, cacophonous organ with a million pipes. Mussolini tried to suppress this, but it seems to be in the Italian nature to love noise.

Milan did not suffer much from the war. The Cathedral stands intact in all its glory. The famous windows and the middle dome—the most valuable—were removed to places of safety during the war. The thing one regrets is the sight of the neon signs which have been put up by advertising companies on the buildings facing the lovely Cathedral, spoiling the looks of the Piazza del Duomo.

But the real heart of Milan is still La Scala. It is in the center of the city, very near to the Galleria Umberto I and the great white *Dom* or Cathedral. During the last days of the war, two bombs destroyed the auditorium, but the stage was saved from the fire by the iron curtains (and I don't mean the Churchillian *Iron Curtain*). The auditorium, which seats thirty-five hundred people, has been completely rebuilt, an exact copy of the old. Fortunately the large chandelier had been saved.

"We would have no deficit," I was told by one of the members of La Scala, "if we had not the expense of the new *décor* and costumes which perished during the fire."

La Scala Subsidized

The Italian Government subsidizes La Scala with thirty to forty million lire a year, and two and a half per cent of the receipts of all the moving picture houses in the State of Lombardy goes into the La Scala fund. This intelligent measure is supposed to have been originated by Arturo Toscanini when he was there during the years 1921-1922. This arrangement was respected even throughout the years of Fascist rule. Now La Scala has become an institution, for it has founded a school for young singers which opened its doors in December 1946. Young men and women, regardless of their nationality, who are fortunate enough to win scholarships, receive their tuition free. They also have monthly allowances for living expenses. Aureliano Pertile and Julia Ties are the professors at this school, which had twelve pupils last year. At the end of each school year public examinations are held at La Scala, with pupils performing scenes from the operas and singing arias and concert pieces accompanied by the

La Scala orchestra and conductors. This economical reform, suggested by Arturo Toscanini, makes one wonder about the limitless possibilities for musical institutions in the United States, if such an example should be followed.

Contrary to the general idea of La Scala's conservatism in its choice for the performances, it produces modern works along with the old repertoire. Last season (in March 1947) Benjamin Britten's "Peter Grimes" was given, and it had a great success with the Milanese, who are the most critical opera goers in the world. For the present season (1947-48) Mussorgsky's "Boris Godunov" and Umberto Giordano's operas, "Andrea Chénier" and "Madame Sans-Gêne," are scheduled.

While La Scala conductors are experts in their field, La Scala performances have one amazing feature which makes them different from all other opera performances in the world—the prompter, who sits in his box below the stage is just as important as the driving wheel as the conductor. The prompter does not simply whisper the words to the actors on the stage; he almost sings with them. Looking like a skipper on a wrecked ship (and don't forget he is an Italian), he signals and shouts to them every direction they should take, while the conductor looks after the orchestra and presides over the performance as a whole.

La Scala people are very proud of Signor Tagliavini's success at the Metropolitan, but they say they have others to show to the New World; in fact, they state

that Giuseppe di Stefano, tenor, may become one day Tagliavini's rival. The famous Lina Pughlioni still sings at La Scala, even though her entrance on the stage is usually greeted with howls of laughter. The poor woman is, as the Italians say, "as fat as a cabbage," but when she opens her mouth the house instantly hushes in respectful silence. The audiences love the unique voice of the lady. It is my opinion that the young soprano, Renata Tebaldi, will create a sensation at the Metropolitan, when she sings there. This beautiful, twenty-five-year-old blue-eyed, dark-haired, Parma-born diva made her debut in Rovigo in 1944. The war interrupted her career, but now she has been singing at La Scala for the last two years in "Otello," "Lohengrin," "Mephisto," "La Bohème," and "La Tosca." She told me that she is "preparing la voce" (lending her voice) in the film "Colonna Sonora"—really "Lohengrin," which is being made in Rome. She said she is too tall to act in the film, as she is about five feet eight.

Evening clothes are not obligatory at La Scala, except for the Gala performances such as are given for illustrious guests. "We are a democracy," explain La Scala people.

An Italian Hollywood Bowl

During the summer La Scala performances attract thousands to Verona—a little town which some ninety years before Christ was a Roman colony. In the Arena (Colosseum), one of the few amphitheatres which survives since Roman times, where gladiators fought to the death, and later, after the Middle Ages, where bull fights were held, the La Scala Company now gives opera performances. It is a sort of Italian Hollywood Bowl. The Arena is round and is divided into two parts: one for the audience, the other for the stage and the orchestra. Since the modern Romans are not so sturdily a race as their ancestors, and the intensity of the blazing heat has not diminished in all these years, the spectacles do not begin until late in the evening. The Verona performances are favored, not only for their artistic value, but for the real Italian spirit which the audience supplies, by the free expression of its enjoyment or disapproval. Here a singer can have a rousing ovation after one aria and be booed (the Italians whistle) by the whole crowd of some four thousand people a few minutes later. The Italians seem to be connoisseurs of opera. I talked to a wine merchant in a small village near Verona, whose intimate knowledge of operas, (Continued on Page 24)



LA SCALA OPERA HOUSE, MILAN

"MUSIC STUDY EXALTS LIFE"

THE thoughtful reader of newspaper criticisms finds himself confronted with a phenomenon which occurs frequently enough to be serious. More than half the reviews of young artists' recitals seem to mention not one point, with the performer referred to as having strong musical, well developed technique, lack of musical significance. Even one such criticism would be unfortunate; when one reads it over and over, it makes one wonder. Are we actually guilty of stressing mechanical craftsmanship ahead of art, in the training of these young debutants? What are the reasons for such a condition, and how can it be cured?

"The root of the difficulty, it seems to me, lies in the desire of young artists to find a quick, easy, sensational success. Success itself, according to the prevalent conception, seems to mean the ability to cause amazement; to shock people by playing harder and faster than the last nervous who, in his turn, played louder and faster than those before him. To achieve the questionable glamor of sheer shock-sensation, the young artist fortifies himself with the most difficult works, from a purely technical point of view, that he can find. It is a matter of everyday occurrence to find a young pianist making his first orchestral appearance in the Brahms "B-flat Concerto." In the light of such facts, it is not difficult to see why these young people receive bad notices. Quite simply, they cut themselves off from the most important part of their training—the gradual, patient, concentrated development of artistic expression.

Technical Facility Not Music

"Let us settle, once and for all, that technical facility is not music. Certainly, it is the means of making music, but it is, at its best, technique remains only a tool. Insistence on technique-sensation is comparable to admiring the trepanner on which a great novelist works out his ideas! Yet, in a musical sense, this seems to be going on all the time. We train young artists so that they have finest means of expression and nothing whatever to say!"

"No one element is responsible for this—all of us share the blame: the teachers who permit a gifted pupil to give performances for which he is not ready; the managers who organize such performances; the public that tolerates them . . . and, of course, the young performers who steer such a pitifully warped course away from the true study of music.

"It is easier to detect errors than to correct them! Just how shall we proceed in our training of young artists, so that their musical development may be strong and sure? Well, let us examine some of the points of error with a view to improving them. First of all, the pupil gifted enough to aspire to a career in art should be brought to realize that his basic 'business capital' is the attitude with which he approaches his work. He should be discouraged from trying to shock, to startle, to sensationalize, to impress. He should be taught that the function of the artist is similar to that of the priest—a lifelong service of consecration to the deepest significance of music. In my own student days in Germany, a talented young pianist could make his start by playing the Hummel Concerto or the Mendelssohn *Rondo Brilliant*—works which give a youthful spirit an opportunity to express itself, without taxing it with profundities it can hardly be expected to express. But who, today, would even think of playing these works? They are not 'terrific'—they do not 'impress'! And in this misguided desire to impress, the youngster plunges into Beethoven and Brahms—and makes an impression of having nothing to say!"

"It takes time and living to develop musical ideas worth hearing. And by living, I do not mean *Vie de bohème* gales! I mean earnest, solid thinking, studying, communicating with music. There are a number of



CLAUDIO ARRAU

ways in which musicality can be developed. First of all, do not attempt the profound works at the start of your career. Leave the Brahms B-flat alone for a while and concentrate on early Mozart and Mendelssohn. Don't attempt the Beethoven Sonatas of later opus until you have thoroughly mastered all the earlier of the thirty-two—and master them thoroughly; mentally and physically, as well as manually. Acquire the repertoire gradually and scale the progressive advancement of the works you play according to your mental and spiritual grasp of them—the finger work will take care of itself! (I assume that adequate technique is present.)

"A studying repertoire (always gradually!), but yourself through a discipline of real study. Respect the minutest intention of the composer. This means and symbolizes, as well as manually. Acquire the repertoire gradually and scale the progressive advancement of the works you play according to your mental and spiritual grasp of them—the finger work will take care of itself! (I assume that adequate technique is present.)

"It takes time and living to develop musical ideas worth hearing. And by living, I do not mean *Vie de bohème* gales! I mean earnest, solid thinking, studying, communicating with music. There are a number of

Training for Artistry

A Conference with

Claudio Arrau

Internationally Renowned Chilean Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYBLUT

Foremost, perhaps, among the younger generation of great pianists who have maintained a reputation for musical integrity as well as for brilliance of performance, Claudio Arrau, born in Chile, was already famous at the age of fifteen. At sixteen, he was granted a government scholarship for advanced study abroad and worked in Berlin with Martin Krause, himself a pupil of Liszt. Until his death, eight years later, Krause assumed full charge of the boy's musical and general education. Then, at fifteen, young Arrau found himself on his own. The loss of his teacher, which fell coincident with the boy's emergence from childhood, plunged him into a spiritual crisis from which he found his own way out. Although he had some years of successful concerting behind him, he retired from public work and recommenced his studies, guiding himself by a more mature consideration of Krause's teachings. In his early twenties, he again entered the concert field and proved himself an artist of first rank. Mr. Arrau achieved a sensational New York success in 1941, and since then has played more than one hundred orchestral engagements and over four hundred recitals in America alone. He has also made successful tours of Europe, South America, and Australia. His prodigious repertoire includes material enough for seventy-six full recital programs, and sixty-two orchestral works. He has had a street named for him in Santiago de Chile, and he travels on a diplomatic passport. In the following conference, Mr. Arrau outlines the needs for the training of young artists.

—EDITOR'S NOTE.

thought, and worked. At its wildest, this means intensive study of all kinds of world history and customs. At its unrooted, it means digging into intensive research of little things. If, for instance, you play a Bach "Partita," don't stop at a reproduction of the notes! Discover that the work is really a series of dances. Learn those dances—and books that will explain their steps. Be able to dance a *Gavotte*, a *Sarabande*, *Leirs*, *the tango*, the rhythms. Explore the difference between the French *Corrente* and the Italian *Corrente*—and suddenly you will see that the *Corrente* is a slow, dignified dance, very different from the light, rapid *Corrente*. Make yourself actually become one of the seventeenth century personages who danced originally. Find out what they were like; how they thought, and moved, and dressed. This is all a vital part of the artistic preparation necessary to a musically significant interpretation of a Bach "Partita." And it has nothing in the world to do with the technique of fingers!

Respect the Composer's Intentions

"Even in purely technical passages, the intentions of the composer must come first. Despite today's stress on finger work, one finds much 'faking' in difficult passages. Sometimes these passages sound blurred. Sometimes they sound clear enough, but again through our search for the quick, easy way—they are not played *exactly* as the composer wrote them. Little shortcuts in fingering, and so forth are introduced. Take, for example, the final passages of the Beethoven *Concerto* for piano and violin, the final passages of *Les Adieux*. Here, there are rapid broken octaves, indicated for one hand. It is difficult—so what happens? More than one young pianist allows himself the liberty of playing them with both (Continued on Page 200)

The Pianist's Page

by Dr. Guy Maier
Noted Pianist and
Music Educator



Chopin, Prelude in C-Sharp Minor, Opus 45

THE STEP-CHILD of the Preludes, in this case one of the most attractive of Chopin's progeny, is the separate Prelude in C-Sharp Minor, Opus 45, printed for your convenience in the Music Section of this month's *ETUDE*. Approach it sensitively, for it is a shy, retiring child who does not make friends easily. Hammer-and-tong thumpers do not win its confidence, nor has a large portion of the hot-potato taken to its capacious bosom, for it does not wear its heart on its sleeve. Yet all pianists, even those whose playing lacks emotional warmth, will find a life-long friend in Chopin's ardent prelude if they will take pains to cultivate it.

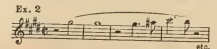
Humeck and other writers call it "improvisational," "introverted," "introspective," "Brahmsian," and let it go at that. Superficially its broken chord and melodic contours, its curving shapes in thirds and sixths do recall the Brahms "Intermezzo." Perhaps the young Johannes loved it too; if so, he learned much from it. That Rachmaninoff also must have contemplated its soaring phrases can easily be proven: program it as a Prelude by Rachmaninoff and you will often find the hoax going undetected.

Chopin at His Best

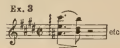
Organically it is Chopin at his economical best—an expertly woven thematic texture shot through with shafts of modulatory light. In Measure 5 the rising flow of the persistently recurring left hand arabesque (which the right hand usually finishes):



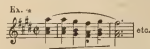
Joins the yearning right hand theme in Measure 6:



which often ends in a syncopated sigh (Measures 9 and 13):



Thereupon usually follow those irregular and tender patterns of thirds and sixths (Measure 14):

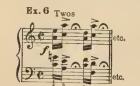


No trace is to be found here of the morbid Chopin. After the soft sighs of the opening chord phrase (Measures 1-4) the composer sets the mood of the Prelude, which I think might be called the divine discontent of aspiration. With every phrase, every modulation, he becomes less earth-bound, until in the last cadenza (Measure 79) he is rewarded with the enervating shower of golden rain. The remaining measures (80-91) with a breath-taking modulation from C-sharp minor to D major and back again might be considered thankfulness for the brief moment of exaltation.

But watch out! That shower is difficult to evoke. I advise taking his golden drops apart, examining them carefully, and studying the cadenza a week or two before you tackle the rest of the Prelude. Recommended procedure: 1. Play, analyze, and memorize each set of two chords as a single chord:



Practice hands separately until you can play the sequential patterns of each hand accurately and rapidly. Note where and how far the intervals descend. 2. Then practice hands together. This routine is to be done, of course, only up to the changing pattern (diminished seventh chords) in the sixth group of eighth notes. 3. Now work hands singly as written, first in impulses of two, accenting second chord (Ex. 6):



then in fours, accenting fourth chord (Ex. 7):



4. Practice examples 6 and 7, hands together. Don't look at the keyboard or at your hands. Practice the passage entirely by feel, no matter how slowly you

need to play it accurately. If you persist (without peevishness) you will master it much more quickly.

The diminished seventh chord sequences (from the ninth pattern) are comparatively easy if you will practice them in this pattern:



which combines thus:



Additional Details

Phrase the opening chords of the Prelude in smooth groups of four; use soft pedal and make a slight ritard. in Measure 4. Note the soft syncopated sigh (C-sharp) which finishes the phrase.

Give strong foundation (bass) tones throughout the Prelude and avoid thin or bony "pecking" at the flowing left hand (see Ex. 1) arabesque. Always play it curvilinear and ritard *legato*, using the damper pedal as long as possible. Contract phrases dynamically, as, for example, Measures 6-9 *mezzo forte*, but Measures 10-13 *piano*.

The singing chords in Measure 14 must move toward the long chord of Measure 15. Play *poco rit.* and *molto dim.* in Measure 18. Hesitate slightly before playing the chord (*pianissimo*) in Measure 19.

Throughout Measures 27-35 play all the tones in the right hand chords—top, inside, bottom—with penurious wrists, but take them out of the instrument with free, full arm. Think of those chords in ivy-enclosed phrase groups and you will mold them into the right shapes.

Make almost no *dim.* in Measure 30, but take time for that beautiful *shibito piano* chord (G-flat) at Measure 31. Then play *forte* and hold the rich tonal texture through to the sudden sigh in Measure 35. Play softly there, and breathe before the theme in Measure 36; change color here; begin Measure 37 richly *pianissimo*, like a sudden remembrance of a long-forgotten beauty. From Measures 35 to 59 there emerge breath-taking passages of triadic and shimmering modulation from G-flat (35) to E-flat (39) to A-flat (43) to F (47). From here on, F-sharp predominates; those throbbing chords return (Measures 55-59) with the lovely intensity of their tonal, inner, and bottom tones.

Play the subsiding F-sharp arpeggio in Measure 60-63 with as much damper pedal as it will take, and of course with soft pedal also. Start Measure 63 *pianissimo* and avoid making much crescendo. You will produce truly golden sounds on those chromatically ascending chords (Measures 63-66) if you play them with full, relaxed arm. Fade immediately after the C-sharp in Measure 66 and play the brief return of the first theme with gentle yearning.

Take plenty of time to approach and to play the bitter-sweet climax in Measures 78 and 79. Give all the voices in the last half of Measure 78 firm, rich sound, but emphasize especially the two double C-sharp melody tones; and don't forget to sigh on that final C-sharp in the right hand. . . . Pause long here; then depress damper and soft pedals and let the warbling rain pour down! Use damper pedal sparingly until the final quick *rit.* and *dim.* (*pianissimo*) in the last eighth chords preceding Measure 80. Then play the C-sharp minor chord (80) solidly and rest on it. (I recommend playing an octave G-sharp in the bass.) Take your time "giving thanks" in the redemptive which follows (Measures 80-81); use pedal as long as possible; don't fade out until Measure 89, when Chopin calls for a *molto-crescendo*, which you know means a sudden "crescendo out."

Brush the second last chord gently, and play the final chord with a *ppp* point-bristled dip.

What an endearing step-child Chopin has left in our care!

"MUSIC STUDY EXALTS LIFE"

Capitalizing Your Musical Ability

A Conference with

Fred Waring

Famous Conductor of Waring's Pennsylvanians

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE



FRED WARING IN ACTION
Waring met with music educators every evening, discussed problems ranging from evening singing to student interest. Important feature was program building, of which Waring is master. Educators were given Waring records, arrangements, and his famed Christmas Album as specific, practical aids for starting fall term.

"HOW can I capitalize my musical ability in order that I may have an adequate return for long years spent in music study? That is the question which thousands of young men are asking. The great problem of education itself is that of adjusting human material vocationally, to the known needs of the world, in a way which will be for the best interests of society and of the individual student. In some fields the student is apparently expected to make an enormous contribution of genius, labor, thought, and time that may lead to only a livelihood, with but a trilling remuneration. This may be idealistic, but it seems to me most unfair to the individual and to his family. It is difficult to imagine a more unjust distribution of the world's wealth. When musicians have something to give, which is of great value to their fellowmen, they should not be timid souls begging for favors. Why should inconsequential people, of trifling accomplishment and even nefarious mercenary undertakings, which contribute nothing to humanity, be generously rewarded, while a Schubert, who gives forth genius, which cannot be bought with millions, be obliged to subsist upon a pittance?"

"It has been my conviction since my youth that well-schooled and well-trained musicians have something of great importance and value to give to the world, but that with the exception of the 'top liners,' they are often very inadequately paid. This, in most cases, is by no means because of their lack of efficiency in music, but largely because they do not know how to capitalize their ability. The opportunities for well paid positions in music in the future of our country will be, in my opinion, almost limitless. In the teaching field, the colleges are already paid to it to fill top positions.

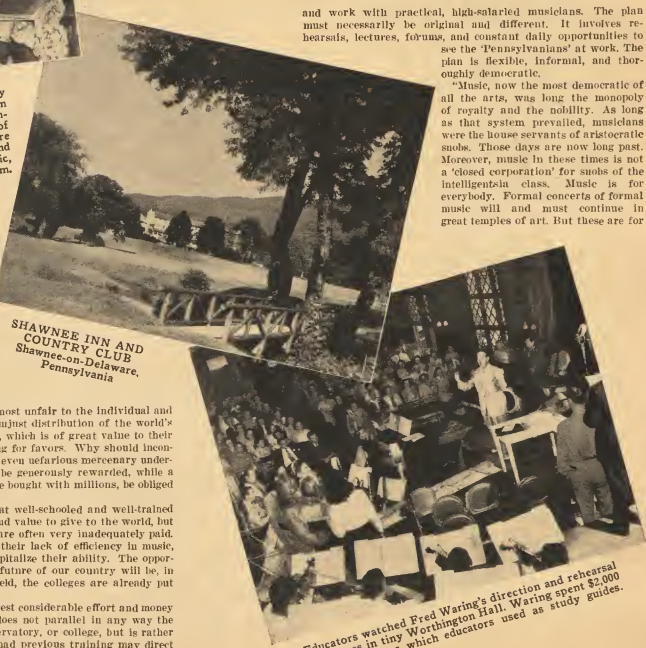
"This is one of the reasons why I propose to invest considerable effort and money in the 'Shawnee Music Workshop' plan which does not parallel in any way the work now being done by any music school, conservatory, or college, but is rather a form of clinic, in which musicians who have had previous training may direct their talent and skill into some of the more exciting and profitable means of earning a living in music. This is accomplished through periods of close association

The remarkable career of Fred Waring seems to have no limits. Mr. Waring was born at Tyrone, Pennsylvania, June 9, 1900. In the issues of *THE ETUDE* for February and March 1945 he tells of the extraordinary manner in which he built up his "Pennsylvanians" so that they have become one of the outstanding groups in the field of modern entertainment. Apart from providing the American public with beautiful music, performed by remarkable specialists, the success of the organization is so pronounced that it has enabled Mr. Waring to accumulate a very large fortune. He is now devoting much of this to musical education of a very special kind at Shawnee-on-Deleware, in a highly concentrated series of courses for chord and school music leaders. These courses are so original and so intensive that they have a most unusual effect upon all who attend them. Mr. Waring insists that they be self-supporting and at the same time be well within the means of those who attend.

—Editor's Note.

and work with practical, high-salaried musicians. The plan must necessarily be original and different. It involves rehearsals, lectures, forums, and constant daily opportunities to see the 'Pennsylvanians' at work. The plan is flexible, informal, and thoroughly democratic.

"Music, now the most democratic of all the arts, was long the monopoly of royalty and the nobility. As long as that system prevailed, musicians were the house servants of aristocratic snobs. Those days are now long past. Moreover, music in these times is not a 'closed corporation' for snobs of the intelligence class. Music is for everybody. Formal concerts of formal music will and must continue in great temples of art. But these are for



Educators watched Fred Waring's direction and rehearsal techniques in city Worthington Hall. Waring spent \$2,000 on music scores which educators used as study guides.

"MUSIC STUDY EXALTS LIFE"

213

EDWARD ELLSWORTH HIPSHER

by Guy McCoy

IT IS with profound regret that *THE ERUME* informs its readers of the death of Dr. Edward Ellsworth Hipshe, who from 1929 to 1947 was Associate Editor of this magazine. Dr. Hipshe, music critic, author, editor, composer, passed away March 7th in City Hospital, Marion, Ohio, after a week's illness of uremic poisoning. He was seventy-six. He had resided in Marion, his native city, following his withdrawal in 1944 from all activities in Philadelphia.

Born in Caledonia, near Marion, March 28th, 1871, Dr. Hipshe's musical education was carried on at Valparaiso University; the Royal Academy of Music, London; and in Florence, Italy. Before joining *THE ERUME* staff, Dr. Hipshe enjoyed a distinguished career of some twenty-five years as musical director in various colleges, including Hinesboro Normal College (Iowa), Holbrook Normal College (Tennessee), Marion Conservatory of Music (Ohio), and Morris Harvey College (West Virginia).

Dr. Hipshe's love of music, literature, and allied arts found expression in his many activities in the cultural life of Philadelphia. He was President for seven years of the Philadelphia Music Teachers Association; Founder-President of the Mozart Society of Philadelphia; Vice-President for Music of the Pennsylvania Arts and Sciences Society; a member of the Board of Directors of the Inland-American Symphony Orchestra, and of the Pennsylvania Philharmonic Orchestra Society; a member of the Executive Council of the Philadelphia Branch of the Dickens Fellowship; and a life member of the Philadelphia Society for the Preservation of Landmarks. His activities also included membership in the China Institute of America, the Yale Forge Historical Society, the Pennsylvania Art Museum, and the Ohio Society of Philadelphia.

Dr. Hipshe was also an authority on cacti, and took pride in the fact that at one time he had owned one of the largest and most varied collections of cactaceae plants in the world.

In recognition of his outstanding accomplishments, Temple University, in 1933, conferred upon him the honorary degree of Doctor of Music. Dr. Hipshe's

compositions include songs and piano pieces. He compiled and edited two choral collections: "Choir Book for Women's Voices," and "Choral Art Repertoire." His greatest literary achievement was as author of "American Opera and Its Composers," the first and only complete work on this subject in existence.

Dr. Hipshe was in every sense of the word a self-made man, and the writer of these lines, an associate of his for a number of years, and who later succeeded him in the Assistant Editorship of this magazine, joins the other members of *THE ERUME* staff and its readers everywhere in honoring one who accomplished much in the face of many difficulties.

DR. EDWARD ELLSWORTH HIPSHER

Chopin and the Chopin Renaissance

(Continued from Page 213)

George Sand said that Chopin would turn away from his friends, go to the nearest stand there for a moment and turn back completely altered in appearance—perhaps looking like an Englishman of the middle class. He was very fond of being with children and would spend a whole morning playing Blind Man's Buff and telling them stories.

I hardly need to remind you of the whirling motion of the so-called *Minute Waltz*, as everyone is familiar with the story of Chopin's improvising it after he had watched George Sand's little child chase its tail, going round and round, as little dogs sometimes do. Un-

fortunately, history does not inform us whether the little animal attained its end. At any rate, Chopin has the humor of the situation and as always, with Waltz was always known as *The Little Dog's Waltz*.

As an expression of pure joy, even of boisterous hilarity, what can equal the passage in the *B-major Mazurka* shown in Ex. 4?

Then, too, there is a lot of grim humor a little further on in the same *Mazurka* where, in the next example, the Russian impoliteness and rather sardonically mocks the Socratic joyous outburst, reminding one of a somewhat similar effect in the last three notes of Beethoven's "Sonata, Op. 14, No. 2."

In 1833 one of Chopin's friends wrote to Chopin's parents that their son had grown so big and strong that he hardly knew him. Still later by five years Chopin says of himself, "I feel splendid!" This does not at all agree with the usual pathetic description of Chopin given us by his biographers. He still kept his

love of the ridiculous, so noticeable in his youth. He writes to his friend and pupil, Fontana, the following bit of nonsense: "Give Jasja for lunch a splash of beer and parrot's kidneys in tomato sauce. Take a bath of an infusion of whistles." Another passage in the same letter is so much in the style of the humor of Rabelais to be quoted here. Chopin, in his letters, often alludes humorously to himself and to his personal appearance. He frequently speaks of his crooked nose, his long nose, and complains that the flies light on it. He signs a letter, "Your friend with the big nose and the undeveloped fourth finger, Chopin." He tells of his unsuccessful attempt to raise whiskers, saying that on the right side they do very well but on the left they do not. He refuses to grow, though he says that it is not so much important for "you always turn up right side to the audience." He also thinks it something of a joke that he has to have his hair curled and is obliged to wear white kid gloves.

As an example of his ability to impersonate other people the following story is told. A Polish pianist came to Paris and, as they all did, called on Chopin. He expressed a wish to meet and hear the best pianist who were then in Paris. He asked Chopin to help him and said he was particularly anxious to hear a pianist now forgotten, but quite a celebrity at his time, a certain M. Pixis. Chopin was in one of his prankish moods and told him that it was unnecessary to see or hear Pixis, as he himself could represent him. Accordingly, he made his face look like Pixis, sat down to the piano and played exactly in Pixis' manner and style. That evening Chopin took his companion to the opera. Chopin was himself constant in his attendance at the opera. At the close of the first act, Chopin saw in a box opposite someone to whom he wished to speak, and left his own box to go across the house. While he was away, who should enter his box but the identical Pixis himself. The Polish gentleman looked up and said, "Oh you don't need to go on with that farce any more. I understand that Chopin is still imitating Pixis. Pixis was naturally much astonished to hear himself so addressed by a perfect stranger, but just then Chopin returned, explained the situation, and they all had a good laugh over it. Such an imitation seems to us hardly possible, but Chopin's ability to do these things is well authenticated and he evidently thoroughly enjoyed doing so.

Although he was celebrated for the delicacy of his playing, he was quite able to produce great volume of tone from the piano. G. Mathias, his most famous pupil and a celebrated pianist himself, in a letter a copy of which is in my possession, exclaims "What force, yes force there was in his playing," and says that it is a cantabile typical playing his tone was "immense." But he detested piano pedaling. His *Polonaises* surely show no lack of virility, neither do his *Scherzos*, his *Fantaisies*, many of his *Préludes* and *Etudes*. He was acknowledged to be the first pianist in Paris, when about the year 1840 Paris was the home of most of the greatest pianists of the world, including Liszt. Among all these pianistic giants, Chopin easily held his own.

Though he was never robust, Chopin, until the last years of his life was in fairly good health. He was capable of doing an immense amount of work, sometimes composing all night, sometimes getting up in the middle of the night to begin his day's work. He seems to have had a wire frame—like steel wires like his beloved piano. Even in the very last weeks of his life, when he was desperately unwell, he could write joyfully of the unusual playing of ladies in Scotland—very comely playing wrong notes. He was fond of telling funny stories and would write them in his letters to his friends. For example, he tells them that a German landowner, intending his work back to a camp of French soldiers answered to the challenge of "Qui va là?" (Continued on Page 265)

During a general strike in the typesetters' union affecting the establishment which produces *THE ERUME*, our readers are asked to overlook certain typographical inconsistencies in this issue. Of *THE ERUME* and any possible resultant fatness in delivery.

My Twenty Favorite Records and Why

An Article of Rare, Authoritative Interest

by Charles O'Connell

Author of the Sensationally Successful
"The Other Side of the Record"

Moussorgsky-Stokowski: Boris Godunoff (Symphonic Synthesis)
Leopold Stokowski and the Philadelphia Orchestra
Victor DM-391

Frank: 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 Moque)
Yvonne Pichet
Victor C-8

An International Song Recital
Bévo
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
Jascha Heifetz, pianist, with the Boston "Pops" Orchestra
Arthur Fiedler, conductor
Victor DM-358

Mozart: Vedral, carino (from Act 2, Don Giovanni)
Luceria Bori, soprano
Victor 1846

Wagner: Die Gotterdammerung: Brunnhilde's Immolation
Arturo Toscanini and the NBC Symphony Orchestra,
Helen Traubel, soprano
Victor DM-978

Richard Strauss: Duet for Two Sopranos (from Ariadne auf Naxos)
Marta Fuchs and Elsa Wiewer
T-SK-1477

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

Archangel: The Creed
Chaplain and Choir of Russian Church in Paris
Victor 7715

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

Copland: El Salon México
Chamber Symphony Orchestra under the direction of George Koussevitzky
Victor DM-546

Mozart: Il mio tesoro (La 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

No man is in better position to write this article than Charles O'Connell. For the greater part of his life he was at the head of the Recording Department of RCA-Victor and later held a similar position with Columbia Records. He has had an important part in making a large number of the world's most famous records. His book "The Other Side of the Record," has had a startling reception. Mr. O'Connell was born at Chicago, Massachusetts, April 22, 1900. He received his B.A. at the Catholic School and College of the Holy Cross. He studied piano with Frederick Mariner, and organ and conducting in Paris with Widor. In 1926 he became assistant conductor of the Philadelphia Orchestra. Mr. O'Connell has conducted most of the foremost orchestras in America. He is the author of "The Victor Book of the Records" and "Victor Book of the Opera." Mr. O'Connell selects, at the request of *THE ERUME*, his twenty favorite records. Unfortunately, paper limitations make it necessary to print the second part of this article in the May issue. We are sure that record fans will look forward to it. —EDITOR'S NOTE.

Dogani: Nois
E. Power Biggs, organist
Victor M-616

Blach: 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

DURING a rather long period of association with the making of records of some of our most famous familiarity with the records of serious music issued by all the major producers, I have been asked perhaps hundreds of times to specify which records I consider best of all the thousands with which I have necessarily become acquainted. It has never before been practical, or at least polite, for me to give a satisfactory answer, although I have often wanted to do so. During the past twenty years I have been connected with two of the major recording companies—first with Victor until 1944, and then with Columbia until 1947. To list my choicest records requires that I venture into the catalogs of recording companies other than Victor and Columbia, and I did not feel that I could do this publicly while associated with any recording organization. When the editor of *THE ERUME*, after the publication of my book, "The Other Side of the Record," in which I was free of all commercial entanglements, asked me to enumerate my choicest records I was both pleased and flattered; pleased because for once I could accept the opportunity and flattered because he considered my opinion valuable enough to merit circulation among the musical people who read *THE ERUME*.

Before discussing my favorite records enumerated above, I should give you some intimation of the basis

for my choice. I have considered four factors: first, the repertoire; second, the performance; third, the recording quality regarded from a technical point of view; and finally, the performer. These four factors have not the same value in the various selections I have made. Any given record may be defective in one of the four factors, but so superlative in one or two of the others that I must perforce choose it. A perfect example of this is my first selection: Moussorgsky-Stokowski: Boris Godunoff (Symphonic Synthesis) Leopold Stokowski and the Philadelphia Orchestra—Victor DM-391. From the musical-technical point of view, this record seems to me the most beautiful in anybody's catalog. I know nothing to equal it in sonority, in orchestral color, in extent of dynamic range, or in fidelity. For sheer excitement it has few peers. The source of the music, Moussorgsky's opera, "Boris Godunoff," is in my belief the most profound and moving and intensely dramatic musical work for the stage in the whole operatic repertoire. It is true that as an opera "Boris Godunoff" is episodic and loosely constructed; it is true that Mr. Stokowski's "synthesis" is highly arbitrary arrangement and, furthermore, is based more directly upon Rimsky-Korsakoff's reconstruction than upon Moussorgsky's original. I maintain, nevertheless, that if one can accept, as I can and do, Mr. Stokowski's thesis that dramatic elements of certain operatic works can be so justified and so integrated as to make a symphonic poem of overpowering dramatic impact, then his (Continued on Page 226)

Photo by R. T. Donner

CHARLES O'CONNELL



"MUSIC STUDY EXALTS LIFE"

THE ERUME

APRIL, 1948

"MUSIC STUDY EXALTS LIFE"

215

Of Ties and Slurs

Would you please help me out with a problem I've encountered in a while the question of tie and slur versus slur. I have given my pupils a technical answer as given in my musical dictionary, but that does not satisfy them. All ties are not simple little ties. Sometimes one has to watch very carefully in writing a slur in a tie, and not a slur. For instance in the *Romance in A-flat*, by Rimsky-Korsakov, there are a number of ties throughout the whole selection. How can I explain the difference between a slur and a tie satisfactorily, so that if a student picked up a new selection he would be able without any guidance to point out and determine the way ties.

—(Mrs.) E. S. Wyming.

Although both ties and slurs are identical in appearance, there is a wide difference between them, since the tie represents "value" while the slur refers to "punctuation." In a tie, the curved line connects the heads of the notes involved. In a slur, this curved line is placed above, or below the notes. Let's elaborate a little by taking a few examples from the *Romance* you mention:

In measure one, two, three, four, and five, the curved lines are slurs and they indicate that the notes concerned must be played *legato*; a violinist would play them with one stroke of his bow, and a vocalist would sing them in one breath. On the other hand, the F-sharp in Measure 6 is tied to the next F-sharp in Measure 8; and again, the F-natural in Measure 8 is tied to the next F-natural in Measure 9.

A student should have no difficulty in figuring out which is which, for apart from the above-mentioned graphical divergence, a tie connects necessarily the same notes, simply increasing the value of the first one, whereas a slur applies to different notes, all of which have to be played. Should the slur apply to identical notes, these notes have dots (unless forgotten by the engraver . . .), and they are played *piano*, "carried over," half way between detached, and *legato*.

An excellent demonstration of all different instances is found in Grieg's charming lyric piece, *As den Frøiløve*.

Superficial Work

I am just completing a Fourth Grade Book for the Piano. My teacher has allowed me during this grade, to work on several more advanced pieces and also several sonatas, such as Beethoven's "Pathétique," and so forth. I have made no attempt to try to work up the proper speed on any of these compositions, neither do I spend a great deal of time on any of them, only enough to get the fingering, and so forth. Now I would like to know if this type of practice might possibly do more harm than good in the long run. I would appreciate very much your views on this matter.

—(Miss) M. G. M., Minnesota.

While the way you work on those compositions cannot actually hurt you back, it is harmful in this that it prevents you from getting ahead. By skimming over the surface without making attempts at reaching more perfection, you merely stagnate. Remember, progress comes from polishing up, again and again and over more, one composition. Each time you come back to it, you gain, you enrich your means of doing better and to other pieces which you are learning or will

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

learn in the years ahead. To quote two eloquent French verses:

"Cent fois, sur le métier, remettez votre ouvrage, Polissez sans cesse, et le repolissez."

"(Place your work back, one hundred times, upon the bench. Polish it without cease, and polish it again.)"

Each small improvement—technical, tonal, or interpretative—is like one more step ascended on the ladder of achievement. By continued application the small pile of betterment becomes a hill, then a mountain.

In conclusion: give up superficiality, and insist a type of practice that goes to the depth of things. Will you be immeasurably gratified with the results.

Flat, or Natural?

In a recent recording of the Chopin Prelude, Opus 28, No. 20, by Egon Petri, I was surprised to hear E-flat in the middle line on the fourth beat of measure three. This results in a minor, which I find offensive to my ear, accustomed to E-natural and the major chord leading into the dominant seventh of G major. I have looked up several reliable editions, and all agree on that notation. Will you please advise me if Petri is to be credited with an error, or am I to change the way I have been playing and teaching this piece for the past twenty years?

—S. Z. Washington.

All reliable editions notwithstanding, Petri is right! This much discussed piece was settled once for all ten years ago, when at the time of the Exposition des Arts à Beaulieu a special exhibit honoring Polish art was organized. On that occasion M. Edouard Ganche, president of the Société Chopin and author of the remarkable book, "Frédéric Chopin, His Life and Works," produced a copy of the

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

original edition of the Preludes which had belonged to one of the master's pupils. It bore many annotations marked in pencil during the lessons, and right there, in front of the E, was a flat unmistakably inscribed by Chopin's own hand. Thus a controversy of long standing among Parisian musical circles was brought to an end.

One could also argue, in support of the E-flat, that the pattern of the initial four measures is better balanced with their fourth beats alternating in 10, Minor—20, Major—30, Minor—40, Major, but any further debating would be superfluous in view of the clear evidence so let's just come to a streamlined conclusion: "E-flat . . . 'tough said!"

Good Old Hanon

Heavens . . . Heavens! Now comes a letter from that greatest of piano pedagogues, our good friend, "le Maître" Isidor Philipp himself!

"I see, to my regret, that in your Piano Clinics you are going to discuss that ridiculous opus by Hanon. When I think that this Hanon has met with more success than 'The Rhythm of the Fingers,' so remarkable by Stamaty, and that artists such as Safonoff and others have honored it by editing it, it makes me feel utterly disgusted."

Obviously the Master is on the war path, and I can just see him at his desk, writing his letter with a billigrent pen, the corners of his mouth drooping, his face sticking up in little position, his eyes throwing flashes of lightning, and even his eyebrows bristling!

I also remember kind, debonnaire Monsieur Hanon. I was about six years old and taking my first year of pianistic study. We lived in the North of France where he was an organist and teacher, but he was an organist and taught piano. Once he came to lecture and our pupils' recital given by his teacher, at which I performed Madame de Galar's nocturne, *Le Chant du Berger*. Monsieur Hanon was a soft-spoken, gentle, friendly man who was an antiquated "Prince Albert" frock coat, had white hair, sideburns like an old-style French admiral, suspect, at that time, that before my eyes I stood a man whose name was going to become famous among piano teachers and suspected it himself.

But, rightly or wrongly, the "Virtuoso Pianist" has become a household word wherever there is a piano. It has spread over five continents, and once in Paris the noted Russian composer-teacher, Sergei Liapounov, told me that during his many years of professorship at the Moscow Conservatory he used it constantly. Of course the "Virtuoso Pianist" may appear somewhat simple or primitive in its original text. But modernized and amplified by the addition of rhythms, modulation, transposition, or other devices such as one finds in editions by Robyn Lindquist, Thompson, Cusenza, Burdick, and others, it affords a most valuable material for breaking the fingers into a high degree of smooth velocity. In my opinion, it can legitimately find a place next to—if I dare to mention the two names in the same breath—Isidor Philipp's "Complete School of Pianoforte Technique," the above-mentioned, and admirable, "Rhythm of the Fingers," by Stamaty; William Mason's "Touch and Technique for Artistic Piano Playing"; James Francis Cooke's "Mastering the Scales and Arpeggios"; the Alois Schmitt "Preparatory Exercises"; and others which do not cater to passing fads but have their value on the proven ground of outstanding results.

The Last Hope

In these days when a pupil, age thirteen, who disobeys all the rules of his studies, is very careless in this respect and it causes trouble and pain. I fear it is too late to correct her careless habits at the piano, but thought you could suggest our last hope. Even though I've done all I can, I don't like to feel responsible for such playing; she fumbles around the keys, she is slow, and strikes so many wrong notes, that I am utterly disgusted. She is slow, I give her up. Her previous teacher told me she gave the girl up because she could not find any solution for her problem.

—(Mrs.) E. F. M., Oregon.

Hold on . . . Keep your chin up . . . Don't give up the fight; there still is hope! You might find your solution in a new idea (now in the United States, at least, for in European conservatories it has existed for a century and his produced outstanding results). I refer to the "group teaching" discussed by several teachers on the Pianist's Page of the January issue. They have tried it, and their reports are enthusiastic. You might take a lead from their suggestions, and organize a group among your students, which will include this almost hopeless case.

Through hearing other pupils play correctly and watching their progress, this girl may feel ashamed of her inferiority and realize that her lack of concentration is causing her to play badly. Why not try this ultimate remedy? It might be just the incentive she needs, the stimulus that will awaken her ambition and carry her out of a stagnation which is giving you so much concern.

"THE YOUNG MAN who enters professional music today does well to realize that there is only one choice before him: either he must stick to it, regardless of discouragements, in a sort of total-mobilization, all-out-struggle of mind, or he had better get into some other calling. If he gives up, both he and music will be the better for it. If he sticks, he needs to do a great deal more than master one instrument, one specialty, one field of activity. The best chances today in music are, quite simply, for all-round musicians, who can turn their hands and their abilities to any and every sort of musical task. In this sense, our musical life is closer to that of the great classic age, during the nineteenth century, when a pianist could survive as a pianist in the previous century, and again in the following one, such highly specialized abilities were, and are, only a part of the wider ability to serve capably in music. There always was at the top for a lad who wants to become a pianist. He may succeed; then again, he may not. He stands a better chance in music, however, if he takes time from his pianistic preparation to learn sight reading, score reading, arranging, composing—anything and everything that has to do with music. The fact is that the music world is unpredictable, in its professional sense. Sometimes, too, the gathering of laurels may not seem fair. Success can often come from the most unexpected, rather than of study and training. And no one knows the field in which the lucky break will offer itself. Thus, it is a good idea to be prepared in all fields!"

Useful Tools

"Three useful tools are fluent sight reading, score reading, and accurate memory. All of them are, to an extent, inborn, but all can be developed. It has been my experience that daily self-imposed drills build the best development. The trick of mastering reading is to plunge in and keep working every day, no matter how over development of the music. I had to earn my own way as a student; the job I got was that of accompanist in a vocal studio, and the new that I had to read, accurately, and fast. I knew that was a great help. That feeling of *had to* was a great help. It was the first of the breaks, or difficulties, that turned out to be breaks of fortune."

"Like fluent reading, accurate memory is also a part of an inborn aptitude—regardless of music, some people simply remember dates, phone numbers, and so forth, better than others—but it, too, can be developed. My own system was to set myself a small limit, which I increased at regular intervals. I began by making myself memorize one bar of music a day for a week. The next week I increased the assignment to two bars; the next to four; then to eight. As you go on, it gets easier; indeed, the greater the difficulty you set yourself, the simpler the normal assignments appear by contrast. I remember finding it taxing, at one time, to memorize eight bars of new music a day. By the next week, when I made myself advance to the sixteenth class, the eight seemed simple! The same is true of the kind of music you memorize. I began on song accompaniments (because of the work I was then doing), and carried my way over to the piano literature. By the time I was working on sonatas, the song accompaniments seemed simple—and when I made myself transfer to orchestral scores, the sonatas seemed easy!"

Methods of Memorizing

"The question of memorizing brings up the matter of method: shall one memorize by sound, analytically? I have found that while all means and methods come into play, the surest progress lies along the lines of analysis. I did my best memory-practicing on contrapuntal music—Bach Fugues, for example—tracing the various voices and noting such as that I could play any of them, from memory, both with and without the others. I have found this kind of memory development far sounder than learning a work measure for measure, note by note, and then trying to put it together, musically, and it makes for greater security. Practice memorizing horizontally (on the printed page); memorize away from your instrument, concentrating your mind on the music."

Brakes and Breaks

A Conference with

Walter Hendl

Assistant Conductor,

New York Philharmonic-Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Walter Hendl, eminent young American conductor-pianist-composer, was born in New Jersey and pursued his chief studies at The Curtis Institute of Music, which he entered at nineteen, a year after having won the New Jersey State Music Contest sponsored by the Griffith Foundation. While a student, he supported himself by reading accompaniments in a vocal studio, teaching, and learning to know the hard road to success. At twenty-two, he joined the faculty of Sarah Lawrence College. During the summers (1941 and 1942), he studied conducting under Serge Koussevitzky, conducted several of the Tanglewood Festival concerts, and appeared as piano soloist. In 1942 he entered the Army Air Force Ferry Command and was honorably discharged in 1944, after six months' hospitalization. While convalescing at Mitchell Field Hospital, discouraged and depressed, he won the attention of Mrs. Francis McFarland, a Grey Lady of the Red Cross, who set in motion interests which resulted in his being asked to write the score for the full-play, "Dark of the Moon." This was his first work at serious composition. He finished the score in one month, and the play ran as a Broadway hit-show. After a number of guest appearances as conductor, Mr. Hendl was appointed Assistant Conductor of the New York Philharmonic-Symphony Orchestra, where he earned new laurels as substitute for Artur Rodzinski. In addition to his official duties, Mr. Hendl makes frequent appearances as guest conductor and as piano soloist, and serves on the faculty of the Juilliard School of Music.

—GUNNAR ASKLUND

the bass clef, you (also automatically) eliminate the need of putting in a third finger. Again, most of your parts are written for F. By transposing intervals, you have to go through the formidable process of thinking everything down a perfect fifth—but by acousting yourself to the mezzo-soprano clef, it all comes naturally.

Be Ready for the Break

"Naturally, self-imposed drills of this sort are simply part of the daily work at music. They should not crowd out practice or theoretical study. The goal of all study should be the development of that all-round general musicianship which will enable an ambitious musician to take hold of any work which comes his way. In my own work, situations that began as definite handicaps have turned into actual advantages. For instance! "During my second year at the Curtis Institute, I developed a bad neuritis which prohibited more than one or two hours a day at the piano. At the start, that seemed a crushing blow. But I drew two definite advantages from it. First, I trained myself to learn music away from the piano. It was an excellent practice, but I doubt that I would have had the sense to do it but for the inability to play as much as I wanted. In second place, I turned my thoughts to conducting, the wider arm gestures causing less difficulty. Thus, neuritis caused me to learn the hard way what I advocate for all young musicians, regardless of handicaps: specialize in music."

"Again, when I began my conducting studies, I had certain difficulties in mastering baton techniques. Indeed, my progress was so dubious that at one time I was seriously discouraged from continuing this work. I wanted to go on, though, and resolved to make up for my shortcomings by other means. Accordingly, I put my memory training to new use. And when I came to class, the week after the disappointing criticism, with the "Dark of the Moon" score completely memorized, my standing began to look up."

"A useful, if hard, fact to keep in mind is that there are always more people for (Continued on Page 200)



WALTER HENDL

trating on the musical continuity, and not on finger positions; and work with your mind rather than with your fingers. The digital memory that comes from the sheer mechanics of playing the same notes frequently enough, is not to be relied upon in moments of stress.

"The same plan of working for musical continuity helps greatly in learning to read scores. Unless the work in question is altogether homophonic or chordal, leave harmony alone and follow the score according to thematic lines and structure. The trick of score reading is to pick up the main themes and follow the guiding facility of detail as you go along. I always break down a new score in terms of its main thematic material, tracing this phrase through, in its entirety. Then I go back to find secondary material, and so forth. In this way, I add the subsidiary ideas, leaving details and embellishments for the end."

"It is helpful to learn to work in all seven clefs. When, automatically, you think an E-flat clarinet in

220

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of
America's Oldest Music Teaching Organization the MTNA.

Founded December, 1876, at Delaware, Ohio

Conducted by

Dr. Theodore M. Finney

Head Music Department, University of Pittsburgh
Editor and Chairman, Archives Committee of the MTNA



THEODORE M. FINNEY

THE APPEARANCE of this page in the most widely-read magazine devoted to music in the world is a most happy and welcome resumption of a relationship which originated in the circumstance that Theodore Presser was the founder of both the Music Teachers National Association and *THE ETUDE* Music Magazine. Neither the MTNA nor *THE ETUDE* has departed, in almost three-quarters of a century, from the purpose which guided their founder: "the advancement of musical knowledge and education." The current officers of the MTNA and the present Editor of *THE ETUDE* know that they represent a great tradition in American musical life, a tradition which continues to inspire and guide every teacher of music in our country.

Readers of *THE ETUDE* know its scope and quality. A paragraph concerning the background of the Music Teachers National Association will suffice to introduce them to the oldest organization of music teachers in the world. In 1876 Theodore Presser was the founder of Ohio Wesleyan, Delaware, Ohio. He invited a group of other teachers who, like himself, could anticipate the coming greatness of American musical life, to meet at Delaware during Christmas week. They came, and out of their enthusiasm the MTNA was founded. They talked about the subjects that particularly interest music teachers: the minimum training for their profession; the terminology of music, popular music, American music, teaching methods. They met each other, talked and ate together, listened to music, came to Delaware strangers and left life-long friends. They talked shop and fraternized, and in so doing laid the foundation for a democratic friendliness among American musicians which has withstood assault from the imported sacrosanct "Meister" attitude. In the years since that first meeting, they and their successors have made music available to the millions whose presence was noticed with astonishment in Boston in 1888, when, as a result of Lowell Mason's teaching, the Mayor of Boston received a letter telling him that "One thing has been made evident, that the best ear is more common than has been generally

suspected." It was an American discovery. That music teachers are friendly human beings, anxious to improve themselves by helping each other, willing, on the whole, to submerge their own idiosyncracies for the welfare of their profession; ready, in a word, to belong to a Teachers Association, is another American discovery.

The history of the organization prompted by these twin discoveries, may be found in detail in the back issues of *THE ETUDE*, in the long shelf of "Volumes of Proceedings" of the MTNA, and in the memories of thousands of music teachers. It can be completed here in one sentence: The meetings, publications, and year-round committee activities began in 1876 have continued without a break ever since.

The Recent Meeting

The most recent climax came in Boston during the days between December 30, 1947 and January 2, 1948. With headquarters at the Hotel Statler, more than a thousand music teachers from all over the United States met, for a renewal of their friendships, a great program of music and discussion, a concentrated attack (for those who like them) on the supply of lobsters and beans, and a chance to wade in the results of a historic New England snowstorm. Boston, with the facilities and cooperation of the Boston Symphony Orchestra, the New England Conservatory, Harvard University, and Boston University, was a genial and beautiful host.

The business of the Music Teachers National Association was transacted at the Annual Business Meeting and at numerous meetings of the Executive Committee. Three new members were elected to the Executive Committee: Caroline Franks of California, Karl Kuertner of Florida, and Malcolm Holmes of Massachusetts. The officers of the previous year were re-elected: President, Raymond Kendall; Vice-President, Leo C. Miller; Secretary, Wilfred Baly; Treasurer, Oscar W. Denham; Editor, Theodore M. Finney.

A list of the musical programs must serve to indicate how well attendance was repaid in this respect:

Music of the Middle Ages and the Renaissance by the Vielle Trio, Franz Siedersbeck, Beatrice Delma, Werner Landshoff, assisted by Du Bos Robertson. The Boston Symphony Orchestra, Dr. Koussevitzky conducting.

The Newton High School Glee Club, Mr. James H. Remley and Mr. Wesley S. Merritt.

The Kroll Quartet at Sanders Theater, Harvard University, through the kindness of the Elizabeth Sprague Coolidge Foundation of the Library of Congress. This concert, by the way, was preceded by a delightful Tea and Reception at the Fogg Museum in honor of Mrs. Coolidge.

A concert at the New England Conservatory, of Contemporary American Chamber Music, by members of the Boston Symphony Orchestra.

A program for the Annual Banquet by the Walden String Quartet, now in residence at the University of Illinois.

A program for the meals at the Luncheon of the National Federation of Music Clubs by Adele Addison, soprano.

An organ recital, at Memorial Chapel, Harvard University, by E. Power Biggs, assistant professor of King's Chapel, Elwood E. Gaskill, Chalmers, and Roger Visser, Trumpet.

A program of opera excerpts by the Opera Department of the New England Conservatory, directed by Boris Goldovsky.

The music heard ranged from hard-to-understand medieval, through much that was lovely and beautiful, to impossible-to-hear Schoenberg. One of the most hopeful signs of America's coming-of-age musically was the laughter which greeted the Schoenberg piece. Trying to take such a product of an obviously decadent and now hopelessly lost European culture is no longer—as it once was—a self-imposed long-faced "must" for us poor ignorant American music teachers. We are growing up to the place where we feel free to make up our own minds. Schoenberg, by the way, spoke before the MTNA in 1939 at Kansas City. Among other things he told us that in a text book on composition, he had been writing, he was explaining all the steps of a composer, as to how they were taken in the interest of understandableness!

Plan of Organization

The MTNA is organized around a group of Standing Committees, each representing one of the major interests in the whole field of music. Programs of papers and discussions are arranged by these committees. The general sessions, where subjects are planned for their wide appeal, are supplemented by numerous forums and sectional meetings where the most varied subjects are represented. Forums were held on such subjects as theory, school music, community music, the music library, musicology, organ and choral music, Latin American music, music in therapy, American music, psychology of music, voice, piano, strings, and and so on.

One of the most fruitful series of meetings is sponsored by the Council of State and Local Music Teachers organizations, organized and presided over by Miss Edith Lucille Robbins of Lincoln, Nebraska. At these meetings the leaders of organizations from all over the country come together to discuss and act upon their problems. The twin subjects of accrediting private music and granting school credit for work with private teachers have interested this group for several years. The difficulties involved, and the opportunity to compare and discuss the various types of plans in operation in various parts of the country. (Continued on Page 270)

A Representative Two-Manual Organ

Any Reputable Organ Builder Can Build to These Specifications

by **Dr. Alexander McCurdy**

Editor, Organ Department

The size and acoustics of the church or the auditorium have everything to do with the sound and effectiveness of the instrument desired. Any representative organ builder can adapt such an organ as here described more exactly and appropriately to the actual conditions. —Editor's Note.

PRESENT day organs are equipped with excellent compasses that have every known mechanical convenience. Sometimes one wonders for what they are all intended and why they are not used. Perhaps some of the mechanicals are all stones around the necks of organs, but they should not be! One great organist has said many times that any organ is only as good as the mechanics that control it. There may be a few organs which still sound gorgeous although they are mechanical wrecks. These, however, are exceptions. I know of one organ, a rather famous instrument, which has a pedal organ of more than twenty-five stops and not a single pedal piston. There is no way to set the pedal stops on or off except by manual pistons. There are a number of large four-manual organs, each one lacking a general piston. I know of one fine large organ with but two general pistons. It definitely is a handicap to have to play an organ such as this. Another organ, with stops too numerous to mention, has fifty-two general pistons, among others, and not one general will work so that the organist can depend upon it.

For the most part, however, our organs do have adequate mechanicals, and for the most part they work, or can be made to work. Now the problem is, do we know how to use these mechanicals to the best advantage? do we know how to "set up" an organ so that it can be played easily and conveniently? Time after time, I am asked, "Is there a regular way that one may set the pistons?" Of course there is a "regular" way to set pistons, but there are so many exceptions that one hesitates to make any definite rules. When I go to play a new organ or one that I have never played before, the first thing I do is to find out what the balance of the stops is, and where each one will fit into a built-up ensemble. Then I proceed to set up the instrument on the pistons available on the organ.

Let us take for example a two-manual organ with the following specifications:

GREAT	
Violone	16'
Principal	8'
Rohr Flute	8'
Flute	4'
Octave	2 1/2'
Twelfth	2 1/2'
Fifteenth	2'
Mixture	1 1/2'
Genshorn	8'

SWELL	
Quintaton	16'
Gelgen	8'
Flute	8'
Gamba	8'
Gamba Celeste	8'
Flute Triangular	4'
Octave	4'
Octavin	4'
Mixture	4'
Oboe	8'
Trompette	8'
Vox Humana	8'

PEDAL	
Open Diapason	16'

Flute 8'	Vox Humana
Flute 4'	Tremolo
Swell #5	
Gamba	Gelgen
Flute 8'	Octave
Flute Triangular	

Swell #6	
Gamba	Gelgen
Flute 8'	Octavin
Flute Triangular	Oboe

"On or off" for manual pistons to pedal. Eight pistons for entire organ.

One can see at a glance that, for an instrument of its size, this organ is well equipped with pistons. It is almost ideal for handling as nothing is left to the imagination. One should note at once that the eight pistons for the Swell, the eight for the Great, and the eight for the Pedal are independent, although this fact is not quite clear in the above specification. There are no entangling alliances, only the intra-manual couplers on the manual pistons. How helpful it is to play an organ that is not all "jammed up" with couplers on the manual pistons, or pedal stops flying on and off, except when you want them. You will note, of course, that this is controlled with the "on or off" at the end of each row of manual pistons.

Now with the wealth of mechanicals on this organ it is possible to set these pistons so that you can get a first-class build-up on each manual and have a suitable pedal to go along.

Let us assume that we set up the organ like this:

Swell #1	Gamba	Gamba Celeste
Swell #2	Gamba	Gamba Celeste
Swell #3	Gamba	Gamba Celeste
Swell #4	Gamba	Gamba Celeste

Swell #7	Gamba	Octave
Flute 8'	Flute 8'	Octavin
Flute Triangular	Flute Triangular	Oboe
Gelgen	Gelgen	Mixture
Swell #8	Gamba	Octave
Flute 8'	Flute 8'	Octavin
Flute Triangular	Flute Triangular	Oboe
Gelgen	Gelgen	Mixture
		Trompette

Great #1	Genshorn	Great #2	Genshorn
Great #3	Genshorn	Rohr Flute	Flute 4'
	Rohr Flute		

A REPRESENTATIVE CONSOLE OF A TWO-MANUAL ORGAN
Printed by courtesy of the Austin Organ Company



ORGAN

"MUSIC STUDY EXALTS LIFE"

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

APRIL, 1948

Flute Music of the Seventeenth And Eighteenth Centuries

by Laurence Taylor

We are indeed pleased to present the first of two articles by Mr. Laurence Taylor, whose writings for this department in the past have proven so stimulating and informative to our readers.

Mr. Taylor is a member of the San Antonio Symphony Orchestra, and since 1944 has been a member of the Committee on Instrumental Ensembles for the Music Educators' National Conference. More than thirty of his arrangements for woodwind ensembles have been published to date.

In next month's issue of *THE STRUT*, Mr. Taylor will discuss the proper interpretation of ornamentations of seventeenth and eighteenth century music for the flute.

—EDITH M. STONE

THE FIRST thing to be said, perhaps, concerning flute music of this period, is that there were two instruments known as "flutes": the transverse flute, or "German" flute, which has survived as the orchestra flute of today; and the recorder or "English" flute (known also as *flute à bec* and *flute douce*). This latter flute, that is, the recorder, was very popular during the Seventeenth Century and as late as 1740 was described in a contemporary musical dictionary as the "common flute," to distinguish it from the "German flute." It is interesting to note that in the instrumental sonatas of George Frideric Handel, of which the writer was fortunate enough to see a first edition owned by Mr. John Wimmer, solo flutist of the New York Philharmonic Symphony, the Master's seven sonatas for our *moderna flute* (the modern flute in Handel's day possessed one key) are labeled "for flauto traverso," whereas his four sonatas for recorder in the same book just say "flauto." This would agree with the aforementioned dictionary's description of the recorder as "the common flute."

The recorder had been pretty well by-passed by the end of the Eighteenth Century and did not figure prominently until very recently, perhaps from the 1920's on, when a remarkable renaissance of the instrument began to take place in Germany, Austria, and England; also, in our own country, for the past ten years the recorder has been making remarkable strides, courses in recorder ensemble playing being listed now in several of our Eastern colleges and music schools.

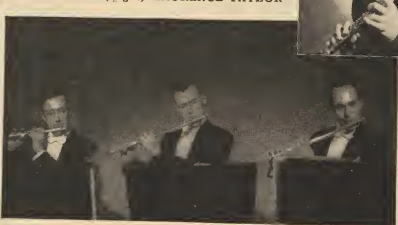
While Handel had been careful in his sonatas to distinguish between those for recorder and those for transverse flute, the writing for the two instruments was quite similar, and indeed, it was only a comparatively recent development in Handel's day for a composer to call for a definite instrument. Previously, it was quite customary for a composer to write sonatas for violin or oboe, or recorder or German flute, and any one of these instruments could be used very successfully for the number in question. The range on all the wind instruments was limited; if it was possible only on the violin were called for, the composer himself very often wrote in an "ossia" part, in case another solo instrument was used. Technically there was no great problem in the choice of instruments, inasmuch as for the most part, distinctive idiomatic writing for strings and woodwinds had not yet been attempted. Even

where the composer called for a specific instrument, this was never meant to be binding, and until far into the Eighteenth Century the instrumentation and allocation of the parts was left to the performers.

The Matter of Accompaniment

The accompaniment to these solo sonatas was provided by the keyboard instrument of the period, which was usually a bass stringed instrument, (cello, or viola da gamba playing the

(Right) LAURENCE TAYLOR



THE SAN ANTONIO SYMPHONY FLUTE SECTION
Laurence Taylor, solo piccolo third flute; Thomas Curran, second flute; and Donald Macdonald, solo flute, go over a difficult orchestral passage before the concert.

bass line, to give it additional emphasis. In the earlier part of our period, members of the lute family (a stringed instrument of Oriental origin, having several double-strings and using a special notation called tablature), had cooperated in the accompaniment.

The keyboard accompaniment provided by the original composer was usually a figured bass. This consisted of a single line of music (the bass line), having

figures under various notes to show what the harmony above was to be; that is, an A with a 4♯ underneath it meant an A chord, having a C♯ (and presumably also an E) to be played above it by the right hand. No figures at all indicated that the single note in the bass was the root of the chord. A figure 6 would indicate a first inversion chord. With this single figured bass line before him, (this generally became the left hand part in *tofo*) the accompanist would sit down and improvise a right hand part, usually chordal in nature, and occasionally a florid, moving part. For the most part, the right hand was supposed to be a discreet filling of harmonies, and the solo instrument (flute) almost never relinquished its melodic line and primary importance from the beginning to the end of a number. Nowadays, the figured bass is carefully worked out in advance by the editor, before the number is ever printed, so that the full piano accompaniment is there, with nothing left to improvise. This is known as "realizing the bass."

We have said that a cello or viola da gamba was used in those days to play the bass line, in addition to the keyboard accompaniment. This consisted of the figured bass part without the figures. The use of an additional instrument on the bass line was considered necessary to bring out this important part, because of the smallness of volume of most of the keyboard instruments in use at the time. With the modern piano forte or organ, it is no longer necessary to set off the ground bass by rendering it on an additional bass instrument. Some of the keyboard instruments then in use were the clavierchord (Bach's favorite), the spinet, the harpsichord, particularly favored by the French composers, the virginals (English), and the organ. Carl Philipp Emanuel Bach, in 1702, mentioned the clavierchord as being the best of all keyboard instruments for accompanying a solo. The piano possesses the great advantage of being played easily, and regulate the loudness of the sound by the strength of his touch. On the other hand, the strength of the touch on the harpsichord makes very little difference.

"Editing"

We have said that in modern editions the editor will write out a full piano part rather than leave it to an accompanist to improvise from the composer's given figured bass. In the solo flute parts also of these seventeenth and eighteenth century sonatas, much work is required of the editor before this music can safely be placed in the hands of young players. The instrumental music of this period was characteristically put forth by the composer almost without any of the phrase marks, slurs, accents, slurs, etc., which we have today. The tempo, the time, and the force of tempo, and so forth, which we of a later age have come to expect as a matter of course to find on all of our music. It has often been the lack of this "editing" as we call it, which has caused some of our early music to appear "dry" or "remote" or out of sympathy to the modern player. Anyone who has had the opportunity of seeing an original edition of the Bach or Handel flute sonatas must have been astonished to note the almost complete absence of slurs and dynamics, as well as frequent lack of a tempo marking at the beginning of a movement. These marks of expression and style were left to the performer and, thanks to the stability of musical notation in the period, the composer was in a position to presuppose that the performer possessed a correct feeling for the possibilities of his instrument. This Eighteenth Century principle of expecting the performer to know when slurs and varied phrasing ought to be introduced to enhance and vary the solo part often has not been well understood by some of our modern editors, with the result that certain Eighteenth Century works we have been presented in a presumably "modern" edition, without any of the necessary instructions and indications of tempo being added. Our nineteenth and twentieth century music is so carefully (Continued on Page 264)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE STRUT

IN OUR previous two discussions relating to bands in America, we were concerned with those bands of the past and present. We shall, with this discussion, concern ourselves with the status of our bands of the future. In order that we might refresh our thinking of the previous articles, perhaps a few words of review are in order.

We have previously mentioned the early band program in America and its inauguration through the channels of our military departments; and how later, the military band was followed by the town or community band, which, in turn, was partially supplanted by the school and the college band.

No one will deny that we have every reason to be proud of the results as achieved by our bands during the past two decades, and no one will question the growth in quality of the musicianship of bandmen and conductors during that period.

Not even those grossly misinformed or frustrated individuals who would challenge the band's status as a respectable medium of musical expression have the tenacity to question its great appeal to young America, nor deny its contribution to the cultural program of our nation. Many of us who have had the good fortune of being a part of this program have every reason for being proud of the results. However, to glaze over the past without devoting due attention to what is to come will only weaken past gains and thus destroy the future progress of our bands.

It is sheer folly to assume that bands in America have reached their peak or that a de-emphasis of the band program is advisable.

True, we find a larger number of school bands today than we find in existence during the "thirties." Although such growth is highly desirable and represents progress and public interest, it does not necessarily indicate that such growth is the sole means by which we should appraise our program. We cannot expect the bands of the future to fulfill the musical needs of the nation unless they are taken to improve their function and musical standards. Among the more vital and important problems facing those bands are the following:

- (1) Lack of national organizational leadership.
- (2) Lack of specific purposes, aims, and objectives.
- (3) Lack of qualified conductors and teachers.
- (4) Lack of a course of study for instrumental music in the schools.
- (5) Lack of first-rate band literature.
- (6) Lack of reorganization and integration of school, municipal, and professional bands.

National Leadership

The present administrative set-up of the national school band association is not able to function efficiently on a national scale, and since it is so generally with school bands it does not provide leadership for the band program beyond the high school level. At the present, there is no agency which is representative of the national band movement, except at the high school or college level. The American Bandmasters Association is a most worthy organization, but to date it has not successfully coordinated its efforts or activities with the previously mentioned groups.

Fully created strength and power; hence, we must develop means for consolidating our efforts and action. At present, individual states know little or nothing of the band program as conducted by their neighbors. Band conductors do not have sufficient opportunity to meet as a unit, hence the lack of coordination of ideas and uniformity of standards is obvious. The program at present is too isolated, lacks integration, and is tending to become more and more individualistic, rather than national in scope.

Clarification of Purposes, Aims, and Objectives

Although there are thousands of high school bands in our schools today, it is doubtful if but a few have established a program of definite aims and objectives. For the majority, the sole purpose of existence seems to lie in their ability to "service" their school activities program. Likewise, and unfortunately for the band's future, too many school administrators look upon the band's objectives with this same viewpoint in mind.

The principal weakness of our present program lies in its complete disregard for a plan of objectives and



THE UNIVERSITY OF MICHIGAN BAND
En route to Pasadena, California and the Rose Bowl

American Bands of the Future

by Dr. William D. Revelli

aims, and it is because of this fact that the high school band continues to be looked upon as a "service" or "propaganda" organization. While the success of the band can be attributed to a certain degree to its overall service to its school and community, nevertheless, such service has been costly, so far as the band's musical progress is concerned. If the band of the future is to achieve its rightful status, then emphasis must be placed not on the number of engagements, but on the quality of performance, and it is only through careful adherence to the latter ideals that the bands of the future can continue to develop.

Teacher training institutions are constantly improving their programs; entrance and graduation requirements are gradually being raised and curricula revised for the better. However, much remains to be accomplished before our future band conductors can be as well qualified as the outstanding conductors of our major symphony orchestras. In the first place, too many teacher training colleges whose facilities and curricula are inadequate, offer degrees and are graduating students who are not properly prepared to teach or conduct. A careful scrutiny of the products of such colleges will provide ample evidence of these facts.

In too many such schools, the course of study fails to offer sufficient instruction in applied music, and when such is made available, it is frequently taught by persons of inadequate training or experience. A thorough study of the present day requirements of the education degree, as offered by some institutions, leaves one curious as to how the student is able to acquire even as little as a mediocre musical background, while fulfilling the total requirements of the various courses. It is assumed that all teachers of

school music should be well informed in fields other than music, but it would seem only fair and logical that we expect them first to possess a solid musical foundation. Does the fact that they are able to play the piano or sing, necessarily qualify them as teachers or conductors of instrumental music in the schools? Likewise, does a degree in science or history, with a minor in music, prepare teachers to conduct high school bands, orchestras, and choirs?

It has always aroused the writer's curiosity (as well as his temperance) to find that a person may possess a teacher's certificate and be eligible to teach music, although the individual may not be a musician nor have had any formal musical training. However, since we musicians attempt to teach a non-musical subject without having obtained the necessary training in that particular subject, we would soon discover that state educational departments would prohibit us from doing so.

That such a ridiculous situation prevails is undoubtedly due to public school musicians themselves, as they have constantly "understood" or underestimated the importance and necessity of a thorough preparation in music. Until the entrance requirements of our teacher training institutions become more rigid, and unqualified teachers are eliminated, the possibilities for improvement in school music are quite remote.

It does not seem possible that instrumental music could have been a part of our school program for these many years without having adopted a course of study, or at least have initiated some definite plan of instruction throughout the school program. Without doubt, this disregard for the formation of a course of study for our instrumental program is greatly responsible for its failure of having achieved its rightful status.

Certainly no other subject in our school curricula is so disorganized and lacking in its plan of course content as is that of our school instrumental program. Although bands and orchestras have been a part of our educational plan for over two decades, they are still without an organized (Continued on Page 264)

BAND and ORCHESTRA

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

APRIL, 1948

225

Where Is Music Going?

by Francesco Santoliquido

Francesco Santoliquido was born at St. Giorgio a Cremano, Naples, August 8, 1883. He studied with Falcini at the Liceo di Santa Cecilia in Rome. He has spent much of his life in Tunis. He has written four operas and several works for large orchestra.

—Editor's Note.

MUSIC is going through a very agitated and unsettled period. We live today in the world of theories, and musicians are looking desperately for new ways of expression. But what is the use of finding new ways of expression when one has nothing or very little to say? Unfortunately, this seems to be the present situation. Great figures like Claude Debussy and Igor Stravinsky did find ways of expression and gave us at the same time, wonderful masterpieces. "Debussy et Mollande," "L'oiseau de feu," and "Petronchka." But the period of great geniuses seems gone, and most of the living composers give us new theories instead of masterpieces.

The question is: "Must the theory come before the work of art?" I am absolutely certain of the contrary; the work of art must come first and the theory afterwards. A theory cannot produce the work of art but a work of art can produce a theory and reveal a new way of expression.

A real innovator has never said, "I want to be an innovator." He has been one without even realizing it. Every great genius has unconsciously been an innovator and never claimed to be one! Today there is unfortunately too much talk about innovation and progress.

For what concerns music there is a tendency to make it into a sort of hermetic and esoteric art, limited to a few initiated people. This is the most terrible danger that music has ever run.

Music has always been and must continue to be a universal art which must give spiritual enjoyment and comfort to the human soul and relief to the suffering of all humanity. Music is the voice of God and every body must have the right to hear it and understand it.

"Music opens the door of all mysteries," said the Chinese philosopher Taoist. "From it everything is born and in it everything finds its origin." Also, in India, they say as far as in rhythmical dance the secret construction of things. The dance of Shiva described in fact the life of the Universe, the evolution of the Seasons, the eternal alternative of birth and death. Music seems to give back to man his divine origin and deliver him temporarily, by the miracle, from the material essence and spiritual power, from the chains of his dark, everyday Calvary. The world of sound is not a fabulous realm enclosed in furididun lilies, but a humbling heaven of harmonies open to everybody.

What some musicians, misguided by snobishness or degeneracy, are trying to do today is a fatal mistake, which will bring down music from its divine throne. To bring music back to its universality is an absolute necessity. Paul Hindemith, who is one of the most interesting figures of today, seems to understand this necessity and now claims that "Music must not be an hermetic art but must have qualities which can make it accessible to everybody." Let us hope that this will take the high road and again become the universal art that Beethoven and Verdi, in their respective fields, brought to the highest summits.

Capitalizing Your Musical Ability

(Continued from Page 212)

Then, last summer (1947) we announced a course of eight one-week sessions, with a moderate overall fee, at a glorious scenic spot, Shawnee-on-Deleware, Pa., seven miles from the famous Delaware Water Gap. Several years previously I had purchased the large hotel "Shawnee Inn," including the eighteen-hole golf course, the swimming pool, several houses, and some six hundred acres of woodland. My publishing business, the Shawnee Press, will eventually be conducted at this address.

"The Pennsylvanians" spent eight weeks at Shawnee last summer and broadcast from there daily. Every member of the "Pennsylvanians" (numbering sixty) receives a minimum annual salary of eight thousand dollars, and the specialists and soloists receive yearly salaries far exceeding that amount. Any attending our rehearsals soon realizes that every member of the organization works hard and unrelentingly, but we all have a joyous time doing it. There are, in addition, in our organization, script writers, staff managers, secretaries, and radio experts at the mixing panels, as well as our office staff. All are a necessary part of the organization required to carry on our work.

A Practical Course

"Last year over five hundred musicians attended the eight one-week sessions. Students, representing every part of the United States and Hawaii and Canada, were present. Every moment of the day, from early morning to midnight, was filled with discussions, lectures, rehearsals, and observation periods devoted to the new techniques and methods of broadcasting. Each class of workers in the Workshop took part in a chorus assembled on the first day of arrival. The voices in this chorus were not 'additioned' or 'screened' in advance of their coming. Most of them had never met each other before arriving at Shawnee. Usually within two days' time they gave evidence of what can be accomplished in precision, tone quality, diction, and rhythm as directed by the intensive methods of the Pennsylvanians. By the themselves as a chorus in the quality of the results in what might have been considered an ordinary, hetero-

neous chorus at the beginning of the week. The most convincing of all instruction is that which permits the individual to demonstrate his own ability.

"Ours is a magnificent country. We have hardly touched the fringe of our opportunities. Remember the words of the Scripture: 'The laborer is worthy of his hire.' Make yourself worthy! Forceful, kindly, and determine to advance yourself and your community. There is nothing that cannot be made better. That is the true creed of the performer in art as well as in all work. It is the goal of the 'Pennsylvanians' to become just a little better every day."

My Twenty Favorite Records and Why

(Continued from Page 215)

treatment of the Monrois score is eminently justified. Of the four criteria which I have set for my choice of these records, the "Horla" synthesis justifies itself on at least three—the performance, the performance, and the technical quality. I will concede that there is ground for debate in the fourth direction, but the excellence of the recording in the other three is so pronounced as to be overpowering.

Among recorded symphonies I must rank first and foremost Victor recording 13455 of the César Franck Symphony by the San Francisco Symphony Orchestra conducted by Pierre Monteux. If any of my choice perfectly fulfills the four requirements that I have laid down, it must be this one, with the possible reservation that the orchestra, while excellent, is not the equal of some of our eastern orchestras. Contributing to this, however, is the fact that no other conductor of an American orchestra can bring to the César Franck Symphony such authority, such beautiful simplicity and straightforwardness, and profound understanding and sensitive response to the spiritual values of the music, as does Pierre Monteux. The César Franck Symphony qualifies, at least in my opinion, from a purely repertoire point of view. The performance is as near to being flawless as any performance can be, and technically the recording is superlatively good. The recording is of special interest to me, not merely because I happened to supervise it, but because it justified an experiment which I had suggested and which proved very happily successful. These records were made on the stage of the War Memorial Opera House, San Francisco, and the performance was recorded simultaneously in two ways. We had an amplified telephone line from the stage in San Francisco to a cutting room in Hollywood, four hundred miles away, and one recording was taken over this line. We also had a film recording made, driving our sound truck directly onto the stage of the War Memorial Opera House and recording on film at short range. Both recordings were processed and the film recording then transferred to disc by high fidelity equipment. Mr. Monteux and I played both records, and after comparing notes agreed definitely and enthusiastically that the recording made on film and transferred to disc was superior to the recording made over the long distance wires. If you have Mr. Monteux's recording of the César Franck Symphony, you have the first symphony recording ever made commercially in the disc medium.

From the musical comedy field I know of nothing so appealing as the Columbia recording of *My Bill* from "Show Boat," which is sung by Carol Brice. For years I have treasured a Victor recording of this haunting tune played by Helen Morgan, and it almost resented it when "Show Boat" was revived in the season of 1946-47. It did insult to injury (or so I felt), I was charged with responsibility for the making of the records from "Show Boat" with the cast of the revival company, and I approached the job with some trepidation which I must candidly admit was almost instantly dissipated as we began rehearsals, and was completely abandoned when I heard Carol Brice sing *My Bill*. Nor was I alone in my response to this eloquent performance, for even the recording engineers, (Continued on Page 211)

Bowing in a Paganini Caprice

"I am having difficulty in mastering the bowing which occurs in the *Caprice* movement of the Paganini Caprice on A minor. No. 5. I can play two notes on the Up and Down bow, thus:



but more than this I can't do, though I can do the thrown arpeggios in the first Caprice. My trouble is, I think, that I don't know whether to keep the bow above the string and let it touch by means of the finger movement, or to let it touch the string of its own weight. I am sure would be pleased if you would advise me, for I like this bowing and am anxious to learn it." M. P. Albert.



This bowing is played in two different ways, according to the speed at which you play it. At a slow to moderate tempo, the fingers must control the spring of the bow; at a rapid tempo the best spring of itself—if the bow-hand is relaxed and under complete control. To play the bowing in this Caprice rapidly and clearly requires long and thoughtful practice, to say nothing of the considerable left-hand difficulties that one encounters.

If you can play two notes to each bow rapidly and with clarity, you have made a long step in the right direction. You should practice three notes to the bow, still using repeated notes:



When you can do this easily—and it should not take long—continue with four notes to each bow. This is considerably more difficult, and some weeks of daily practice may be required to master it. But the lightness and control which will develop in your bow-hand will more than repay you for the time you spend.

This bowing, often called "feather bowing," was a great favorite with violin virtuosos seventy-five to a hundred years ago. Nearly every "classical" violinist included a variation devoted to it. Nowadays it is rarely heard in the concert hall, but it should be considered in the studio as a truly remarkable bowing exercise.

When you are able to play four repeated notes to the bow, rapidly and evenly, you should turn to the "three and one" bowing:



You may or may not find it difficult. When this is mastered, take several measures of repeated notes and play them with the Paganini bowing quoted at the head of this article. As soon as you can play eight measures smoothly and evenly in this way, you are ready for the next, and most difficult, step—the synchronization of the left-hand fingers with the springing of the bow.

It is better not to start immediately with the Caprice. I would rather recommend a study that presents no left-hand difficulties—such as the first of Wohlfahrt, Op.

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor

will summarize what I said two years ago.

Let us approach the problem by considering the motions of the bow, rather than those of the hand. To obtain the maximum of intensity and, if need be, volume of tone, the bow should be drawn so that the part of the hair which is approaching the string is slightly nearer the bridge than that part which has already passed over the string. The following diagrams may help to make this idea more clear:



One of the classic rules of bowing was that the bow must always be at right angles to the string. Most modern violinists depart from this rule, as shown above, in the interests of an improved tone production. But the deviation from the right angle can be only slight; if it is exaggerated, the tone will be impaired instead of improved. This angled bowing is most effective in melodic passages involving long, slow bow-strokes. It is rarely effective when less than half the bow is used, and it is never appropriate when the bow must move with even moderate rapidity.

But the point of your question is how to change smoothly from one stroke to another, when the angle of the bow to the string has to be changed at the same time. Assume you are drawing a curved bow, with the fingers somewhat curved on the stick, at the angle indicated in Ex. A. The tip of the bow will be pointing a little towards your left shoulder. As the end of the stroke is reached, the fingers should straighten and the whole

right arm should swing back very slightly towards the body, so that the tip of the bow is pointing a little away from the left shoulder as it moves into the Up stroke. The effect on the stroke is that it "goes round the corner" instead of reaching a dead end, stopping, and then retracing its path.

You are now making the Up stroke, with the right-hand fingers nearly straight on the bow approximately at the angle shown in Ex. B. As you near the frog, the fingers should begin to bend in preparation for the coming Down stroke. At the same time, the fingers should ease towards the fingerboard, the tip swinging a little towards the shoulder, by the hand straightening in the wrist joint and the forearm rolling slightly towards from the elbow joint. Again the stroke "goes round the corner." I feel I must say again that this is a complex, subtle motion which one can hardly expect to understand clearly without personal instruction.

It should be emphasized that all these motions, these deviations from the right-angled line of the bow, are of very small extent, and are not to be confused with "slightness," a blessed word! How much "slightness" actually means can be demonstrated, but it cannot be described by the printed word or by diagrams. You will now be experiencing to find out for yourself how much or how little the bow must swing to give you the continuity and lushness of tone you desire. "Figure 8," or "Angled" bowing will not of itself produce that "gorgeous, golden tone" of which Mr. Iltis speaks—such a tone must have its well-springs deep within the player—but it will give added brilliancy to a tone that is already warm and singing. For this reason it should be cultivated, but only by those violinists whose bowing technique is well and flexibly developed.

He Plays Out of Tune

"I have a pupil, nine years old, who is finishing his second year with me. He who is still in the first position, for the good reason that he is a beginner. He is intelligent and ambitious; he knows at once when his violin is out of tune and he can sing up bow. But he seems not to hear himself when he is playing. . . . Can you suggest any approach which will remedy this?" —K. L., Pennsylvania.

Such cases are not at all infrequent, and they by no means always imply carelessness on the part of the student. Sometimes they arise from being pushed too fast in the early months of study; the pupil is so concerned with putting down the correct finger that he has no time to think where it should go. Sometimes they are caused by the teacher's having over-emphasized in the first months some particular branch of instruction, such as posture or bowing. Emphatically, both of these are important, but they must be in their relative places in the teacher's plan of instruction. Good intonation must come first.

First, evidently your pupil has at least a fair ear, and it is just as evident that he has not learned to use it. But you can certainly train him to hear himself, and it may easily happen that his intonation will be better than you think it is. A little training in the hearing of a little more clearly. But as that copy may be out of print, or otherwise unavailable to you, I

There are various means you can employ (Continued on Page 210)

FRANCESCO SANTOLIKUIDO

What Do the Ties Mean?

Q. As a former student of yours, and a reader of your "Questions and Answers" page each month in *The Etude*, I bring you a question which puzzles me.

In *List's*, Compendium No. 3 in D-flat, should the D-flat bass notes be tied as shown in measures 2-4 and 5-7, also 8-9, and so forth in the Schirmer Edition? If so, if pedal changes are observed as marked, how can this D-flat continue to sound?

—H. D. L.

A. These ties frankly puzzle me. As you say, the notes cannot be tied if the pedal changes are observed, and yet you certainly cannot leave the damper pedal down during all those measures in which would blur the harmonies. You might, of course, use the *sostenuto* pedal, but it will not keep the tone sounding that long. The editor, Joseffy, must have had some reason for marking these ties, but they certainly cannot be performed as such. I am inclined to think that he meant them rather as slurs to indicate smooth connections.

I have been unable to discover how *List's* himself marked this composition, but these ties differ in different editions. Since various authorities do not agree among themselves on this matter, I think we are free to make our own interpretations. For a number of reasons, I think it sounds best to strike the D-flat at the beginning of each measure, and if I were performing this piece, I would do it that way.

About Accidentals

Q. I am learning to play a piece which has no sharps in the starting part at one point there is a sharp before an F note. The beginning of a measure, later in the same measure there is another note on the same line, and I do not know whether this is intended to be an F or F-sharp. Will you please tell me that way.

A. An accidental sharp or flat affects the degree of the staff for the entire measure in which it appears, therefore if a sharp is placed on a line near the beginning of a measure, all the notes on that line (or space) are affected by it—but only to the end of the measure. In the case of a signature sharp or flat, the effect continues to the end of the staff, and all other lines and spaces of the same staff are also affected. In other words, a signature sharp on the fifth line of the treble staff changes all the F's on that staff to F-sharps—including ledger lines and spaces. The accidental sharp is seen to be much more limited, for it affects only the single degree of the staff on which it is located, and for only the one measure in which it appears. All this will become clearer to you if you will think of sharps and flats as affecting lines and spaces rather than notes.

Certification in Virginia

Q. In a recent issue of *The Etude* you answered the question, *Are Piano Teachers Licensed in Michigan?* and in my writing to you a similar question, namely, *Is it necessary for a person to be certified by the Department of Education in order to be permitted to teach private pupils in Virginia?*

A. Upon receipt of your question I wrote to Dr. Luther A. Richmond, the Supervisor of Music, and he has provided me with the following information: "The

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New

International Dictionary

sonata I would refer you to the article "Sonata" in *Grove's Dictionary of Music and Musicians*. I am sure you would also enjoy the book "Piano Music, Its Composers and Characteristics," by Hamilton, chapters IV and V of which deal with the problems about which you are inquiring.

Should Piano Be Taught in Schools?

Q. The question always comes up, "Should piano be taught in schools?" In my own answer is, "No"—and it comes from experience. Every student who comes to me from either a public or a private school has very little knowledge of music, even after having studied a few years. I tell their parents that long to find out that their youngsters should be playing better, and they then bring them to me to straighten them out. But by that time the youngster has lost interest because his music is still in the primary stage and his friends make fun of him. I think it would be better if the schools should concentrate more on the three R's and let music be studied outside—A. P.

A. I am sorry that I have to disagree with an *Etude* reader, but my own experience has been entirely different from yours, and I am greatly in favor of having piano classes offered in schools. Of teacher who is in charge of the work, and I admit that I have seen some wretchedly taught piano classes in schools. But I have seen some equally wretched private lessons, and if you were to ask me whether I would have private lessons withheld because there are so many poor piano teachers, I would merely laugh at you. I which the children were learning happily and rapidly not only piano playing but the fundamentals of musicianship, and in my opinion above.

What we must do is to get a larger number of fine teachers interested in teaching piano classes, so that the pupils will, after a year or two of class work, come to the private teacher with a fine equipment of both playing ability and musicianship. This is entirely feasible, and it is actually taking place in many schools all over the country.

Sometimes the private teacher has feared that free (or low-cost) class lessons in school might interfere with his business, but it is my deliberate opinion that just the opposite is the case, and instead of destroying the private teacher's business, school classes will help him.

State of Virginia certifies piano teachers who wish to present their high school students' work for credit in our Virginia secondary schools. Certification in piano is given to those who have completed a baccalaureate degree in piano or to those who present themselves for both a written and an oral piano examination. The written examinations are held each August in the Division Superintendents' offices. Those who pass this examination are sent on to a piano examiner for an oral test.

The above quotation means that you need not have a certificate to teach piano in Virginia unless some of your pupils expect to get high school credit for their work with you.

If other readers are interested in this question so far as their own state is concerned, I suggest that each one write to his own Superintendent of Public Instruction, addressing this official in care of the Department of Education at the capitol of the state in which he resides.

History and Form of the Sonata

Q. I want to know how to study sonata; that is, how to analyze them, how to differentiate between the first and second subjects, to discover the transition from one subject to another, the key of the second subject, to recognize the development group, and to distinguish between the development group and an episode.

A. What you want is a book dealing with musical form. Of the many that are available, I believe the one that is most practical for self study is "Lessons in Music Form" by Goetschius. If you then desire more information on the structure of the sonata and sonatina, I would recommend the book "Sonata Form" by Hadorn.

For the history and growth of the

crease greatly. Class work is ordinarily offered for only first and second year pupils, and by the end of a happy year spent in learning to play simple music well, with correct hand position and body posture, transposing it into other keys, responding sometimes to music performed by the teacher, becoming aware of the differences between major and minor and of the different moods in different pieces, perhaps making up some original melodies and experimenting with harmonizing them, and a dozen other fascinating musical activities—well, by that time many of the children will be only too happy to go to a private teacher who is able to give them individual attention as they may progress as rapidly as they want to, and who will help make the whole experience of studying music still more glamorous. So class work will provide the piano teacher with many pupils who would never have thought of studying piano if the school had not provided the opportunity.

I do not claim that all class piano teachers are providing their pupils with this ideal sort of instruction, but I venture to express the opinion that the quality of class teaching the country over is at least as high as the quality of private instruction; and if I myself had a child, I would take a chance on sending him to a school piano class rather than to the average private teacher. But after a year or two I would expect to have him take private lessons outside of school.

Fingerings in Popular Music

Q. I have read your column for many years, and have always found help in my teaching from the help you have given me. I have a problem, and it is as follows: In addition to teaching the classics, I have certain students to whom I teach popular music. Some of these have played for a long time, and have developed certain incorrect fingerings. After trying unsuccessfully for a year or more to correct these fingerings I have sometimes resigned myself to the situation, feeling that even though the fingering may be wrong, yet it is established as a definite habit. It also seems that students play with better rhythm when allowed to use their own fingering, but as it may be from a pedagogical standpoint, what is your opinion? F. J. V.

A. I believe you are right, and although I do not myself know much about playing popular music, my opinion is that it must be played with great freedom and naturalness if it is to be effective. This would indicate, it seems to me, that the pupil might easily lose his freedom of rhythm if you compelled him to use conventional fingerings, and since this would spoil the music there would be more loss than gain. However, if a pupil finds himself persistently playing wrong notes because of ineffective fingering, you would of course give him a bit, showing him that by changing the fingering he will be able to play in a more satisfying manner.

This is, after all, the main function of the teacher—to guide his pupil so that he may learn more efficiently and that his performance may be more satisfying both to himself and to those who listen. Rules and conventions are good only when they are helpful, and some teachers are almost as inflexible and stupid as the bride who had had but little experience in cooking, and who is allocated to have stood before the oven writing her hands as excellent. "Oh dear, oh dear, what shall I do—the cake is burning up! but the cookbook says I mustn't take it out of the oven for ten minutes yet!"

The First Performance of Handel's "Messiah"

An Extract from a Notable New Volume, "Handel's Messiah"

by Robert Manson Myers

"Handel's Messiah" is another instance of American publishing initiative and American musical scholarship. This is not merely a full-size book about the great master, but one definitely focused upon his masterpiece. The author, who is now only twenty-seven years of age, was born at Charlottesville, Virginia. He is a graduate of Vanderbilt University, and has the degree of M.A. from both Columbia and Harvard. He is an instructor of English at Yale. His brilliant work is one of virtuosic dimension, and yet it is most readable to the average student and musician. The bibliography alone cites references to two hundred volumes.

—Editor's Note.

*Strong in new Arms, to! GHOST HANDS! stands,
Like bold Balaam, with a hundred hands;
To stir, to raze, to shake the Soil he comes,
And Jove's own Thunder follows Mars's Drums.*

—ALEXANDER POPE, *The Dunciad* (1742)

LATE IN THE SUMMER OF 1741 Handel received an invitation from William Cavendish, fourth Duke of Devonshire, then Lord Lieutenant of Ireland, to visit Dublin and perform his oratorios for the pleasure of "that generous and polite Nation." The composer was enthusiastically curious to see so extraordinary a fashionable London aristocrat had derived his music as Hanoverian and dull, and in 1741 his fortunes had reached their lowest ebb after repeated failures both in opera and in oratorio. Warned by bitter experience, Handel determined at once to appeal from the indifference of England to the friendly enthusiasm of his sister nation across the Irish Sea.

During the first week of November 1741 Handel

put "Messiah" into his bag and set out for Dublin with Susannah Maria Cibber, distinguished tragedienne and one of England's favorite singers. At Chester he was detained by adverse winds. Years later Dr. Burney recorded his amusing recollections of Handel at this time:

When Handel went through Chester, on his way to Ireland, this year, 1741, I was at the Public-School in that city, and very well remember seeing him smoke a pipe, over a dish of coffee, at the Exchange-Coffee-house; he being extremely curious to see so extraordinary a man. I watched him narrowly as long as he remained in Chester; which, on account of the wind being unfavourable for his embarkment at Parkgate, was

A GERMAN PORTRAIT OF HANDEL

his great bear upon him; and after swearing in four or five languages, cried out in broken English: "You sheauant! It dot not, you dell me dot you could sing at solty?"—"Yes, sir," says the printer, "and so I can; but not at first sight."

Mid-eighteenth-century Dublin was a prosperous city of over one hundred thousand persons. In its flourishing artistic and intellectual atmosphere musicians and actors enjoyed high social position. David Garrick played in Dublin as early as 1742, and many prominent eighteenth-century dramatists and actors were born in the Irish metropolis. The city that welcomed Handel with all possible marks of esteem was also the birthplace of Jonathan Swift and Richard Brinsley Sheridan as well as the training ground of Oliver Goldsmith. Dublin's taste for literature and drama was surpassed only by her strong enthusiasm for music. A public garden for musical entertainments followed the model of London's Vauxhall Gardens; a thriving musical academy was established in 1755 by Lord Mornington; and a considerable society of polite amateurs frequently sang in charity concerts to benefit inmates of Dublin prisons. Foreign artists were warmly welcomed, and Matthew Dubourg, an eminent violinist and the favorite pupil of Genialini, made Dublin his residence from 1728 to 1767. Ballad operas were heard there shortly after their London production, and some pieces were performed in Ireland for the first time. Skill in music was a fashionable attainment.

Handel's cordial reception in Ireland compensated greatly for his previous disasters. His house became the resort of professionals and amateurs alike, and little time was lost in producing selections from the splendid music which he had brought from England. Several weeks later Handel commenced preliminary rehearsals of "Messiah" in the ancient church of St. Peterburgh. Singers and instrumentalists were rigorously trained by the irascible German, and Dublin eagerly awaited annunciation. (Continued on Page 268)



HANDEL REHEARSING MRS. CIBBER FOR A PERFORMANCE OF THE MESSIAH

A scene from the remarkable moving picture, "The Great Mr. Handel."



HANDEL'S TOMB IN WESTMINSTER ABBEY

*Reprinted from "Handel's Messiah: A Tunesheet of Taste," by Robert Manson Myers; copyright 1948, by The Macmillan Company.

The Magic of Delius

Was Sir Thomas Beecham Right?

by Sherran Millar

I HAVE no hesitation in declaring the life and work of Delius to be the greatest and most far-reaching incident in music during the last fifty years."

The words are those of a no less eminent musician than Sir Thomas Beecham, the most famous exponent of the music of Delius. And yet, in spite of so authoritative a verdict, the majority of concert-goers are offered with any regularity but a mere handful of the composer's shorter works.

Most orchestral managements fight shy of including Delius in their programs, apparently under the impression that he is not "box-office." But there is a most devoted public for him—in fact, every concert of the first Delius Festival, held in London as long ago as 1925, was sold out, and that was before the radio, and especially the phonograph, had exerted anything like their full influence in fostering his music.

In 1947, more people attended the Delius concert in the season of London Promenade concerts than the Wagner night immediately preceding it, a circumstance which was described by the music critic of "The Daily Telegraph" as "a sign of the times."

Frederick Albert Theodore Delius was born in 1863 at Bradford, Yorkshire, and is usually considered a British composer, although actually of Dutch-German descent. His father, Julius, a naturalized Englishman in 1850, was a prosperous wool importer and a man of considerable musical taste. Chamber music was frequently played in the Delius home, and celebrities who were performing in Bradford were entertained there.

Delius said that his mother "was not musical at all, but she had great imagination . . . and was very romantic." Perhaps, then, it was her influence that subsequently prompted her son to give his works such entrancing titles as *Over the Hills and Far Away*, *A Song Before Sunrise*, and *The Song of the Tigh Hills*.

A Gift for Improvising

Frederick took to the piano from a very early age, and "used to be brought down in a little velvet suit after dinner to play for the company." He was particularly gifted at improvisation. He once said that his first great musical impression was hearing the posthumous Valse of Chopin at the age of ten. "Until then, I had heard only Haydn, Mozart, and Beethoven, and it was as if an entirely new world had been opened up to me. I remember that after hearing it twice I could play the whole piece through from memory." He also studied the violin, and in due course his school career began at Bradford Grammar School.

The elder Delius arranged that Frederick should enter his business, but such work, not surprisingly, did not appeal to the boy at all. However, his spirits rose when he was sent abroad on various "business trips" for the firm, especially as they usually tended to develop into holiday tours.

Julius, despairing at length of arousing his son's interest in the firm, decided to settle him on an estate in Florida. And so, in March, 1884, Delius sailed from Liverpool, bound for the New World.

For three months he lived at the Solano Grove, an old Spanish plantation bordered by virgin forest, and out seeing any other human being. The scenery around the small wooden house overlooking the St. John's River was gorgeously spectacular, and the forests and marshes were a riot of magnolias, hibiscus, trumpet-flowers, and jasmine.



FREDERICK DELIUS

Naturally enough, all this made the very deepest of impressions on a young man from a drab, industrial background, and it was undoubtedly this experience which enabled him to breathe that sense of spiritual communion with nature into so much of his music.

Delius delighted in the singing and harmonizing of the Negroes who eventually were engaged to work on the plantation, and his American impressions ultimately produced three major works, the operas "Koanga"—a story of an African prince sold into slavery in Louisiana—and "The Magic Fontaine," and sub-title, *Variations on an Old Sicilian Song*, and begins by depicting the brooding swamps of the Mississippi, disturbed now and again by the sudden flash of some brightly-colored bird.

An Impressive Experience
The Florida episode, as Philip Heseltine (Peter Warlock) tells us, "was the critical period of his life," when Delius decided to devote his future entirely to music.

That decision having at last been made, a piano seemed a basic necessity. Delius therefore set off down the river to Jacksonville. While he was sampling some instruments at the musicstore of Meredith and Payne, he was heard by Thomas Ward, the young organist of the Church of Saints Peter and Paul, Brooklyn, who was visiting the South for the sake of his health. Ward was so impressed with Delius' playing that the resultant friendship culminated in a six months' stay together on the plantation. From Ward, a first-class musician, Delius acquired much of his wonderful technical mastery. Thus it would be difficult to over-emphasize the influence of this American sojourn on "the last of the

great full-blooded romanticists."

Nevertheless, he felt he needed further instruction, and asked permission from his father to study at the Leipzig Conservatorium. Needless to say, this was refused.

Career As a Teacher

Delius therefore determined to raise sufficient funds of his own for the purpose, and began a short career as a music teacher in Jacksonville. But his hardy seemed likely to win him a fortune, and before long he answered an advertisement inserted in a newspaper by Professor Ruckert of Danville, Virginia, who was requiring a music teacher for his daughters. Delius' application was successful, but he was hard put to it to find enough money for the fare. He eventually reached Danville with one dollar to spare, and the next morning the local paper announced with pride the advent of "Professor Delius, the eminent violinist and composer!"

Delius' sister Clara has stated that he also took a post as organist in a New York church.

After a time, however, his parents, worried at having no news from him, granted his wish, and he arrived in Germany in August, 1888.

But Leipzig turned out to be a bitter disappointment. "I had it not seen," said Delius, "that there were great opportunities for hearing music and talking music, and that I met Grieg, my studies at Leipzig were a complete waste of time. As far as my composing was concerned, Ward's correspondence lessons were the only lessons from which I ever derived any benefit." The harmonies which make his music so distinctive were part of his very being. Incidentally, one of the very few slight influences which are discernible in Delius' music is that of Grieg, with whom he struck up a life-long friendship.

Still, it was at Leipzig that Delius first heard a performance of his own work. An orchestra, whose payment took the form of a barrel of beer, played the suite "Florida," the other members of the audience being Grieg and Sinding.

It was Grieg's praise of Delius, doubtless adulterated with some flattering references to the gentleman himself, that finally seems to have overcome Julius' disgust at his son's musical ambitions.

Paris and London

On leaving Leipzig, Delius settled in Paris for six years. Although his Bohemian friends included Strindberg and Gauguin, his life there didn't consist of the prolonged orgy of popular imagination. He composed a great deal, and it was here that he met Jukka Rosen, an artist, who was to become his devoted wife.

In 1890, Delius decided to give a concert of his music at the old St. James' Hall in London. This was a daring step for an unknown composer, but the critics were, on the whole, decidedly favorable.

A startling exception was a writer who remarked: "The ugliness of some of his music is really masterly." I have never yet heard a composition by Delius which could be designated "ugly," and can only wonder what this critic found to say about some of the music which has been unhesitated on the world since then.

Delius, the most poetic of composers, had harsh words to say himself about what he called the "wrong note school" of musicians.

The really astonishing fact is, that in spite of this encouraging reception, no orchestra in Britain played a work by Delius for the next eight years, and it was not until *Appalachia, Sea-Drift*, and the opera "A Village Romeo and Juliet" had been performed with enormous success in Germany that the music of this neglected genius was again heard in his native land.

At about this time Sir Thomas Beecham began his magnificent and enduring championship of Delius. Delius had bought a house in 1890 in the picturesque village of Grez-sur-Loire, near Fontainebleau, where tons of the day, until his death. It was a long white building close by an old castle, and not so very far from "undoubtedly the setting of the tone poems, "In a Summer Garden" and "Summer Night on the River"—leading to a lily-dusted river.

It was during the first ten years at Grez, in a burst of amazingly sustained energy and imagination, that most of Delius' greatest (Continued on Page 266)

APRIL NOSEGAY

This merry little piece seems to shout, "The posies are coming. Ha, ha, ha, ha!" Play it with a fresh and exuberant spirit. Grade 4.

JOSEPH M. HOPKINS

Allegretto con grazia (♩ = 64)

Copyright 1947 by Theodore Presser Co.

APRIL 1958

British Copyright secured

231

THEME FROM PIANO CONCERTO IN D MINOR

(2nd MOVEMENT)

The D minor Piano Concerto is the last of this great pianist's works in this form. Rubinstein was a real melodist, and many of his finest themes are to be found in this majestic work. Grade 4.

Andante (♩ = 60)

molto espressivo

ANTON RUBINSTEIN

Arr. by Henry Levine

Copyright 1947 by Theodore Presser Co.

Copyright 1947 by Theodore Presser Co.
234

British Copyright secured
THE ETUDE

[illegible]

APRIL 1948

PRELUDE

From the standpoint of chromatic imitations this *Prelude* is one of the richest of Chopin's inspirations. Dr. Guy Maier, on his "Pianist's Page," has made for ETUDE teachers a study of this exquisite work.

F. CHOPIN, Op. 45

Sostenuto M.M. $\text{♩} = 60$

238

cresc.

p

ritenuto

*Cadenza
a piacere*

piu allegro

dim.

f

p

smorz.

pp

THE STUDY

SPRING FLOWERS

A fascinating caprice that has the freshness and crispness of spring itself. Play it that way. Grade 3.

Allarghetto moderato (♩ = 120)

BURTON ARANT

239

mp

mf

ten.

p

Fine

mp

dim.

poco rit.

D. C.

Copyright 1946 by Theodore Presser Co.
APRIL 1948

British Copyright secured
239

HOMING HEARTS

Grade 4.

FRANK GREY

Moderato espressivo (♩ = 78) *r. h. p.*

mf sostenuto assai
r. h.

mf

Fine

Copyright 1946 by Theodore Presser Co.
340

British Copyright secured
THE KTDUR

Poco più mosso

mf

mp

rall.
D.C.

Grade 3½.

Gracefully (♩ = 120)

DUSK

MORTIMER BROWNING

mp

1st time *Last*

retard *f* *pp* *f more motion*

dim. *pp*

mp *retard* *D.C.*

Copyright 1946 by Theodore Presser Co.
APRIL 1948

British Copyright secured
241

COMRADES WALTZ

SECONDO

WALTER ROLFE

Tempo di Valse M.M. $\text{♩} = 60$

The musical score for the second part of 'Comrades Waltz' is written for piano in 3/4 time. It begins with a treble and bass staff. The first system includes a treble staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The third system is marked 'Cantabile' and features a more melodic line in the treble staff. The fourth system continues the 'Cantabile' section. The fifth system is marked 'Con fuoco' and features a more rhythmic melody. The sixth system continues the 'Con fuoco' section. The seventh system is marked 'D.S.*' and features a final melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'ff'.

* From here go back to the sign (S) and play to Φ ; then D.C. al Fine.
Copyright 1921 by Theodore Presser Co.
242

British Copyright secured
THE ETUDE

COMRADES WALTZ

PRIMO

WALTER ROLFE

Tempo di Valse M.M. $\text{♩} = 60$

The musical score for the first part of 'Comrades Waltz' is written for piano in 3/4 time. It begins with a treble and bass staff. The first system includes a treble staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The third system is marked 'Cresc.' and features a more melodic line in the treble staff. The fourth system continues the 'Cresc.' section. The fifth system is marked 'Fine' and features a final melodic line. The sixth system is marked 'pp' and features a more rhythmic melody. The seventh system continues the 'pp' section. The eighth system is marked 'S' and features a final melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf', 'f', and 'pp'.

* From here go back to the sign (S) and play to Φ ; then D.C. al Fine.
APRIL 1948

A. Wytttenbach

FLOYD C. MOORE

Moderato

Moderato

p

Lord, let me live to-day— From dawn to

mf

p

night, Close to Thy heart, I pray,— Near to Thy sight.— Trust-ing Thy lov-ing care,— My hand in

p

poco rit *a tempo*

Thine,— I know Thy foot-steps there— Are guid-ing mine!—

p

colla voce *mp* *p poco rit*

mf

a temp

Lord, let me live to-day,— Giv-ing my best,— Filled with love's shin-ing ray,— My soul at

mf

Copyright 1945 by Theodor Dreiser Co.

Copyright 1945 by Theodore Presser Co.

244

British Copyright secured
THE ETUDE

rest; Read-y to fol-low Thee All the day long, With-in my eyes a tear, My heart a

song. Lord, let me live to-day, A friend in-

deed To all who cross my way, to those in need! Then when the shad-ows fall, And night is

draw-ing nigh, May I ac-cept Thy call With-out, with-out a sigh!

APRIL 1948

245

WHEN TWILIGHT FALLS

NOCTURNE

Hammond Registration

(10) 00 4873 420

(11) 20 7625 202

(12) 20 6725 201

(13) 00 5624 000

Prepare: Sw. Oboe (trem.)
Gt. *ff* coupled to Sw.
Ch. Flutes 8' & 4'
Ped. Soft 16; coupled to Ch.

RALPH FEDERER
Arr. by R.S. Stoughton

Moderato e molto cantabile

MANUALS

PEDAL

Sw.
Ch.
Ped. 42

MANUALS

PEDAL

MANUALS

PEDAL

To Coda

Sw. (closed) (without Reeds)
(Off Oboe)
mf poco a poco cresc. e accel.
(Off Ch. to Ped.)
Sw. to Ped.

Copyright 1947 by Theodore Presser Co.

British Copyright secured
THE ETUDE

Più agitato

(Add Reeds)
f Gt. *ff* (Reduce gradually)
Ped. 52 Gt. to Ped.

Meno mosso (non agitato)
Sw. (off Reeds)
f *mf* *mp*
(Off Gt. to Ped.)

Più lento
Ch. Clarinet
p quasi recit. *pp*
Ped. 42 Lieblich Gedeckt

CODA Più lento
Sw. Flutes 8' & 4'
mp *mf* *mp*

(Off 4')
p *mp* *poco rit.* *dim.* *rit.* *p* *pp* *ppp*
(Off Flute 8')
p *pp* *ppp*

APRIL 1948

LONG, LONG AGO

FOR VIOLIN QUARTET

THOMAS HAYNES BAYLEY
Arranged by Karl Rissland

1-II
VIOLINS
III-IV

Moderato
p dolce sostenuto

PIANO
ad lib.
Moderato
p

mf
pp
mp cresc.
mf rit.
dim.
pp D.C. ad lib.

Copyright MCMXXX by Oliver Ditson Company

International Copyright secured
THE KUDER

ON WINGS OF SONG

FELIX MENDELSSOHN
Arr. by Rob Roy Peery

Grade 2.
Andante tranquillo (♩ = 58)

p
cresc.
p
rit.
a tempo
cresc.
rit.

May be played with the left hand.
Copyright 1947 by Theodore Presser Co.
APRIL 1948

DOLLY'S LULLABY

SECONDO

BURTON ARANT

With gently rocking motion (♩ = 60)

p

poco cresc.

mp

dim.

p *Fine*

p

mp

D.C.

Copyright 1947 by Theodore Presser Co.

British Copyright secured

THE ELEPHANT MARCHES

SECONDO

ELLA KETTERER

In march time (♩ = 100)

ff

f

Fine

D.C.

Copyright 1940 by Theodore Presser Co.
250

British Copyright secured
THE STUDIOS

DOLLY'S LULLABY

PRIMO

BURTON ARANT

With gently rocking motion (♩ = 60)

p

poco cresc.

mp

dim.

p *Fine*

p

mp

D.C.

THE ELEPHANT MARCHES

PRIMO

ELLA KETTERER

In march time (♩ = 100)

ff

f

Fine

D.C.

APRIL 1948

Grade 1.

LITTLE PRIMROSE

WALTZ

GRACE C. KAISER

Moderato (♩ = 66)

Musical score for 'Little Primrose' in 3/4 time, Moderato (♩ = 66). The score is for piano and features a waltz melody. It consists of four systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody with some dynamics changes (mp, mf). The third system shows the melody moving to the left hand. The fourth system ends with a double bar line and a repeat sign.

Copyright 1947 by Theodore Presser Co.

British Copyright secured

Grade 2½.

YELLOW TULIPS

GEORGE JOHNSON

Moderately (♩ = 132)

Musical score for 'Yellow Tulips' in 3/4 time, Moderately (♩ = 132). The score is for piano and features a waltz melody. It consists of two systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody with some dynamics changes (mf, p, ten.).

Copyright 1946 by Theodore Presser Co.

253

British Copyright secured
THE KNUDE

Musical score for 'Swing Up, Swing Down!' in 4/4 time, Allegretto (♩ = 138). The score is for piano and features a swing melody. It consists of three systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody with some dynamics changes (mp, mf, rit.). The third system ends with a double bar line and a repeat sign.

Grade 1½.

SWING UP, SWING DOWN!

J. J. THOMAS

Allegretto (♩ = 138)

Musical score for 'Swing Up, Swing Down!' in 4/4 time, Allegretto (♩ = 138). The score is for piano and features a swing melody. It consists of two systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody with some dynamics changes (mp, mf, Fine, f, D.C.).

Copyright 1947 by Theodore Presser Co.
APRIL 1947

British Copyright secured

252

Grade 2.

LAMBS IN THE MEADOW

MYRA ADLER

Allegro vivace (♩=96)

Copyright MCMXLVII by Oliver Ditson Company
254

International Copyright secured
THE STUDY

THE magic spell of music draws a

curtain between the cares of the day and the pleasures
and relaxations of evening.

How completely your Baldwin captures and
contains that mood! Chosen by the
world's great masters as the instrument of
their art, Baldwin is truly today's great piano.
Your dealer is now displaying the latest
models of the new **Baldwin**



BALDWIN, ACROSONIC, HAMILTON AND HOWARD PIANOS • THE BALDWIN ELECTRONIC ORGAN • THE BALDWIN PIANO CO., CINCINNATI 2, OHIO

APRIL, 1948

"MUSIC STUDY EXALTS LIFE"

AMAZING AIDS for CHILD PIANO STUDENTS and LABOR SAVING DEVICES for PIANO TEACHERS

Pianos are essentially built for adults. The ADJUSTABLE MUSIC RACK, FOOT REST and PEDAL CONTROL rebuild the piano for tiny tots. Both the Music Rack and Foot Rest can be adjusted to any type of piano—Grand, Upright and Spinnet in an instant.

JENKINS ADJUSTABLE PIANO MUSIC RACK can be adjusted to any desired height and brought forward so that a child's eyes will be on a level with his music and at the correct distance, eliminating eye strain.

To further aid the child's comfort at the piano, we have

JENKINS (KAUFFMAN'S) FOOT REST and PEDAL CONTROL

Can be used successfully on any type piano.

With this Foot Rest, a child sits at the piano at ease, with his feet resting on a platform six inches from the floor, eliminating the dangling of his legs. What could be more uncomfortable for a child than having no support for his feet and legs.

Very important, to up-to-date piano teachers, is having the child learn the use of the pedal. Our FOOT REST is an attachment to the pedal which extends to the top of the platform. By pressing his foot on the pedal attachment, a child can operate the pedal without having to stretch his legs.

With the MUSIC RACK and FOOT REST, a child at the piano is comfortable, and when comfortable, he is inclined to practice longer and progresses more rapidly.

ADJUSTABLE MUSIC RACK—\$6.00 FOOT REST and PEDAL CONTROL—\$6.00

SPEED DRILLS A System for Teaching Sight Playing to Little Tots, or Beginners of any Age

By WALLACE and WINNING

Speed Drills—Consists of 32 Cards to be placed back at the Piano Keys. On these cards are notes corresponding to the key on the keyboard, showing the position of each note. Thus, the student learns through his eyes instead of the written or spoken word.

With SPEED DRILLS it is easy to teach little folks quickly and without effort the piano keyboard.

SPEED DRILLS stress visual accuracy, recognition of keyboard positions, rapidity of playing the keys, producing rapid visual, mental and muscular co-ordination.

With the use of SPEED DRILLS a child learns quickly the location and position of the keys and while learning, his studies become a pleasant game instead of an arduous task.

Speed Drills should be used at the very first lesson, and a pupil should have a set of home for daily drill

Price 50c

JENKINS PIANO CHORD BOOK

It's Easy to play the chords in all keys with this Book. Pictures of the keys and the Fingers to Play Them

THE ILLUSTRATIONS BELOW SHOW THE NOTES ON THE STAFF WHICH CORRESPOND WITH KEYS ON THE KEYBOARD

Many teachers all over the country are using this with other material in their lessons. A copy will be mailed to you upon inspection. If not wanted, return and money will be refunded.

PRICE 50c POSTPAID

JENKINS MUSIC COMPANY KANSAS CITY, MO.

A Representative Two-Manual Organ

(Continued from Page 223)

Great #4 Swell

Great #5 Swell

Great #6 Swell

Great #7 Swell

Great #8 Swell

Great #9 Swell

Great #10 Swell

Great #11 Swell

Great #12 Swell

Great #13 Swell

Great #14 Swell

Great #15 Swell

Great #16 Swell

Great #17 Swell

Great #18 Swell

Great #19 Swell

Great #20 Swell

Great #21 Swell

Great #22 Swell

Great #23 Swell

Great #24 Swell

Great #25 Swell

Great #26 Swell

Great #27 Swell

Great #28 Swell

Great #29 Swell

Great #30 Swell

Great #31 Swell

Great #32 Swell

General #1 Swell

General #2 Swell

General #3 Swell

General #4 Swell

General #5 Swell

General #6 Swell

General #7 Swell

General #8 Swell

General #9 Swell

General #10 Swell

General #11 Swell

General #12 Swell

General #13 Swell

General #14 Swell

General #15 Swell

General #16 Swell

General #17 Swell

General #18 Swell

General #19 Swell

General #20 Swell

General #21 Swell

General #22 Swell

General #23 Swell

General #24 Swell

General #25 Swell

General #26 Swell

General #27 Swell

General #28 Swell

General #29 Swell

General #30 Swell

General #31 Swell

General #32 Swell

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Flute Triangular

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Q. Recently our church was made larger by an addition of three hundred and twenty-five feet, together with a large balcony installed. The church organ was removed to the Sunday School Auditorium west of the church. A four manual theatre organ was purchased and installed in the church. The organ is twenty years old, and when new cost only \$50,000. It was purchased for \$5,000. The church now seats 1,500 people, where before it seated only 750. Two pipe chambers are located in the front of the church on the left and right side, and the third chamber is located in the ceiling half way down the auditorium. The manuals are listed as follows: Manual 1 Swell 2 Great 3 Solo and 4 Choir. When installed the organ contained Xylophone, Orchestra Bells, Traps, sound effects and other contraptions, but were omitted. The specifications for the Sunday School and church organs are enclosed. The church committee has set aside \$5,000 for additional pipes and improvements for the church organ, and \$1,000 for the Sunday School. Now, here is what we should like to know: What pipes or sets of pipes should be purchased for each instrument? Should they be unified and duplicated on all manuals? What chambers should the pipes appear in? Should used pipes be bought (if in good condition)? Would new pipes be the best bet? What other improvements would you suggest? Both organs have no couplers since practically all stops appear on all manuals. Both organs are in good shape. The English Horn on the Sunday School instrument is very loud, and cannot be used in the department of all and very sparingly on the manuals. Several organs use it, however, for broadcasting purposes. The Sunday School organ is very strong, and unless all flutes including the Great Flute are used, the strings drop everything else out. The Kinnor, Harp, Trumpet, and Tuba are very ready and quite loud. The mixtures—quint, tierce, and twelfth—give the organ a very sweet tone when used in combination. Do you consider the Sunday School organ a good instrument? The church organ a good buy? Ten different organs use both instruments for church and Sunday School services; also for organ recitals and radio broadcasts over three different radio stations. Three federal patrons and a department store also use the organ for broadcasting. Each organist has his own combination, and is constantly altering the set points below the manuals to suit his individual taste. Each organist has his own opinion on what combinations should be set up, and quite a lot of feeding and arguments result among them. How can you have a way to remedy this? Any other suggestions will be greatly appreciated. The Sunday School Auditorium two manual theatre organ was added and a grand piano and a Hammond electric organ occupy this room. Would it be feasible to use the electric organ and the church organ together with the piano for services?—L. H. S.

Q. I have played in my church for twelve years on a small read organ. Now I would like to learn to play organs with two or more manuals and pedal, and wish to buy one for my home. Can you advise me how to go about finding one reasonably priced? Is there any agency in the Twin Cities that handles used organs? I I buy one from a church or individual what should I look out for, to guard against possible trouble?—A. C.

A. We are sending you the names of some of the leading organ manufacturers, some of whom may possibly have used instruments on hand, and may have representatives in your city. We suggest that you select three or four of these firms, and ask what they have to offer. We are also sending the names of a few used organ dealers. Your best guarantee of satisfaction is the reputation of the firms you select. If you have had experience with a reputable, in buying from a church or otherwise privately, we suggest that you invoke the services of a competent organ service man to examine the instrument for satisfactory condition. If it is "reasonably priced" you mean low price, it would be well to remind you that even a used organ in any sort of condition would necessarily run quite a little money, and you could very easily be disappointed if you laid too much stress upon the figure.

Q. I am a pianist by profession, but because of a special need in our church, have been asked to direct the choir. The setting for the choir is a little different from any church I have been associated with. The choir will face toward the center of the chancel, with three seats on the left and six seats on the right. The organist will be toward the back of the chancel—see section. How should the singers be seated? My idea is to put the basses and altos on the one side, and there are only two basses and three altos at present. However, I'd like to know the "orthodox" way of seating the singers with their arrangement?—B. A.

A. The lack of uniformity on the two sides of the chancel in itself creates a somewhat "unorthodox" situation, so it would be difficult to suggest an orthodox seating arrangement, although the lack of uniformity is really no serious detriment. Your plan to have the basses and altos on the one side is perfectly all right, though the usual arrangement would be to have the basses and tenors on the right side of the chancel (from the church viewpoint), and the altos and basses on the left side. There is, however, no obligation to follow this plan, where there is good reason for doing otherwise.

Q. Is it possible to raise the pitch of an organ from as low as A 412 to A 440 by tuning the pipes? I have been unsuccessful in trying to locate the Organ Builder who would be merged with another firm can you tell me how to reach them, or some one who could do the work?—L. B.

A. We doubt it if it would be possible to raise the pitch of an organ as much as you suggest without seriously affecting the tone, but it probably could be done. The name of the firm you mention does not appear in current directories, so we are unable to offer advice in this respect. We are, however, sending names of firms we believe you could contact to advantage.

Q. I have played in my church for twelve years on a small read organ. Now I would like to learn to play organs with two or more manuals and pedal, and wish to buy one for my home. Can you advise me how to go about finding one reasonably priced? Is there any agency in the Twin Cities that handles used organs? I I buy one from a church or individual what should I look out for, to guard against possible trouble?—A. C.

A. We are sending you the names of some of the leading organ manufacturers, some of whom may possibly have used instruments on hand, and may have representatives in your city. We suggest that you select three or four of these firms, and ask what they have to offer. We are also sending the names of a few used organ dealers. Your best guarantee of satisfaction is the reputation of the firms you select. If you have had experience with a reputable, in buying from a church or otherwise privately, we suggest that you invoke the services of a competent organ service man to examine the instrument for satisfactory condition. If it is "reasonably priced" you mean low price, it would be well to remind you that even a used organ in any sort of condition would necessarily run quite a little money, and you could very easily be disappointed if you laid too much stress upon the figure.

Q. I am a pianist by profession, but because of a special need in our church, have been asked to direct the choir. The setting for the choir is a little different from any church I have been associated with. The choir will face toward the center of the chancel, with three seats on the left and six seats on the right. The organist will be toward the back of the chancel—see section. How should the singers be seated? My idea is to put the basses and altos on the one side, and there are only two basses and three altos at present. However, I'd like to know the "orthodox" way of seating the singers with their arrangement?—B. A.

A. The lack of uniformity on the two sides of the chancel in itself creates a somewhat "unorthodox" situation, so it would be difficult to suggest an orthodox seating arrangement, although the lack of uniformity is really no serious detriment. Your plan to have the basses and altos on the one side is perfectly all right, though the usual arrangement would be to have the basses and tenors on the right side of the chancel (from the church viewpoint), and the altos and basses on the left side. There is, however, no obligation to follow this plan, where there is good reason for doing otherwise.

Q. Is it possible to raise the pitch of an organ from as low as A 412 to A 440 by tuning the pipes? I have been unsuccessful in trying to locate the Organ Builder who would be merged with another firm can you tell me how to reach them, or some one who could do the work?—L. B.

A. We doubt it if it would be possible to raise the pitch of an organ as much as you suggest without seriously affecting the tone, but it probably could be done. The name of the firm you mention does not appear in current directories, so we are unable to offer advice in this respect. We are, however, sending names of firms we believe you could contact to advantage.

Q. I have played in my church for twelve years on a small read organ. Now I would like to learn to play organs with two or more manuals and pedal, and wish to buy one for my home. Can you advise me how to go about finding one reasonably priced? Is there any agency in the Twin Cities that handles used organs? I I buy one from a church or individual what should I look out for, to guard against possible trouble?—A. C.

A. We are sending you the names of some of the leading organ manufacturers, some of whom may possibly have used instruments on hand, and may have representatives in your city. We suggest that you select three or four of these firms, and ask what they have to offer. We are also sending the names of a few used organ dealers. Your best guarantee of satisfaction is the reputation of the firms you select. If you have had experience with a reputable, in buying from a church or otherwise privately, we suggest that you invoke the services of a competent organ service man to examine the instrument for satisfactory condition. If it is "reasonably priced" you mean low price, it would be well to remind you that even a used organ in any sort of condition would necessarily run quite a little money, and you could very easily be disappointed if you laid too much stress upon the figure.

Q. I am a pianist by profession, but because of a special need in our church, have been asked to direct the choir. The setting for the choir is a little different from any church I have been associated with. The choir will face toward the center of the chancel, with three seats on the left and six seats on the right. The organist will be toward the back of the chancel—see section. How should the singers be seated? My idea is to put the basses and altos on the one side, and there are only two basses and three altos at present. However, I'd like to know the "orthodox" way of seating the singers with their arrangement?—B. A.

A. The lack of uniformity on the two sides of the chancel in itself creates a somewhat "unorthodox" situation, so it would be difficult to suggest an orthodox seating arrangement, although the lack of uniformity is really no serious detriment. Your plan to have the basses and altos on the one side is perfectly all right, though the usual arrangement would be to have the basses and tenors on the right side of the chancel (from the church viewpoint), and the altos and basses on the left side. There is, however, no obligation to follow this plan, where there is good reason for doing otherwise.

Q. Is it possible to raise the pitch of an organ from as low as A 412 to A 440 by tuning the pipes? I have been unsuccessful in trying to locate the Organ Builder who would be merged with another firm can you tell me how to reach them, or some one who could do the work?—L. B.

A. We doubt it if it would be possible to raise the pitch of an organ as much as you suggest without seriously affecting the tone, but it probably could be done. The name of the firm you mention does not appear in current directories, so we are unable to offer advice in this respect. We are, however, sending names of firms we believe you could contact to advantage.

Q. I have played in my church for twelve years on a small read organ. Now I would like to learn to play organs with two or more manuals and pedal, and wish to buy one for my home. Can you advise me how to go about finding one reasonably priced? Is there any agency in the Twin Cities that handles used organs? I I buy one from a church or individual what should I look out for, to guard against possible trouble?—A. C.

A. We are sending you the names of some of the leading organ manufacturers, some of whom may possibly have used instruments on hand, and may have representatives in your city. We suggest that you select three or four of these firms, and ask what they have to offer. We are also sending the names of a few used organ dealers. Your best guarantee of satisfaction is the reputation of the firms you select. If you have had experience with a reputable, in buying from a church or otherwise privately, we suggest that you invoke the services of a competent organ service man to examine the instrument for satisfactory condition. If it is "reasonably priced" you mean low price, it would be well to remind you that even a used organ in any sort of condition would necessarily run quite a little money, and you could very easily be disappointed if you laid too much stress upon the figure.

Q. I am a pianist by profession, but because of a special need in our church, have been asked to direct the choir. The setting for the choir is a little different from any church I have been associated with. The choir will face toward the center of the chancel, with three seats on the left and six seats on the right. The organist will be toward the back of the chancel—see section. How should the singers be seated? My idea is to put the basses and altos on the one side, and there are only two basses and three altos at present. However, I'd like to know the "orthodox" way of seating the singers with their arrangement?—B. A.

A. The lack of uniformity on the two sides of the chancel in itself creates a somewhat "unorthodox" situation, so it would be difficult to suggest an orthodox seating arrangement, although the lack of uniformity is really no serious detriment. Your plan to have the basses and altos on the one side is perfectly all right, though the usual arrangement would be to have the basses and tenors on the right side of the chancel (from the church viewpoint), and the altos and basses on the left side. There is, however, no obligation to follow this plan, where there is good reason for doing otherwise.

Q. Is it possible to raise the pitch of an organ from as low as A 412 to A 440 by tuning the pipes? I have been unsuccessful in trying to locate the Organ Builder who would be merged with another firm can you tell me how to reach them, or some one who could do the work?—L. B.

A. We doubt it if it would be possible to raise the pitch of an organ as much as you suggest without seriously affecting the tone, but it probably could be done. The name of the firm you mention does not appear in current directories, so we are unable to offer advice in this respect. We are, however, sending names of firms we believe you could contact to advantage.

Q. I have played in my church for twelve years on a small read organ. Now I would like to learn to play organs with two or more manuals and pedal, and wish to buy one for my home. Can you advise me how to go about finding one reasonably priced? Is there any agency in the Twin Cities that handles used organs? I I buy one from a church or individual what should I look out for, to guard against possible trouble?—A. C.

A. We are sending you the names of some of the leading organ manufacturers, some of whom may possibly have used instruments on hand, and may have representatives in your city. We suggest that you select three or four of these firms, and ask what they have to offer. We are also sending the names of a few used organ dealers. Your best guarantee of satisfaction is the reputation of the firms you select. If you have had experience with a reputable, in buying from a church or otherwise privately, we suggest that you invoke the services of a competent organ service man to examine the instrument for satisfactory condition. If it is "reasonably priced" you mean low price, it would be well to remind you that even a used organ in any sort of condition would necessarily run quite a little money, and you could very easily be disappointed if you laid too much stress upon the figure.

Q. I am a pianist by profession, but because of a special need in our church, have been asked to direct the choir. The setting for the choir is a little different from any church I have been associated with. The choir will face toward the center of the chancel, with three seats on the left and six seats on the right. The organist will be toward the back of the chancel—see section. How should the singers be seated? My idea is to put the basses and altos on the one side, and there are only two basses and three altos at present. However, I'd like to know the "orthodox" way of seating the singers with their arrangement?—B. A.

A. The lack of uniformity on the two sides of the chancel in itself creates a somewhat "unorthodox" situation, so it would be difficult to suggest an orthodox seating arrangement, although the lack of uniformity is really no serious detriment. Your plan to have the basses and altos on the one side is perfectly all right, though the usual arrangement would be to have the basses and tenors on the right side of the chancel (from the church viewpoint), and the altos and basses on the left side. There is, however, no obligation to follow this plan, where there is good reason for doing otherwise.

Q. Is it possible to raise the pitch of an organ from as low as A 412 to A 440 by tuning the pipes? I have been unsuccessful in trying to locate the Organ Builder who would be merged with another firm can you tell me how to reach them, or some one who could do the work?—L. B.



Frederick Phillips

You never knew music could be like this!

To play a Hammond Organ is to explore a vast new world of music.

The slightest touch of your fingers calls forth the soft, sweet voice of woodwinds, the bright, brave sound of trumpets, or the soulful string of strings, to lend new enchantment to anything you play.

You can range, at will, from an almost inaudible whisper to the full throated voice of a great organ.

You can play a single piece in a thousand different ways.

And it's so easy! If you can play even simple music on the piano, you can play the Hammond Organ.

Almost any room in your home will accommodate the Hammond Organ. You simply plug it into the nearest wall outlet. It produces all its tones electrically. And it's the only organ in the world that never needs tuning.

See, hear, play the Hammond Organ at your dealer's. Then you'll know what it is the world's most widely used organ, played and acclaimed by many of the most eminent musicians of our time.

For the name of the Hammond Organ dealer nearest you—and more information about this complete organ that costs no more than a fine piano—mail coupon today.

HAMMOND ORGAN
MUSIC'S MOST GLORIOUS VOICE

Hammond Instrument Company
4210 W. Diversey Ave., Chicago 39, Ill.
Enclosed is enclosed full details about all models of the Hammond Organ to:

Name _____
Address _____
City _____ F.O. Zone _____ State _____



EVERY TALENTED STUDENT WILL TREASURE A WILKANOWSKI Violin

A SUPERB VIOLIN OF TRUE ARTIST-CRAFTSMANSHIP
The Orchestra Model is a rather large, full arched violin, of strong, full tone, finished in golden amber oil varnish, shaded to red and slightly retouched. The body and neck are made of very old maple, beautifully flamed, while the top is old spruce of the close, even grain. This trimmings are the finest Madagascar ebony.

A CELEBRATED VIOLIN MAKER
Since the days of the immortal luthiers of Cremona, there have been a mere handful of truly gifted craftsmen. Preeminent among living American violin makers is Mr. W. Wilkanowski. His many classic instruments are notable for perfection of wood and workmanship and for their brilliant tone qualities.
Among the great symphony and concert artists the name WILKANOWSKI is ranked with the finest and hundreds of thousands of musicians treasure these celebrated violins.

SEND NO MONEY UNUSUAL 6 DAY TRIAL OFFER
You can actually have a Wilkanowski Violin in your hands for examination on 6 day trial. Here's how it works. We'll ship C.O.D. with privilege of 6 days examination in your home or studio. Your money stays in Express Company's office ready for prompt refund if you decide to return the merchandise. Absolutely no risk. No 100% satisfied or there's no sale!
THE CASE - is strongly built with graceful lines with sturdy, laminated veneer body, covered with heavy-top grain maple and plush linings.

TEACHERS
TAKE ADVANTAGE OF SPECIAL PRICES

The FRED. GRETSCH MFG. Co.
Musical Instrument Makers Since 1883
218 S. Wabash Avenue Chicago 4, Ill.
40 Broadway Brooklyn 11, N. Y.

WHAT IS YOUR INSTRUMENT?
Accordions Flageolets Piano
Clarinet Harmonica Guitar Pipe Organ
Drum Harmonium Obse Violin
Musicians on these instruments and many others use
THE Gipsy PRINCE
At your Dealer Write for literature
Also Textbook "Melodious Techniques" only \$1.
FRANZ INFO. CO., INC., NEW HAVEN, CONN.

WALTER GOLZ
Romanos for Cello and Piano - 70 cts.
Etude for Piano 45 cts.
THE COMPOSERS PRESS, INC.
Publishers
853 Seventh Ave., N. Y.
Original compositions for the Piano by
LEOPOLD WOLFGANG
First brilliant studies and harmonies that inspire both the child and the adult. For piano, Elementary, Intermediate, Advanced and Difficult.
LEOPOLD WOLFGANG EDITIONS
Hout Avenue, 25 Ave. 25, Street, New York City.

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

A Vacation with music!
HAROLD BERKLEY
VIOLINIST-CONDUCTOR-TEACHER
Violin Editor of THE ETUDE
author of
"The Modern Technique of Violin Bowing"
"12 Studies in Modern Bowing"
announces
Master Classes in Violin and Chamber Music
at
HARRISON, MAINE
on Long Lake
July 26 to August 28
For further information apply
Harold Berkley, 315 W. 98th St., New York 25, N. Y.

"MUSIC STUDY EXALTS LIFE"

The Violinist's Forum

(Continued from Page 27)

play. For one, have him play with piano accompaniment two or three times a week, encouraging him to listen to the piano part. It will also produce good results if you have him go through part of each study or solo measure by measure, first stating each measure and then playing it. If, in the course of this, a note goes out of tune, he should sing it again with special attention to the faulty note. Then you should have him practice major and minor scales, first sang and then played, with special awareness of the pattern of whole-steps and half-steps. Slow arpeggios, in various forms, and simple double-stop exercises will tend to awaken in him a sense of the relationship between the notes of a chord and between one note and another. For this sort of practice there is a wealth of material in the first book of Sevcik's Op. 1. For additional double-stop practice, you can use the first book of Josephine Trott's "Delightful Double Stops."

"Much of his practice for a while will be rather dry, and it might be a psychologically good idea, as a sort of compensation, you introduced the youngster to the mysteries and wonders of the titillating position. This would give him a new interest, and help him to avoid the feeling of being "stuck." Moreover, having to change the distance of each shift will encourage him to rely on his ear rather than on the fall of his fingers. I would stress the second book of Laoureux's "Violin Method."

Brakes and Breaks

(Continued from Page 219)

musical positions than there are positions; that, according to our present musical set-up, success often comes by the unlooked-for break rather than by any equation of so-much-to-means-such. That is why it is so essential for the young professional to be thoroughly prepared in several fields. And the odd thing is that what begins as a break to progress often turns out to be a break into success!
"My own start in a good career came as the direct result of my being ill, discouraged—and possibly rash! As I lay in the army hospital, wondering if I should ever get back into music, a Gray me, found out what my trouble was, and got me the chance to do the score for that the book and the bricks of the play were ready, but difficulties had been about finding a composer. Also, the job was no serious coming, but after reading the play, I had some musical ideas which I jotted down as samples. Thus I perceived composition would have shied away from doing the score in a month, but I was too eager to be scared, and all
"Again, when an announced soloist with the Philharmonic was unable to perform, and the Gershwin Piano Concerto had to find a performer within three days, I got another chance. Mr. Rodzinski asked me if I knew the work, and I

said I did. Actually, while familiar with it, I never had played it. But I had trained my memory pretty well by that time, and I went home and learned it. It is a very excellent review. A repertoire of fifty standard concertos would have done me no good in that emergency, but self-imposed memory work did the trick.
"By the way of concluding these, the best advice I can give an ambitious young musician today is to perfect himself in musical details of it—so that whatever opportunity may come his way, he will be ready for it. It is disappointing, but true, when well-laid plans bring less than the desired result. But it's part of the game to rise above temporary setbacks and break a new volée through the new door. And, in the last analysis, the circumstance that looks like a crushing blow may be the means of opening new opportunities. If one is prepared to grasp them!"

Training for Artists

(Continued from Page 26)

hands! "What difference?" he asks. It sounds the same—it's always the same notes! Ah, but it isn't the same—and it doesn't sound the same! Simplification defeats the intention of the composer. There are occasions when simplification becomes a kind of expression—a tortured, anguished expression that the easy way is difficult. In such moments, the composer is wise. Regardless of the notes written on the keyboard, simplification gives a very different effect from the one the composer had in mind. For, if he had wished notes with two lines, quite simply he would have written them.
"One of the greatest aids to the young artist is an understanding of how to practice. I believe in going through the music as a whole, in order to obtain the general mood, the general feeling; and then going back to work at details. In detailed work, analyze the difficult parts and isolate them. It sometimes happens that one finds a difficult part, a difficult phrase. Upon concentrated analysis, the difficulty may be found to center in one half or one. Once the difficulty has been thus isolated, work at it intensively. Invent exercises for your own that will cover the point of difficulty. Transpose the section into all the other keys. Somehow, isolate and transposing a difficult part aids you as much as the original clearing before. Often, after many lessons, he would hear a Bach Prelude in A-flat, let us say, and then immediately tell me to play it in F-sharp! Slow practice is a great advantage. So is the system of practicing for reserves. That means training yourself to play more than the planned indications demand. If a musician practices to the point, he is able to take it *prestissimo*. Let me make clear that I do not advocate the actually playing of the piece in the *prestissimo*, as a test. Then, when you find that you have reserves of speed which will prevent your ever finding the original prelude burdensome. Similarly, practice dramatic indications. If a passage calls for a *forte*, be sure to go through it *fortissimo*. Practicing of this kind helps

(Continued on Page 276)

Violin Questions

Answered by HAROLD BERKLEY

More Information, Please
S. M. B., California: An expert to whom I have spoken has been able to give any information concerning a missing violin. I am sorry. Your violin is in places rather vague, and I am wondering whether the facts you give may relate to a maker with a name that sounds familiar, for they are unfamiliar to the leading experts in New York. In fact, no one can suggest a number to whom they could apply. Perhaps if you could give me a little more data I could help you.

Perhaps It Is Genuine
B. J. F., Iowa: Before you make plans to dispose of your violin you should, I think, get it competently appraised. As it has been in your family since 1720 there is just a slight possibility that it might be a genuine Stradivari. But I must emphasize that the chance is a small one, for Stradivari was actually copied even in his own lifetime. However, many of those early copies were made in their own right, so your violin may be worth quite a little money. For the appraisal I would suggest that you send the instrument either to Wm. Lewis & Son, 207 South Wabash Ave., Chicago, Illinois, or to The Rudolph Wurlitzer Co., 129 West 42nd Street, New York City.

An Appraisal Suggestion
Miss D. M. D., Pennsylvania: For an appraisal of your violin, or for advice on its disposal, if you wish, I would suggest that you take or send it either to Shropshire & Fry, 19 West 57th Street, or to The Rudolph Wurlitzer Co., 129 West 42nd Street, both in New York City.

An Initiation (?) Kiots
Mrs. W. B. M., Idaho: Although no one can give a definite opinion on a violin without seeing the instrument, I am rather afraid that your violin is an imitation Kiots. That was the name of a family of very good makers in Milwaukee, Germany, but they always spelled the name with a T. Initiators, however, frequently omitted that letter. It might not be a bad idea, though, to have the instrument appraised. The only dealer I know of in the Northwest is Gustav V. Hennrich, Seattle, Washington. You could rely on his judgment.

Amal or Guarneri Labels?
Amal label that bore the phrase "San Rutilo Santa Teresa." So there are grave doubts

that the label is genuine. The phrase, however, was used by various makers of the Guarneri family. It might be a good plan to have the instrument appraised by one of the leading experts in New York. The most complete and modern book of scales is that of Carl Flesch. However, it is a bulky and expensive work, too expensive for the pocketbooks of most students. It might be well for you to possess it as a reference work, but with the fingers it contains. I do not like the fingerings given for the dominant and diminished seventh arpeggios. If you can refer to The Etude for December 1945, you will find on the Forum page the fingerings that I prefer for these chords.

To Dispose of a Viola
Miss B. W., Iowa: The best way for you to dispose of your viola would be for you to put it in the hands of a reputable dealer to sell for you. But whether you plan to sell your viola or, preferably, to give it to your advantage to have it appraised first, I would suggest that you have it either to Wm. Lewis & Son, 207 South Wabash Avenue, or to Lyon & Healy, Wabash Avenue at Jackson Boulevard, both in Chicago, Illinois.

A Guarnerius' Cello
E. P., Pennsylvania: A genuine Petrus Guarnerius cello, in any condition, could be worth \$20,000, an exceptional specimen perhaps even more. I think you should have your instrument appraised again by a first-class expert, for the certificate you have would not, in my afraid, carry much weight in this country. Furthermore, the art of judging instruments has developed tremendously in the past forty years.

Controlled by Laboratory tests
PERFECTED Armour Music Strings
Armour String Quality is guarded and protected throughout every step of the processing that turns finest lamb gut into perfected Armour Strings. Superior chemists, and specially trained technicians check and re-check on every formula and every operation of Armour String production. This rigid quality control by experts is an important reason why the quality of Armour Strings never varies.
The perfection of Armour Strings is the result of six important steps: (1) Getting finest raw materials; (2) Protecting quality by constant refrigeration; (3) Controlling quality by laboratory tests; (4) Precision splitting of gut; (5) An exclusive Armour tanning process; (6) Polishing to exact dimension desired. When you specify Armour Strings, you know you are getting the best because no other manufacturer duplicates the Armour process of perfecting strings.

More Strings than any Armour Music
Violins than any other brand

A Large Collection of Fine VIOLINS
Old & New, With Concert Tone
REDUCED 40% OFF
Send For New List.
FRANCIS DRAKE BALLARD
Collector-Dealer
50 Chippewa Rd., Tuckahoe, N. Y.

William Lewis and Son
207 South Wabash Ave., Chicago 4, Ill.
SPECIALISTS IN VIOLINS, BOWS, REPAIRS, etc.
PUBLISHERS OF "VIOLINS AND VIOLINISTS"
American's only journal devoted to the violin
Specimen Copy \$3-\$2.50 per year.

ACOUSTHEORY VIOLIN CONSTRUCTION
GUARANTEE new life to VIOLIN with my entirely scientific restoration.
139 East 42nd Street, New York, N. Y.
TEL. CO. 8-2072
Famous artists and collectors agree that my oldtime method is the best.

JOHN MARKERT & CO.
141 West 147th St., New York, N. Y.
VIOLINS OLD & NEW
Expert Refinishing, Send for Catalogue

Special Credit On
Henning Violin
DEEP - MEADOW - SOULFUL
For a limited time, you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument. Many years of experience in violin making and repair.
Wm. H. HENNING
1106 E. 4th St., Seattle, Wash.

NEW VIOLIN INVENTION
For Artists and Amateurs
"You feel and see what Where fingers should be!"
Write and play! Free?
FINNEY VIOLIN KEYBOARD SYSTEM
2517 N. Broad St., Chicago 47, Ill.

THE INSTANT-MODULATOR
Modulate from any key to any other at a glance on any page to turn. - INSTANT, COMPLETE, and MODULATING. No strings to change. No retuning. No time to compare with 141 Violins and let you show your own mastery of the instrument.
Price \$2.00 postpaid. Money-back guarantee.
THE MARVIN MUSIC EDITION
200 Broadway Street, New Brunswick, N. J.

Blow Out Your Lantern,

Mr. Diogenes!



Music,
Speech,
and Art
without additional cost

BOB JONES UNIVERSITY

YOU MAY HAVE NEEDED IT TO
LOCATE AN HONEST MAN IN
ATHENS—BUT IN

"America's Most
Unusual
UNIVERSITY"
YOU WILL FIND HUNDREDS OF
TRUSTWORTHY AND DEPENDABLE
YOUNG PEOPLE

- STANDS WITHOUT APOLOGY FOR
THE OLD-TIME RELIGION AND THE
ABSOLUTE AUTHORITY OF THE
BIBLE

THIS INSTITUTION IS NOT ONLY ORTHODOX IN ITS THEOLOGY. IT IS
ALSO ORTHODOX IN PHILOSOPHY OF LIFE. BOB JONES UNIVERSITY
EMPHASIZES THE OLD-FASHIONED DECENCIES AND STRESSES
INTEGRITY, DILIGENCE, AND SELF-CONTROL.

- College of Arts and Sciences
- School of Religion
- School of Fine Arts
- School of Education
- School of Commerce
- School of Aeronautics

Bob Jones
university
GREENVILLE, SOUTH CAROLINA

American Bands of The Future

(Continued from Page 225)

course of teaching procedures, and no
two schools follow a parallel outline of
instructional methods. This lack of at-
tention in planning the organization of
materials is certainly not to be found in

the academic program of our schools. If
our future bands are to continue to pro-
gress, it is imperative that a course of
study be established on a national basis.
When such becomes a reality, our school
music will have made definite strides
toward achieving the respect of our
school administrators.

The adoption of the above proposed
courses of study would eventually lead
to the publication of more progressive
texts and instructional material for our

elementary and intermediate wind
classes. This, in turn, would do much to
improve the fundamental training of our
students and thus, eventually, result in
better musicians for high school bands.
For the most part, our wind instrument
instructional material is without plan or
reason, and when compared to the mate-
rials for piano and strings, it lacks
style, phrasing, and general musician-
ship of our school musicians is due to the

"MUSIC STUDY EXALTS LIFE"

approach as presented by so
many wind instrument methods. Like-
wise, the present lack of taste and dis-
crimination found among band conduc-
tors can also be traced to the inferior
repertory of our hands. It has been said
that "a man is known by the company
he keeps" and likewise, "a musician may
be known by the music he performs or
conducts." It is, indeed, most encourage-
ing to note the great strides that our
bands are making in this regard, and the
bands' repertory of the future seems
assured.

The Professional and Municipal Band

The school band program has been a
very progressive and healthy one. Yet,
in spite of its educational contributions to
the lives of our youth, it has failed to
foster a program for the adult life of our
nation.

We must, for example, agree that the
many professional bands which were so
active twenty-five years ago are today
totally extinct. We must further agree
that the thousands of municipal bands of
yesteryear have practically vanished. No
one will deny that the touring concerts
of the past, conducted by Arthur Pryor,
à la John Philip Sousa, Arthur Pryor,
Patrick Gilmore, Patrick Conway, and
others, have not been replaced; and as a
result, today finds not a single traveling
concert band in America.

Since both the professional and mu-
nicipal bands are gradually disappearing,
it seems that the band movement in
America is almost completely dominated
by the school and college bands. There-
fore, it would seem that the fate of the
band's future lies in the hands of the
conductors of these organizations. If
they are to be prepared for the tremen-
dous responsibility before them, they
must assume the task of improving their
musicianship, conductorship, capacities,
and general leadership abilities, for it is
in these elements that the future of the
band is at stake.

Flute Music of the Seven- teenth and Eighteenth Centuries

(Continued from Page 224)

written out and prepared as instru-
ctions for performance, that the
earliest music, lacking this, has often suf-
fered in contrast. In an effort to over-
come this handicap and make this early
music—much of which is charming—
more readily understandable to modern
players and modern ears, a certain
amount of editing must be done. The
present day editor must take the liberty
of adding such markings as would seem
best calculated to give the modern flutist
an insight into the playing style of this
early period.

The subject of ornamentation, as en-
ployed in the performance of seventeenth
and eighteenth century music is a re-
markable one and is hardly within the
scope of this article. Some few salient
facts on this difficult and much misunder-
stood subject should, however, be of-
fered.

First, it should be understood that the
composer, in this period, prepared his
music for the use of ornaments, even
where no written indication of such
things as trills, appoggiature ("grace-

marks

PIANO PIECES by Contemporary Composers

BAUER—Turbulence (Op. 17 No. 2)	\$.50	MENASCE—Danse Champetre	.50
BERGER—3 Bagatelles	1.00	NORTH—Music at Midnight	.50
BERNARD—Tranon	1.25	SCHNABEL—Piece in 7 Movements	1.25
BOWLES—Carreterra de Estepona	.75	SESSIONS—From My Diary	1.00
COWELL—Square Dance Tune	.50	SEGMEISTER—Sunday in Brooklyn	1.50
HAUFRECHT—Tarantella	.50	SOLARES—Estudia en Forma de Marcha	.75

EDWARD B. MARKS MUSIC CORPORATION • RCA BUILDING • RADIO CITY • NEW YORK

notes", or terminations is to be found.
If we do not introduce them we are vi-
olating his intentions, and it is an even
question of whether we like ornaments or
not, for they are part and parcel of the
music as a whole. Carl Philipp Emanuel
Bach, one of the most skilled and articulate
musicians of the time, considered orna-
ments as being not only useful but indis-
pensable, and the use of ornamentation
alters the melody, rhythm, and harmony
of the music, as we shall presently see.

Only those practices which are known
to have been almost universally agreed
upon by the performers of that period
will be treated herein. (Even for these
exceptions can be found!) One of the
most important and least understood or-
naments is the trill, or "shake," which
was indicated by various markings.
It can be stated that as a rule the trill,
in the Eighteenth Century, began on the
note above, with this upper or auxiliary
note reverting the accent throughout.
At least most of the trill; and on a trill
of any but the very shortest duration,
one should follow with a two-note termi-
nation, whether it is indicated or not.

Ex. 1
The final two notes a-b comprise the
"termination." The more careful and sys-
tematic composers like C. P. E. Bach,
Cuperin, and Rameau would probably
have originally written their bar as

Ex. 2
to avoid any possible misunderstanding.

For a thorough study of the fascinat-
ing and always controversial subject of
ornamentation, there is the splendid book,
"The Interpretation of the Music of the
17th and 18th Centuries," by the late
Arnold Dolmetsch, eminent English
musicologist and scholar. This work is
the most exhaustive and scholarly ex-
planation of this study known to the
writer. It is not merely a personal opin-
ion by Arnold Dolmetsch, great scholar

though he was; it is more than that. It
is the opinion of eminent musical writers,
performers, and scholars of the period it-
self: men like C. P. E. Bach, J. J. Quantz,
Cuperin, and Rameau, who lived and
worked in those times, whose articulate
expressions on the subject of ornamenta-
tion are liberally quoted throughout, and
whose ideas must have a ring of author-
ity and authenticity which no mere per-
sonal opinion on the part of a contem-
porary scholar, however learned, can
hope to achieve. The Dolmetsch book is
fortunately now more in print (1946)
and may be secured through the publish-
ers of *THE ETUDE*.

Chopin and the Chopin Renaissance

(Continued from Page 214)

("Who goes there?") with what she sup-
posed to be the French equivalent of "the
Washerwoman" ("The Washerwoman"),
by saying "La Vache" ("The Cow").
Only a few months before his death, writing to
his family, he put at the end of his letter
four short, funny stories. In Vienna he
says he went to the opera, where the So-
prano's singing was so cold that he sat
in the front row, he "almost got his nose
frozen." The chorists, he says, sang
in such a way that each singer was "one
beat behind every other."

When playing, he had a rankish habit
of altering a passage in a whimsical way.
So too, in his compositions one often finds
passages of this sort. For instance, in
the *Waltz*, Op. 69, No. 1 (For Marie)
Measure 11, the introduction of the short
notes reminds one of Chopin's fondness
for unexpected humorous remarks. The
same thing may be said of the flocks of
little notes in the *Waltz*, Op. 34, No. 1.

His music, then, portrayed an infinite
variety of moods, and among them we find
frequent bits far removed from "hectic
despair." Intense longing (the Polish
"mal"—untranslatable but meaning as
nearly as may be, intense longing),

melancholy, lightheartedness to the point
of boyishness, tenderness (what can be
more love-like than some of the phrases
in the *Pavane for Nocturne*), aerial flights
of fancy—all these and many more are
to be found in his compositions.

"As the scent of a violet withered up
That grew by the brim of a crystal
lake
The violet lay dead, but its odor flew
On the wings of the wind or the
waters blue."

Chopin, "the noblest artistic spirit of
his time," has been dead almost one hun-
dred years, but the fragrance of his music
has been borne the whole world over,
carrying with it a message of the sadness
of the melancholy of human life, yes,—
but also of its happiness and joy.

A Representative Two-Manual Organ

(Continued from Page 238)

Mixture Oboe	Trompette Swell to Swell 4'
Great Principal Rohr Flute Flute 4' Octave	Twelfth Fifteenth Mixture Swell to Great 8' Swell to Great 4'
Pedal Open Diapason Violone Quintation Cello Principal Flute 8'	Flute 4' Octave Trombone Tromba Swell to Pedal 8' Swell to Pedal 4' Great to Pedal

One will note at once that this whole
setup is practical. There is a build-up in
the manual pistons and the pedal pistons
for soft ensembles right up to full organ
without 10'. The Celeste is removed as
soon as there is any appreciable tone ad-
ded. The Tremolo may or may not be ad-
ded to the softer ensembles. One will
note also that on the manual pistons
there are no solo combinations. This is
reserved for the first three general com-
binations. There are five different gen-
eral combinations on the fourth, fifth,
sixth, seventh, and eighth generals.

We must remember that piston com-
binations should be changed as often as
possible. If combinations are not changed
often, they go into disrepair very soon.
The reason many consoles do not work
well is because they are not used enough.
It is my hope in some future articles

DEVELOP flexible HANDS



with MANUFLEX

You need strong, supple hands for a
fine artistic technique... hands with
ample and effortless strength. Now you
can develop this flexibility... with the
guaranteed Underwood Manuflex.

SAVE PRACTICE TIME
Here is a quick, safe and efficient way to expand
and strengthen your hands. The Manuflex stimu-
lates and limbers your fingers. It saves practice
time... and almost instantly warms up your
fingers.

You'll find the Manuflex instantly adjustable
ready for use. It's made of strong, flexible material
from ebony plastic, this free-moving device permits
you to use a variety of exercises. Descriptive
folders and instructions to fit your own individual
need accompany each order.

Endorsed by many of the world's
great artists, the Manuflex is used
in such schools as Boston's New
England Conservatory, New York's
Juilliard School and Chicago's
American Conservatory.

SATISFACTION GUARANTEED
If you want to develop strong, flexible hands,
send for your Manuflex today. Postpaid by mail
\$20.00. If, after five days' trial, you are not
convinced that the Underwood Manuflex is just
what you need and want—you may return it and
your money will be refunded at once. City and
mail this coupon — NOW!

MANUFLEX CO.

Dept. 3 • 2315 S. W. 1st Avenue
PORTLAND 1, OREGON
Enclosed is my (check) (money order) for
\$20.00. Please send me one Manuflex and
descriptive exercises that will aid in the
development of my fingers. I understand that if I care to, I may
return the Manuflex after 5 days' trial and
receive a complete refund of once.
Name _____
Address _____
City _____ State _____

to discuss a setup for a three-manual or-
gan and to go into some of the techniques
of handling consoles in general.

INTERNATIONAL CONVENTION

The INTERNATIONAL PIANO TEACHERS ASSOCIATION
will hold its 1948 Convention of Erie, Penna., July 30, 31. Eminent
teachers will present lectures, master lessons, demonstrations, con-
certs, etc. Program will include the following interesting topics: touch,
technique, pedaling, light reading, memorizing, keyboard harmoni-
transposing, improvising, modern chords, color tone principle, accom-
panying, how to teach popular music, etc. For further information write the I.P.T.A. office,
18 North Perry Square, Erie, Penna.

New Books

JOHN THOMPSON'S CHORD SPELLER.—A music writing book including major, minor and augmented and diminished triads, dyads and dyad cadences; dominant and diminished seventh chords. . . . \$1.00

JOHN THOMPSON'S SCALE SPELLER.—A music writing book covering all major and minor scales and key signatures and complete table of intervals. . . . \$1.00

WHERE THE TONE FOLK LIVE.—A play games and sing piano story book by Gertrude Rosemond. . . . \$1.00

MASTER METHOD PIANO NORMAL AND TEACHER'S MANUAL by Pauline Heidelberg. The purpose of this book is to impart to students the musical knowledge which the teachers already possess. . . . \$1.00

FINGERS BE NIMBLE! FINGERS BE QUICK!—An interesting variety of piano techniques in solo form by Astrid Ramsey. . . . \$1.00



THE WILLIS MUSIC CO.
124 EAST FOURTH STREET, CINCINNATI 2, OHIO

Music for MOTHER'S DAY

(OBSERVED THE SECOND SUNDAY IN MAY)
WEAVING A CROWN FOR MOTHER
An Anthem for Mother's Day (Soprano Solo)
By L. H. Meredith

No. 21404

SOPRANO

1. Are we weaving a crown for our mother—
That old glad—ly and grand—ly shall
Are we bringing a trib—ute to mother— Shall we crown her with this festive—

ALTO

2. Are we weaving a crown for our mother—
That old glad—ly and grand—ly shall
Are we bringing a trib—ute to mother— Shall we crown her with this festive—

No. 21404

VOCAL SOLOS

Title, Catalog No. and Range

1. Are we weaving a crown for our mother—
That old glad—ly and grand—ly shall
Are we bringing a trib—ute to mother— Shall we crown her with this festive—

QUARTET or CHORUS

1. Are we weaving a crown for our mother—
That old glad—ly and grand—ly shall
Are we bringing a trib—ute to mother— Shall we crown her with this festive—

THEODOR PRESSER CO.
Distributors for Oliver Ditson Co. and John Church Co.
1712 CHESTNUT ST., PHILA. 1, PA.

The First Performance of Handel's "Messiah"

(Continued from Page 226)

ment of public rehearsals. Finally on 27 March 1742 the title of Handel's oratorio appeared in print for the first time:

For Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in St. Andrew's street, and of the Charitable Infirmary on the Inn's Quay, on Monday the 12th of April, will be performed at the Musick Hall in Fishamble street, Mr. Handel's new Grand Oratorio, entitled the MESSIAH, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ, by Mr. Handel. Tickets to be had at the Musick Hall, and at Mr. Neal's in Christ Church-yard, at half a Guinea each, N. B. No Person will be admitted to the Rehearsal without a Rehearsal Ticket, which will be given gratis with the Ticket for the Performance when paid for.

In advertisements of Handel's former subscription concerts the composer was never mentioned specifically as a performer of "Concertos on the Organ," but notices of the first rendition of "Messiah" refer expressly to "Concertos on the Organ by Mr. Handel." Perhaps at previous concerts Handel had left the organ entirely to MacLaine (an excellent musician whom the composer had imported from England), but apparently he deemed it proper to distinguish his initial production of "Messiah" with an organ performance of his own. Whereas in former notices tickets were advertised as available at "Mr. Handel's house in Abbey-street," tickets for "Messiah" were to be had at the Musick Hall, and at Mr. Neal's in Christ-Church-yard. In direct contrast "Messiah" Handel was evidently relieved of all business responsibilities. He had formerly agreed "to give the Governors some of his choicest Music, and to direct and assist at the performance of it for the benefit of the Hospital," and having secured the assistance of both choirs he could now produce his masterpiece in a style otherwise impracticable. At rehearsal on 8 April 1742 Handel's "Messiah" was heard for the first time by a public audience, and two days later its reception was described by Faulkner's Journal:

Yesterday, Mr. Handel's new Grand Sacred Oratorio, called THE MESSIAH, was performed at the Musick Hall in Fishamble-street, to a vast, Grand, Polite, and Crowded Audience; and was performed so well, that it gave universal Satisfaction to all present; and was allowed by the greatest Judges, to be the finest Composition of Music that ever was heard, and the sacred Words as properly adapted for the occasion.

Many Ladies and Gentlemen who are well-wishers to this Noble and Grand Charity, for which this Oratorio was composed, request it as a Favour, that the Ladies who honour this Performance with their Presence, would be pleased to come without Hoops, as it will greatly encrease the Charity, by making Room for more company.

In a day when fashion dictated hoops.

skirts boasting a circumference of nine yards such a notice must have created general contention. In the female world, but apparently no dissenting voice broke the universal enthusiasm for Handel's masterpiece, and few warblers were accordingly overwhelmed with haunts to meet the strange demand of the Charitable Musical Society. On April morning Fishamble Street afforded a magnificent spectacle of ladies in bright gowns, gentlemen in decorated uniforms, white-clothed benches in full-bloom, and various degrees of nobility in all the splendor of the Viceregal cortege. Scores of liveried footmen assisted ladies from handsome chaises, and white pages waited to fetch sedan chairs or daises to the hall. Handel's "polite" audience comprised "Bishops, Deans, Heads of the Colleges, and the most Eminent People in the Law," as well as "the Flower of Ladies of Distinction and other People of the greatest quality." On that historic occasion seven hundred discriminating and connoisseurs crowded into the small music room, while hundreds more stood in the street hoping to hear some portion of the music within.

Finally Mr. Handel appeared on the platform and the overture began. For four hours "the admiring crowded Audience sat transfixed with rapture as the former of Handel's melodies, and the grandeur of his choruses, "most noble and charming" the ravished heart and ear." During the stately overture Handel was gloomy and still, but when the "full-mouthed" choruses burst upon the room and encompassed Handel's audience in a sea of splendid sound the effect was instantaneous and remarkable. For the performance Matthew Dubourg, principal violoncello and leader of the celebrated Band of Vocal and Instrumental Music. His State Band probably formed the nucleus of what Dr. Burney called "a very respectable orchestra." After Handel's twelve subscription concerts these performers undoubtedly displayed all the marks of the composer's rigid discipline. MacLaine presided at the organ, and Handel performed his own concertos between the parts of the oratorio. His chorus was composed entirely of boys and men from Dublin's two cathedral choirs, for female voices were never heard. Handel's choruses during his lifetime. His choir (like his orchestra) was always very small, and at the first performance of "Messiah" the choir was unusually numbered no more than twenty voices. But Handel's fourteen men and six boys were probably superior to several times their number of ordinary singers to be found in the ranks of modern oratorio societies, for Handel was a strict disciplinarian with a firm knowledge of voices, and during the past three centuries the exacting requirements brought his forces to an exceptional degree of efficiency.

Of the soloists Dr. Burney recorded that "since his Messiah gain'd him groves of bays; Groves that can never wither nor decay, Whose Virtues his Ability display; Here Virtue smiles, when grac'd with Handel's art, And ravishes the heart; To all the nobler Passions we are mov'd, When various strains repeated and improv'd, Express each different Circumstance and State,

of slight compass, and Horace Walpole once declared in derision that she possessed "no voice at all," but in "Messiah" the so-called "nightingale of the stage" enchanter her hearers with that incomparable pathos which was later to establish her reputation as London's most accomplished tragic actress. Mrs. Cibber's emotional intensity seems to have produced an indescribable sadness in her singing. As late as 1754 Thomas Sheridan recalled her "wonderful" rendition of Handel's contralto arias at the initial performance of "Messiah":

No person of sensibility, who has had the good fortune to hear Mrs. Cibber sing in the oratorio of the Messiah, will find it very difficult to give credit to accounts of the most wonderful effects produced from so powerful an union. And yet it was not to any extraordinary powers of voice (whereof she has but a very moderate share) nor to a greater degree of skill in music (wherein many of the Italians must be allowed to exceed her), that she owed her excellence, but to expression only; her acknowledged superiority in which could proceed from nothing but skill in her profession.

Handel is said to have composed *It was despised* expressly to suit the limited range of Mrs. Cibber's voice. From the depths of her throat (and not from the head) she sang this famous aria with such tender grief that during the first performance the Reverend Patrick Delany found himself entranced beyond his usual discretion by the pathetic beauty of her voice. Despite his old-fashioned prejudice against public singers, that worthy divine so far forgot himself (and his Bible) that at the close of Mrs. Cibber's aria he rose in his place and in an audible voice solemnly addressed that not altogether immaculate lady: "Woman, for this be all thy sins forgiven thee!" On the first day "Messiah" was received with transports of wonder and delight. The Irish heart was touched, and the Irish capital was fervid with excitement. Fine ladies exchanged every token and figure in praise of the new oratorio, while gentlemen of fashion tore rhetoric to tatters in their admiration for Handel's masterpiece.

On April 20 a certain Laurence Whyte published in *Faulkner's Journal* a personal rhapsody distinguished more for benevolent zeal than for poetic fire:

On Mr. Handel's performance of his Oratorio, call'd the Messiah, for the support of Hospitals and other pious Uses, at the Musick Hall in Fishamble-street, on Thursday, April 23th, 1742, before the Lords Justices, and a vast Assembly of the Nobility and Gentry of both sexes. By Mr. L. Whyte.

What can we offer more in Handel's praise? Since his Messiah gain'd him groves of bays; Groves that can never wither nor decay, Whose Virtues his Ability display; Here Virtue smiles, when grac'd with Handel's art, And ravishes the heart; To all the nobler Passions we are mov'd, When various strains repeated and improv'd, Express each different Circumstance and State,

As if each sound became articulate. None but the great Messiah could influence And raise his Soul to so Sublime a Theme, Profound the Thoughts, the subject all divine, Not like the tales of *Phidias* and the *Vine*; Or *Heaven* *Delities*, those Sons of *Fiction*, Sprung from old Fables, stuff'd with contradiction; But our Messiah, blessed be his name! Both Heaven and Earth his *Myrrours* proclaim. His birth, his Passion, and his Resurrection, With his ascension have a strong connection; With the Prophets spoke, or Sybils could relate, In him were all their Prophecies complet. The Word made Flesh, both God and Man became. Then let all nations glorify his name! Let Halleluiah round the Globe be sung. To our Messiah, from a virgin sprung.

Notwithstanding its metaphorical incoherency this unsophisticated memorial is remarkable for its good sense and aesthetic justice, and it provides a typical specimen of the sort of versification admitted into public journals in teeming times of hood and hoop.

Such were the sentiments of Handel's contemporaries at his first performance of his masterpiece in Dublin. It had been reserved for the Irish people to set their seal of enthusiastic approval upon "Messiah," and the citizens of Dublin seem to have been worthy of their honor. With characteristic humility the composer performed his masterpiece solely for the benefit of wretched persons imprisoned for debt. By an appropriate coincidence Handel's supreme tribute to Him who came to break the bonds and set the prisoner free literally proclaimed deliverance to the captive at his first performance. "There is," wrote the Reverend John Mainwaring, "in peculiar propriety in this design from the subject of the Oratorio itself; and there was a peculiar grace in the situation of Handel's affairs." "Messiah" created so profound an impression that a reputation was demanded within a few weeks. Following a successful performance of "Saul" on May 25 the composer issued his last public announcement in Ireland on 29 May 1742:

At the Particular Desire of several of the Nobility and Gentry of this City of Dublin, on Thursday next, being the 30 day of June, at the new Musick Hall in Fishamble-street, will be performed Mr. Handel's new Grand Sacred Oratorio, called the MESSIAH, with Concertos on the Organ. Tickets will be delivered at Mr. Neal's house in Abbey-street, and at Mr. Neal's in Christ-Church-yard, at half a guinea each. A full list of the tickets will be given with the ticket for the Performance. The Rehearsal will be on Tuesday the 1st of June, at Twelve, and the Performance at Seven in the Evening. In order to keep the Room as cool as possible, a Pane of Glass will be removed from the top of each of the Windows.

N.B. This will be the last Performance (Continued on Page 275)

PREPARE NOW FOR TOMORROW!



Attend
a Music Conservatory
in Your Own Home

Uncle Sam makes it possible for you to take practical music lessons by correspondence, even though you are thousands of miles away from your teacher.

Definite, concise, comprehensive lessons (prepared by able, recognized teachers) illustrated and clearly explained—always before you to study and refer to over and over again.

Nothing is left to guess work.

An examination paper accompanies every lesson. If there is anything you don't understand it is explained to you in detail by our experienced teachers.

PADEREWSKI said of our Piano course—

"It is one of the most important additions to the pedagogical literature on pianoforte playing published for years. As an excellent guide for students and solid and reliable advice for teachers, it is bound to become very popular, and the more so as it bears the stamp of a real pianist, accomplished musician and experienced pedagogue."



DEGREE OF BACHELOR OF MUSIC

You are awarded a diploma when you have completed a course to the satisfaction of the Instruction Department and the Board of Directors. We are also authorized to issue the Degree of Bachelor of Music upon those who comply with our requirements. These are Harmony, History of Music, Advanced Composition and an advanced practice course. The latter may be voice or instrumental. Each subject carries 30 semester hours.

Remember there are splendid opportunities in the music field to make a very comfortable income. Let us show you how. Mail the coupon today.

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-617
28 East Jackson Boulevard, Chicago 4, Illinois

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-617
28 East Jackson Boulevard, Chicago 4, Illinois

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- | | | |
|---|--|--|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Harmony | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Cornet—Trumpet | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Public School Mus.—Beginner's | <input type="checkbox"/> Professional Cornet—Trumpet | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Public School Mus.—Superior's | <input type="checkbox"/> Voice | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Music Theory | <input type="checkbox"/> Musical Conducting | <input type="checkbox"/> Double Counterpoint |
| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Clarinet | |
| <input type="checkbox"/> History and Analysis of Music | <input type="checkbox"/> Song Band Arranging | |

Name.....
Street No.....
City..... State.....
Do you teach now?..... If so, how many pupils have you?..... Do you hold a Teacher's Certificate?..... Have you studied Harmony?..... Would you like to earn the Degree of Bachelor of Music?.....
If you are under 18 years of age, please write to Dept. A-617, University Extension Conservatory, 28 East Jackson Boulevard, Chicago 4, Illinois.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

APRIL, 1948

"MUSIC STUDY EXALTS LIFE"

269

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

HAROLD HURLBUT
 Pianist—New York—Hollywood
 Singers who studied with HAROLD HURLBUT
 NEB—Distinguished Metropolitan Soprano: HENRY
 CORDY—N. Y. City Concert and Havana Opera: LOIS
 LEE—New singing on Broadway, and others of opera,
 stage and radio.
 2150 N. Beachwood Dr.
 Hollywood 28, Calif.

ISABEL HUTCHESON
 Teacher for Piano Teachers
 Modern Piano Technique, Group work for Teachers
 Coaching, concert pianists. Conducting. Piano
 Teachers' Association.
 10059 1st Street, Dallas 2, Texas. Phone CA-214

BROOKS MAYS MUSIC STUDIOS
 10059 1st Street, Dallas 2, Texas. Phone CA-214

EVANGELINE LEHMAN; Mus. Doc.
 Teacher of Successful Singers, Modern vocal tech-
 nique and repertoire. Students prepared for public
 recitals, opera, radio, church and teaching. Voice
 Coaching.
 147 Eastland Ave.
 Detroit 3, Mich.

LEONA NEBLETT
 Concert Violinist, Teacher, Coach
 From Beginning to Concert Performance
 Trained and Endorsed by Louis Persinger and
 Georges Bricco (Teachers of Yehudi Menuhin)
 Res. 801 S. Dutton Ave.
 Los Angeles 36, Cal.

EDNA GUNNAR PETERSON
 Concert Pianist—Artist Teacher
 227 So. Harvard Blvd.
 Los Angeles, Calif.
 TE. 2597

THE SAMOLOFF
 BEL CANTO STUDIOS & OPERA ACADEMY
 The only place where you can learn the original
 technique which developed which developed
 introducing voices as NELSON EDEL, BLANCA
 SAKOFA, SMITH ORTIZ and others. Now
 under the direction of Zephra Samloff.
 Write for Catalog, 3152 West 5th St., Los Angeles 5
 Phone FE 8276. No charge for audition.

ELIZABETH SIMPSON
 Author of "Basic Piano Technique"
 Teacher of Teachers, Coach of Young Artists.
 Pianists Prepared for Concert Work, Class Courses
 in Technical Piano Instruction, Normal
 79 McAllister St., Room 1, San Francisco.
 2823 Webster St., Berkeley, Cal.

DR. FRANCIS L. YORK
 Advance Piano Interpretation and the Theory work
 required for the degrees of Mus. Bac., and Mus.
 Ph.D. Special Charge of Interpretation.
 DETROIT CONSERVATORY OF MUSIC
 Detroit, Mich.

PRIVATE TEACHERS (New York City)

HELEN ANDERSON
 Concert Pianist
 Interesting courses—piano, harmony
 Most Successful Pupils
 146 W. 72nd St.
 Tel. SA-4382

SETH BINGHAM
 Organist—Composer—Teacher
 Director of Music, Madison Ave. Presbyterian Church
 100 Madison Ave., 10th Floor, New York 17, N.Y.
 Private INSTRUCTION FOR CHURCH CHOIRWORK
 921 Madison Ave.
 Tel. Manhattan 3308

Can you afford to be without THE ETUDE at \$3.00 a year when you
 consider you will be receiving approximately \$50 worth of music?

Has Your Child
 the advantage of piano study
 with a member of the
**NATIONAL GUILD
 OF PIANO TEACHERS**
 A goal of achievement for every student suitable
 to his age and advancement.
 (Not a contest)
 The Better Teachers Are Members
 Children and adults receive special information
 for those teachers who are members.
 IRL ALLISON, M. A.
 FOUNDER AND PRESIDENT
 Box 1113 AUSTIN, TEXAS

Music Teachers National Association

(Continued from Page 222)

has been invaluable.

The speakers on the various programs
 provided material which the music teacher
 in any field can use as a springboard
 to his own thinking. In reporting the
 meeting it would be impossible to do more
 than suggest what was said. But these
 suggestions can provide highlights which
 will give the reader of *THE ETUDE* a taste
 of the quality of the meeting.

Mr. William Kreft of New York,
 author of "Music for Your Child" dis-
 cussed the "problem child" in music edu-
 cation.

"Two things stand out in my mind as
 most important. The first is: A problem
 child has a problem of his own that he
 will give priority to. The second is:
 we must not confuse symptoms of un-
 desirable behavior patterns with their
 causes.

"We must recognize that it is not *what*
 the child does but *how* he does it that
 really has meaning for us.

" * * * Might I suggest these as aids in
 establishing a pupil-teacher rapport:

1. Reflect optimism and friendliness
 toward pupils.
 2. Give the child due credit, encourage-
 ment, or praise.

3. Refrain from sarcasm, scolding, or
 nagging.

4. Avoid domination or "bossiness."

5. Reflect fairness and sympathetic
 understanding.

6. Judge all pupils or situations objec-
 tively on the basis of facts, not emo-
 tions.

7. Do not make light of a problem
 which may seem very important to
 the child.

8. Point out to the pupil the progress he
 makes.

In an excellent discussion of "stage
 fright," Mrs. Margit Varro of Chicago
 made the following points:

"On the stage, the seasoned artist not
 only masters his excitement, but even
 uses it as a vehicle. The change of
 public appearance acts as a stimulant,
 enabling him to pour his intensified sensi-
 tivity into the music he interprets. In
 contrast, many a novice becomes per-
 formedly disturbed by the same challenge.

If he cannot focus his increased sensi-
 bility upon his music, the uncontrolled,
 "floating" excitement may assert itself in
 fluctuating, trembling of the hands, and
 a general state of anxiety: it may bring
 forth a momentary hitch in his memory
 and technique, or it may mar the entire
 performance of life and color. In short,
 it may produce all the dreaded symptoms
 of stage fright together under the general
 description of stage fright.

"The teacher can do much to forestall
 stage fright. Each student should set
 for himself as early as possible to playing be-
 lievably, be it in class or at frequent
 informal studio recitals. In this respect,
 group teaching is preferable to private
 instruction.

"Generally speaking, I believe that a
 young student has a better chance to
 keep free from the inhibitions which
 cause stage fright if:

1. The musical goals set for him are in
 accordance with his capabilities and he
 is not pushed forward too rapidly.

My Twenty Favorite Records and Why

(Continued from Page 226)

who are proof against almost any kind of
 musical performance, were vividly moved.
 Furthermore, the Bruce performance had
 the merit of the best orchestration and
 the expert ministrations of Eduard
 McArthur as conductor. In spite of all
 this, I still had memories of Helen Mor-
 gan's appealing performance, so I took
 and Bruce's record home to play in com-
 parison with Miss Morgan's. My choice of
 the new *Bill* as the best of all musical
 comedy records is the result of the com-
 plete I made. For vocal quality, emo-
 tional appeal, orchestral performance
 and, naturally, for technical excellence,
 Carol Bruce's record must be given top
 grade in my private catalog.

Somewhat akin to musical comedy, and
 yet far removed from it in many respects,
 is André Messager's play with music
 called *L'Amour Masqué*. Selections from
 this light but delightful work are includ-
 ed in Victor album C-8. The treasure of
 the album is the flirtings yet somehow
 positive and nostalgic *Un Dîner Amis*
 by Yvonne Printemps, who, as you
 may remember, was the idol of the late
 wife of Sacha Guitry, ideal of the Comédie
 Française. Here I do not choose the re-
 cord for technical excellence, although it
 is better than fair, but rather for the
 musical charm of the material, the be-
 witching performance, and the inevitable
 comedy of performer. Even if you are not
 conversant with the French, you will un-
 derstand Yvonne Printemps; even if you
 do not understand her, she will still
 charm you. If ever a smile, and a co-
 quettish smile, were set to music, it is
 here in this record.

One of the least admirable qualities of
 serious music lovers is that they take
 themselves so seriously. This applies
 with most force, I think, to devotees of
 chamber music and of *Lieder*. It would
 do the hearts of such people much good,
 as it has done mine, to listen every now
 and then to a private recording of burlesque
 which seems to me unique and indis-
 parable in its field. That is a record
 called *An International Song Recital* by
 a Frenchman who calls himself "Petite,"
 and whose artistic misbehavior appears on
 Decca-Parlophone record D.P. 116. This
 record is perhaps unique in that it con-
 tains not one intelligible word, but some-
 how you imagine what he does mean. I
 think. The burlesque of the German
Lieder singer, the dramatic Russian con-
 vert bass, the English music hall enter-
 tainer, and various others, is accom-
 plished solely by intonation and vocal
 mannerism, and accomplished with such
 devastating wit as to defeat every pre-
 tensions singer in the world. At the same
 time the extraordinary skill involved
 makes the record a true work of art. It
 is chosen, of course, primarily for the
 performance. The recording is at least
 adequate, though not distinguished in the
 technical sense.

Among records of the piano with
 orchestra I find it difficult to choose be-
 tween the Rachmaninoff Rhapsody on a
 Theme of Paganini, played by the com-
 poser with The Philadelphia Orchestra
 under Stokowski, and the Brahms B-flat
 Concerto (No. 2) played by Horowitz
 with the NBC Symphony Orchestra under
 Toscanini, in Victor album DM-749. My
 choice is the Brahms because, as objectively
 as I can, I come to the conclusion that
 the Brahms Horowitz-Toscanini must be
 given first place. It is certainly no dis-
 paragement of the Rachmaninoff to say that
 here the musical material is better; the
 principal performers are of the top rank,
 and though spiritually neither is the most
 profound interpretation of Brahms, expecially
 in musical technique neither has a
 superior. The recording, from the engi-
 neering point of view, is probably the
 best of its type issued from Victor re-
 studios. It is interesting, and perhaps a
 little puzzling, to compare this recording
 with that of the Tchaikovsky made by
 the same artists under the same con-
 ditions in the same concert hall (Carnegie).
 The Tchaikovsky simply does not
 rank with the Brahms, from any point of
 view, except perhaps in the pianistic tech-
 nicalities which are so much more im-
 portant in the Tchaikovsky than in the
 Brahms. Otherwise, the Tchaikovsky re-
 cord sounds thin, over-brilliant, and
 flung. You may be interested to
 know the reasons for this, which are sim-
 ply two: In the case of the Tchaikovsky,
 the newer and supposedly improved uni-
 directional microphone was used; secondly,
 Horowitz elected to play in a dif-
 ferent and, in my opinion, inferior though
 very brilliant piano. From a musical
 point of view, I should have expected
 Horowitz to produce a definite record
 of the Tchaikovsky much more easily and
 sympathetically than one of the Brahms,
 but things did not work out this way. The
 Brahms remains my favorite of all re-
 cords of piano with orchestra.

From the Operatic Field

In a different field but employing the
 same forces is the one recording of
 Gershwin's *Rhapsody in Blue* which I
 consider satisfactory. That is the per-
 formance of Leslye Maizel and the
 Boston "Pops" Orchestra under
 Arthur Fiedler, Victor album DM-358.

Sanborn has played the *Rhapsody* more
 frequently, more effectively, and more
 convincingly than any other pianist, and
 any other pianist, and in my opinion he plays
 it with more authority than any other.
 George Gershwin himself composed it.
 In this, the recording has the advantage
 of Decca-Parlophone record D.P. 116. This
 record is perhaps unique in that it con-
 tains not one intelligible word, but some-
 how you imagine what he does mean. I
 think. The burlesque of the German
Lieder singer, the dramatic Russian con-
 vert bass, the English music hall enter-
 tainer, and various others, is accom-
 plished solely by intonation and vocal
 mannerism, and accomplished with such
 devastating wit as to defeat every pre-
 tensions singer in the world. At the same
 time the extraordinary skill involved
 makes the record a true work of art. It
 is chosen, of course, primarily for the
 performance. The recording is at least
 adequate, though not distinguished in the
 technical sense.

Among records of the piano with
 orchestra I find it difficult to choose be-
 tween the Rachmaninoff Rhapsody on a
 Theme of Paganini, played by the com-
 poser with The Philadelphia Orchestra
 under Stokowski, and the Brahms B-flat
 Concerto (No. 2) played by Horowitz
 with the NBC Symphony Orchestra under
 Toscanini, in Victor album DM-749. My
 choice is the Brahms because, as objectively
 as I can, I come to the conclusion that
 the Brahms Horowitz-Toscanini must be
 given first place. It is certainly no dis-
 paragement of the Rachmaninoff to say that
 here the musical material is better; the
 principal performers are of the top rank,
 and though spiritually neither is the most
 profound interpretation of Brahms, expecially
 in musical technique neither has a
 superior. The recording, from the engi-
 neering point of view, is probably the
 best of its type issued from Victor re-
 studios. It is interesting, and perhaps a
 little puzzling, to compare this recording
 with that of the Tchaikovsky made by
 the same artists under the same con-
 ditions in the same concert hall (Carnegie).
 The Tchaikovsky simply does not
 rank with the Brahms, from any point of
 view, except perhaps in the pianistic tech-
 nicalities which are so much more im-
 portant in the Tchaikovsky than in the
 Brahms. Otherwise, the Tchaikovsky re-
 cord sounds thin, over-brilliant, and
 flung. You may be interested to
 know the reasons for this, which are sim-
 ply two: In the case of the Tchaikovsky,
 the newer and supposedly improved uni-
 directional microphone was used; secondly,
 Horowitz elected to play in a dif-
 ferent and, in my opinion, inferior though
 very brilliant piano. From a musical
 point of view, I should have expected
 Horowitz to produce a definite record
 of the Tchaikovsky much more easily and
 sympathetically than one of the Brahms,
 but things did not work out this way. The
 Brahms remains my favorite of all re-
 cords of piano with orchestra.

From the Operatic Field

In a different field but employing the
 same forces is the one recording of
 Gershwin's *Rhapsody in Blue* which I
 consider satisfactory. That is the per-
 formance of Leslye Maizel and the
 Boston "Pops" Orchestra under
 Arthur Fiedler, Victor album DM-358.

Sanborn has played the *Rhapsody* more
 frequently, more effectively, and more
 convincingly than any other pianist, and
 any other pianist, and in my opinion he plays
 it with more authority than any other.
 George Gershwin himself composed it.
 In this, the recording has the advantage
 of Decca-Parlophone record D.P. 116. This
 record is perhaps unique in that it con-
 tains not one intelligible word, but some-
 how you imagine what he does mean. I
 think. The burlesque of the German
Lieder singer, the dramatic Russian con-
 vert bass, the English music hall enter-
 tainer, and various others, is accom-
 plished solely by intonation and vocal
 mannerism, and accomplished with such
 devastating wit as to defeat every pre-
 tensions singer in the world. At the same
 time the extraordinary skill involved
 makes the record a true work of art. It
 is chosen, of course, primarily for the
 performance. The recording is at least
 adequate, though not distinguished in the
 technical sense.

Among records of the piano with
 orchestra I find it difficult to choose be-
 tween the Rachmaninoff Rhapsody on a
 Theme of Paganini, played by the com-
 poser with The Philadelphia Orchestra
 under Stokowski, and the Brahms B-flat
 Concerto (No. 2) played by Horowitz
 with the NBC Symphony Orchestra under
 Toscanini, in Victor album DM-749. My
 choice is the Brahms because, as objectively
 as I can, I come to the conclusion that
 the Brahms Horowitz-Toscanini must be
 given first place. It is certainly no dis-
 paragement of the Rachmaninoff to say that
 here the musical material is better; the
 principal performers are of the top rank,
 and though spiritually neither is the most
 profound interpretation of Brahms, expecially
 in musical technique neither has a
 superior. The recording, from the engi-
 neering point of view, is probably the
 best of its type issued from Victor re-
 studios. It is interesting, and perhaps a
 little puzzling, to compare this recording
 with that of the Tchaikovsky made by
 the same artists under the same con-
 ditions in the same concert hall (Carnegie).
 The Tchaikovsky simply does not
 rank with the Brahms, from any point of
 view, except perhaps in the pianistic tech-
 nicalities which are so much more im-
 portant in the Tchaikovsky than in the
 Brahms. Otherwise, the Tchaikovsky re-
 cord sounds thin, over-brilliant, and
 flung. You may be interested to
 know the reasons for this, which are sim-
 ply two: In the case of the Tchaikovsky,
 the newer and supposedly improved uni-
 directional microphone was used; secondly,
 Horowitz elected to play in a dif-
 ferent and, in my opinion, inferior though
 very brilliant piano. From a musical
 point of view, I should have expected
 Horowitz to produce a definite record
 of the Tchaikovsky much more easily and
 sympathetically than one of the Brahms,
 but things did not work out this way. The
 Brahms remains my favorite of all re-
 cords of piano with orchestra.

From the Operatic Field

In a different field but employing the
 same forces is the one recording of
 Gershwin's *Rhapsody in Blue* which I
 consider satisfactory. That is the per-
 formance of Leslye Maizel and the
 Boston "Pops" Orchestra under
 Arthur Fiedler, Victor album DM-358.

Sanborn has played the *Rhapsody* more
 frequently, more effectively, and more
 convincingly than any other pianist, and
 any other pianist, and in my opinion he plays
 it with more authority than any other.
 George Gershwin himself composed it.
 In this, the recording has the advantage
 of Decca-Parlophone record D.P. 116. This
 record is perhaps unique in that it con-
 tains not one intelligible word, but some-
 how you imagine what he does mean. I
 think. The burlesque of the German
Lieder singer, the dramatic Russian con-
 vert bass, the English music hall enter-
 tainer, and various others, is accom-
 plished solely by intonation and vocal
 mannerism, and accomplished with such
 devastating wit as to defeat every pre-
 tensions singer in the world. At the same
 time the extraordinary skill involved
 makes the record a true work of art. It
 is chosen, of course, primarily for the
 performance. The recording is at least
 adequate, though not distinguished in the
 technical sense.

Among records of the piano with
 orchestra I find it difficult to choose be-
 tween the Rachmaninoff Rhapsody on a
 Theme of Paganini, played by the com-
 poser with The Philadelphia Orchestra
 under Stokowski, and the Brahms B-flat
 Concerto (No. 2) played by Horowitz
 with the NBC Symphony Orchestra under
 Toscanini, in Victor album DM-749. My
 choice is the Brahms because, as objectively
 as I can, I come to the conclusion that
 the Brahms Horowitz-Toscanini must be
 given first place. It is certainly no dis-
 paragement of the Rachmaninoff to say that
 here the musical material is better; the
 principal performers are of the top rank,
 and though spiritually neither is the most
 profound interpretation of Brahms, expecially
 in musical technique neither has a
 superior. The recording, from the engi-
 neering point of view, is probably the
 best of its type issued from Victor re-
 studios. It is interesting, and perhaps a
 little puzzling, to compare this recording
 with that of the Tchaikovsky made by
 the same artists under the same con-
 ditions in the same concert hall (Carnegie).
 The Tchaikovsky simply does not
 rank with the Brahms, from any point of
 view, except perhaps in the pianistic tech-
 nicalities which are so much more im-
 portant in the Tchaikovsky than in the
 Brahms. Otherwise, the Tchaikovsky re-
 cord sounds thin, over-brilliant, and
 flung. You may be interested to
 know the reasons for this, which are sim-
 ply two: In the case of the Tchaikovsky,
 the newer and supposedly improved uni-
 directional microphone was used; secondly,
 Horowitz elected to play in a dif-
 ferent and, in my opinion, inferior though
 very brilliant piano. From a musical
 point of view, I should have expected
 Horowitz to produce a definite record
 of the Tchaikovsky much more easily and
 sympathetically than one of the Brahms,
 but things did not work out this way. The
 Brahms remains my favorite of all re-
 cords of piano with orchestra.

From the Operatic Field

In a different field but employing the
 same forces is the one recording of
 Gershwin's *Rhapsody in Blue* which I
 consider satisfactory. That is the per-
 formance of Leslye Maizel and the
 Boston "Pops" Orchestra under
 Arthur Fiedler, Victor album DM-358.

Sanborn has played the *Rhapsody* more
 frequently, more effectively, and more
 convincingly than any other pianist, and
 any other pianist, and in my opinion he plays
 it with more authority than any other.
 George Gershwin himself composed it.
 In this, the recording has the advantage
 of Decca-Parlophone record D.P. 116. This
 record is perhaps unique in that it con-
 tains not one intelligible word, but some-
 how you imagine what he does mean. I
 think. The burlesque of the German
Lieder singer, the dramatic Russian con-
 vert bass, the English music hall enter-
 tainer, and various others, is accom-
 plished solely by intonation and vocal
 mannerism, and accomplished with such
 devastating wit as to defeat every pre-
 tensions singer in the world. At the same
 time the extraordinary skill involved
 makes the record a true work of art. It
 is chosen, of course, primarily for the
 performance. The recording is at least
 adequate, though not distinguished in the
 technical sense.

Among records of the piano with
 orchestra I find it difficult to choose be-
 tween the Rachmaninoff Rhapsody on a
 Theme of Paganini, played by the com-
 poser with The Philadelphia Orchestra
 under Stokowski, and the Brahms B-flat
 Concerto (No. 2) played by Horowitz
 with the NBC Symphony Orchestra under
 Toscanini, in Victor album DM-749. My
 choice is the Brahms because, as objectively
 as I can, I come to the conclusion that
 the Brahms Horowitz-Toscanini must be
 given first place. It is certainly no dis-
 paragement of the Rachmaninoff to say that
 here the musical material is better; the
 principal performers are of the top rank,
 and though spiritually neither is the most
 profound interpretation of Brahms, expecially
 in musical technique neither has a
 superior. The recording, from the engi-
 neering point of view, is probably the
 best of its type issued from Victor re-
 studios. It is interesting, and perhaps a
 little puzzling, to compare this recording
 with that of the Tchaikovsky made by
 the same artists under the same con-
 ditions in the same concert hall (Carnegie).
 The Tchaikovsky simply does not
 rank with the Brahms, from any point of
 view, except perhaps in the pianistic tech-
 nicalities which are so much more im-
 portant in the Tchaikovsky than in the
 Brahms. Otherwise, the Tchaikovsky re-
 cord sounds thin, over-brilliant, and
 flung. You may be interested to
 know the reasons for this, which are sim-
 ply two: In the case of the Tchaikovsky,
 the newer and supposedly improved uni-
 directional microphone was used; secondly,
 Horowitz elected to play in a dif-
 ferent and, in my opinion, inferior though
 very brilliant piano. From a musical
 point of view, I should have expected
 Horowitz to produce a definite record
 of the Tchaikovsky much more easily and
 sympathetically than one of the Brahms,
 but things did not work out this way. The
 Brahms remains my favorite of all re-
 cords of piano with orchestra.

From the Operatic Field

In a different field but employing the
 same forces is the one recording of
 Gershwin's *Rhapsody in Blue* which I
 consider satisfactory. That is the per-
 formance of Leslye Maizel and the
 Boston "Pops" Orchestra under
 Arthur Fiedler, Victor album DM-358.

Sanborn has played the *Rhapsody* more
 frequently, more effectively, and more
 convincingly than any other pianist, and
 any other pianist, and in my opinion he plays
 it with more authority than any other.
 George Gershwin himself composed it.
 In this, the recording has the advantage
 of Decca-Parlophone record D.P. 116. This
 record is perhaps unique in that it con-
 tains not one intelligible word, but some-
 how you imagine what he does mean. I
 think. The burlesque of the German
Lieder singer, the dramatic Russian con-
 vert bass, the English music hall enter-
 tainer, and various others, is accom-
 plished solely by intonation and vocal
 mannerism, and accomplished with such
 devastating wit as to defeat every pre-
 tensions singer in the world. At the same
 time the extraordinary skill involved
 makes the record a true work of art. It
 is chosen, of course, primarily for the
 performance. The recording is at least
 adequate, though not distinguished in the
 technical sense.

Among records of the piano with
 orchestra I find it difficult to choose be-
 tween the Rachmaninoff Rhapsody on a
 Theme of Paganini, played by the com-
 poser with The Philadelphia Orchestra
 under Stokowski, and the Brahms B-flat
 Concerto (No. 2) played by Horowitz
 with the NBC Symphony Orchestra under
 Toscanini, in Victor album DM-749. My
 choice is the Brahms because, as objectively
 as I can, I come to the conclusion that
 the Brahms Horowitz-Toscanini must be
 given first place. It is certainly no dis-
 paragement of the Rachmaninoff to say that
 here the musical material is better; the
 principal performers are of the top rank,
 and though spiritually neither is the most
 profound interpretation of Brahms, expecially
 in musical technique neither has a
 superior. The recording, from the engi-
 neering point of view, is probably the
 best of its type issued from Victor re-
 studios. It is interesting, and perhaps a
 little puzzling, to compare this recording
 with that of the Tchaikovsky made by
 the same artists under the same con-
 ditions in the same concert hall (Carnegie).
 The Tchaikovsky simply does not
 rank with the Brahms, from any point of
 view, except perhaps in the pianistic tech-
 nicalities which are so much more im-
 portant in the Tchaikovsky than in the
 Brahms. Otherwise, the Tchaikovsky re-
 cord sounds thin, over-brilliant, and
 flung. You may be interested to
 know the reasons for this, which are sim-
 ply two: In the case of the Tchaikovsky,
 the newer and supposedly improved uni-
 directional microphone was used; secondly,
 Horowitz elected to play in a dif-
 ferent and, in my opinion, inferior though
 very brilliant piano. From a musical
 point of view, I should have expected
 Horowitz to produce a definite record
 of the Tchaikovsky much more easily and
 sympathetically than one of the Brahms,
 but things did not work out this way. The
 Brahms remains my favorite of all re-
 cords of piano with orchestra.

From the Operatic Field

In a different field but employing the
 same forces is the one recording of
 Gershwin's *Rhapsody in Blue* which I
 consider satisfactory. That is the per-
 formance of Leslye Maizel and the
 Boston "Pops" Orchestra under
 Arthur Fiedler, Victor album DM-358.

Sanborn has played the *Rhapsody* more
 frequently, more effectively, and more
 convincingly than any other pianist, and
 any other pianist, and in my opinion he plays
 it with more authority than any other.
 George Gershwin himself composed it.
 In this, the recording has the advantage
 of Decca-Parlophone record D.P. 116. This
 record is perhaps unique in that it con-
 tains not one intelligible word, but some-
 how you imagine what he does mean. I
 think. The burlesque of the German
Lieder singer, the dramatic Russian con-
 vert bass, the English music hall enter-
 tainer, and various others, is accom-
 plished solely by intonation and vocal
 mannerism, and accomplished with such
 devastating wit as to defeat every pre-
 tensions singer in the world. At the same
 time the extraordinary skill involved
 makes the record a true work of art. It
 is chosen, of course, primarily for the
 performance. The recording is at least
 adequate, though not distinguished in the
 technical sense.

Among records of the piano with
 orchestra I find it difficult to choose be-
 tween the Rachmaninoff Rhapsody on a
 Theme of Paganini, played by the com-
 poser with The Philadelphia Orchestra
 under Stokowski, and the Brahms B-flat
 Concerto (No. 2) played by Horowitz
 with the NBC Symphony Orchestra under
 Toscanini, in Victor album DM-749. My
 choice is the Brahms because, as objectively
 as I can, I come to the conclusion that
 the Brahms Horowitz-Toscanini must be
 given first place. It is certainly no dis-
 paragement of the Rachmaninoff to say that
 here the musical material is better; the
 principal performers are of the top rank,
 and though spiritually neither is the most
 profound interpretation of Brahms, expecially
 in musical technique neither has a
 superior. The recording, from the engi-
 neering point of view, is probably the
 best of its type issued from Victor re-
 studios. It is interesting, and perhaps a
 little puzzling, to compare this recording
 with that of the Tchaikovsky made by
 the same artists under the same con-
 ditions in the same concert hall (Carnegie).
 The Tchaikovsky simply does not
 rank with the Brahms, from any point of
 view, except perhaps in the pianistic tech-
 nicalities which are so much more im-
 portant in the Tchaikovsky than in the
 Brahms. Otherwise, the Tchaikovsky re-
 cord sounds thin, over-brilliant, and
 flung. You may be interested to
 know the reasons for this, which are sim-
 ply two: In the case of the Tchaikovsky,
 the newer and supposedly improved uni-
 directional

Junior Etude

Edited by

ELIZABETH A. GEST

Rain Duet

By Martha V. Binde

A little bird is singing
The shower speeds along;
The bird song and the rain drops
Make a happy, dripping song.

It is a gay duet, too,
Of a lilting melody;
With racing runs and grace notes
Making, rippling harmony.

Quiz No. 31

1. What was Massenet's first name?
2. Which instrument plays the highest tone in the woodwind section of the orchestra?
3. Which composer was born in 1813 and died in 1882?
4. What are the letter names of the diminished seventh chord on D?
5. What is meant by *secondo coltra*?
6. What is the interval from A-flat to E natural called?
7. Give the meaning suddenly found.
8. If a major scale has six sharps in its signature, what is the signature of its relative minor?
9. Which of the following words are used in the study of music?
(a) apex, (b) aerial, (c) air, (d) aeris, (e) aria, (f) air, (g) Ariel.

(Answers on this page)

Tunes and Triplets

by Lesnora Sill Ashton

THE NEXT studio recital of Miss Gray's piano class was to be called "Tunes and Triplets." Each pupil was to tell something about the triplet in music or play a piece in which triplets were used.

Donald was first on the program. He said: "A triplet in music is like a three leaf in the plant world, which has three leaves to make one. The triplet has three notes for one beat, or a part of a beat. I will play a triplet Etude to show what I mean." He played a study, which ended with lots of triplets.

Constance came next, saying, "There are some words in English whose syl-

lables make triplets when we pronounce them, and they help the words to flow when we think of the words. For instance, a triplet followed by a long note sounds like Kale-ni-cao and repeated triplets sound like the words bean-fal-bur-ber."

Next it was Ethel's turn. She said, "Triplets can give certain effects in music that help to express the composer's meaning. I will play a *Spinning Song*, and you can hear the left hand accompaniment in triplets and it makes you think of a spinning wheel going around, while the one who is spinning spins to the wheel's hum."

Then Harry opened his note-book, saying, "The real definition of a triplet is three notes performed in the time of two of the same value, or in the time of one of the next higher value. Thus, a triplet of eighth-notes would be played in the time of two eighth-notes, or one quarter-note. A triplet of sixteenth-notes would be played in the time of two sixteenth-notes, or one eighth-note. A triplet of quarter-notes would be played in the time of two quarter-notes, or one half-note."

He, "That is a very good explanation, Harry," said Miss Gray, "and I am sure everyone understands triplets now."

How many pieces having triplets do you play?

The Importance of George

by Hernia Harris Fraser

GEORGE was just an ordinary boy but he thought he should be the leader of all boys in the neighborhood. He had nearly everything he wanted, including a bicycle, a bob-sled, and a good violin, but he just naturally liked to be the boss.

Some of the boys who did not take music lessons thought the violin was a nuisance because it meant that George had to leave the games every afternoon, just when things were going well, to go home to do his practicing. But George knew that was the right thing to do, and the only way he could play well when he took his lesson was to practice every day, games or no games. One day he called out, as he left the base ball field, "When I come back we'll play Cowboys and Indians and I'll be the big chief."

"Aw, George thinks he's smart," said Frank, as George walked away. "He always wants to be the big boss but everybody knows you have to play a small part sometime in any game—that is, if you're a good sport."

George heard the remark, and as he took his violin out of its case he said to himself, "I'll show Frank, some of these days." His sister Mary was at the piano, just finishing her practicing. She was fair-haired, just the opposite of George, and quite a good pianist. "What's the matter, George?" she asked, as he entered the room. "Oh, nothing. Just that old Frankie. He thinks he knows a lot."

"George, I have not played with you for quite a while. Let's try some pieces and see how your rhythm is." At first he kept good time, but soon he was getting ahead, forgetting half-notes and rests. "Stop!" called Mary. "You can't do that. You know you have to count your rests. I told you that the last time."

"It's because you're slow," he retorted. "You don't know the accomplishment."

"I do know the accomplishment. It's

because you are not keeping good rhythm. Listen. Its one-two-three-FOUR. Now, do it again."

Soon George was ahead, in spite of Mary's help. "You should be the leader, You're supposed to follow."

"George Henley, you're a bossy nitwit. I'm only supposed to follow when you keep good rhythm. If you keep on like this you'll never be any good. And I won't play bad rhythm, even for you. So there!"

"I can go as fast or as slow as I please," "What do you think you'll do when you try for the orchestra? I thought I heard you say you wanted to play in it!"

George had no answer. He shut his eyes stubbornly. And he couldn't laugh he saw an orchestra of serious-faced boys, with Frank as the conductor, putting his baton at George and saying, "There goes George again. Always wanting to be the big chief; always trying to get there first. He can play his part correctly or get out."

George opened his eyes and looked at Frank. "I guess you're right. Maybe I do go too fast and forget my rests. It was hard for him to say that, for he was a proud boy. "I've heard Frank say in any game you have to play the part in the game. It fits into the whole thing, and I guess it's the same with music. Let's try again."

(Continued on Next Page)

Record Breakers

When we hear one of the outstanding symphony orchestras of the present day we hear one of the world's largest and best trained groups of instrumental performers.

But when it comes to mere size, there have been much larger groups of performers. For instance, during the Civil War the army had a band of one thousand Patrick Gilmore. He was born in Ireland but settled in Massachusetts and became an American citizen. A few years after the end of the war he was elected to Congress. He decided to do something in a big way. He organized two music festivals, which he called "Peace Jubilees."

There is nothing particularly startling about organizing music festivals, as they have become annual affairs in many localities, but the "Peace Jubilees" were record breakers for size. The first one, in 1859 included an orchestra of one thousand performers and a chorus of ten thousand singers. That might seem large enough to suit, but one interested in record breaking, but what did Gilmore do about that? In 1872 he organized the second one, using an orchestra of two thousand performers and a chorus of twenty thousand singers! One might wonder how many people were left to make up the audience.

After all, perhaps audiences are not so important. The chorus often has a longer time than the audience. And what a wonderful thing it would be today to have a "Peace Jubilee" with most of the world's distressed population joining in the chorus!

PEACE BOOK
Painting by Maxence, Paris

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the best attractive piece or essays or answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

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

Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia 11, Pa., by the 25th of April. Results in July. Subject this month, "Do I Like to Read or Memorize?"

Importance of George (Continued)

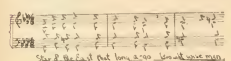
It was easy after that. So easy and so much fun. George was not so sure the window even once to see what the boys were doing. He had not realized how his rhythm was, because when he practiced alone there was no one to tell him, and at his lessons his teacher kept him

in time, somehow, and besides, much of the lesson was just on time and boring and technical points.

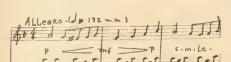
"After all," he said to himself, "it's not much trouble to count, and I'm glad Sir Jerked me up that way. Now, I'll show Frank some day that I really can play in the orchestra."

Prize Winners for Compositions:

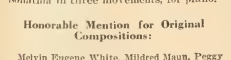
Class A, Robert Baxter (Age 17), Ohio, for *Two Christmas Carols* for four-part chorus.



Class A, John McLain, Jr. (Age 16), Arkansas, for *Melody*, for piano.



Class C, Linda Dnlop (Age 9), for *Sonatina* in three movements, for piano.



Honorable Mention for Original Compositions:

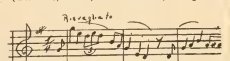
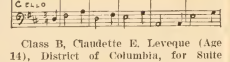
Melvin Eugene White, Mildred Mann, Peggy Beckman, Kenneth Goodall, Edwin Michael, Jo Ann Stone, Paul Hodges, Shirley Chast, Marjorie J. Seurlock, Victor Gervais, and Robert Collette, Roberta Russell, Mary Lynn Herbert, Carolyn Kaefer, Peggy Dnlop, John Wagon, Emily Leary, Margaret Stambaugh, David Spencer, Donna Pauler, William Haines, Jerry Armstrong, Dwan Bees, James Mason Martin, Ruth Marter, Elizabeth Anne Butts, Dorothy Ann Ryan, George L. Brian, Mary Smith, Emily Kloe.



Class B, Betsy Parker (Age 13), Texas, for *Waltzes* for two violins, viola, cello, and flute.



Class B, Claudette E. Leveque (Age 14), District of Columbia, for *Suite* (Gavotte, Valse, and Scherzo) for piano.



Results of Original Composition Contest

Many very good compositions were received in the composition contest, which made it difficult to select the winners. Winners were selected on the basis of construction, form, and harmony. Class A and Class B were considered tied, therefore two prizes in each class are being given.

Letter Boxes

Send all replies to Letters in care of the Junior Etude, 1712 Chestnut Street, Philadelphia 11, Pa., and they will be forwarded.

Dear JUNIOR ETUDE: My favorite composer by far, I find his music the hardest but it makes me feel good when I play it. I would like to hear from some of your EXCELLENT READERS.

Barbara Whitener (Age 15), Missouri

I play the piano-accompany and guitar and am starting on the B-flat saxophone. I would like to hear from other readers.

Doris Thiesler (Age 12), Ohio

Now in its own building

in the cultural heart of Chicago, with greatly expanded studio facilities especially designed for music teaching.



SHERWOOD MUSIC SCHOOL BUILDING

Certificate, Diploma, Degree courses in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Public School Music, Conducting, Theory, Composition. Courses for veterans under G.I. Bill of Rights. Summer Session opens June 21. For free catalog, write Arthur Wildman, Musical Director, 1014 South Michigan Avenue, Chicago 5, Illinois.

SHERWOOD MUSIC SCHOOL

Institutional Member of National Association of Schools of Music

STUDY ART, MUSIC, AND WRITING

Under personal direction of

SILVIO SCIONTI

Piano

LOUIS GRAVEURE

Voice

FREDERIC TAUBES

Oil Painting

JACOB GETLAR SMITH

Watercolor

ROBERT P. TRISTRAM COFFIN

Poetry and Short Story

GORPUS CHRISTI FINE ARTS COLONY

June 1-14 Tuition \$25.00

College Credit \$35.00

Registration fee—\$10.00

For further information write to:

GLENNA HOLLAWAY

Publicity Chairman

Corpus Christi Caller-Times

Corpus Christi, Texas

Tutty Lodge

ATLANTIC CITY, NEW JERSEY



Student Residence

Piano, Voice, Violin, Cello, Composition, Radio, Speech, Painting, Drawing, High School Academic and Music School credits. Vocational and Psychological Guidance. Supervised recreation. Personality development.

Excellent cuisine. Write for booklet Dept. 23

MRS. WILLIAM HENNE

3001 Pacific Avenue

PHIL SALTMAN SCHOOL OF MODERN MUSIC

Two and three year diploma courses, popular or classical. Faculty of experienced professionals. Day, evening.

POPULAR DEPARTMENT

PIANO: Popular, transcription, technique, interpretation, modulation, solo performance, styles, musical forms, orchestra, comedy, workshop, training, teaching, or die band, stage, film, recording, song writing, and chore.

CLASSICAL DEPARTMENT

Supervisor, LEO LITVIN, Piano Soloist Boston Symphony "Pops" Orchestra, Victor Records.

Approved Veterans' Course

American Institute. Write for Catalog

284 Commonwealth Ave., Boston 15, Mass.

Branches in Providence, Worcester, Waltham

OSMOPOLITAN SCHOOL OF MUSIC

CLARENCE EIDAN, President

ROBERT E. COLE, Dean

4th floor. Offers courses in all branches of music. Faculty of 125 artist teachers.

Member of National Association of Schools of Music

Send for a free catalog—Address: John R. Hattisford, Pres., 573 Kimball Bldg., Chicago

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art

61st year. Faculty of 125 artist teachers

Member of National Association of Schools of Music

Send for a free catalog—Address: John R. Hattisford, Pres., 573 Kimball Bldg., Chicago

Juniors of De Smet, S. D.

APRIL, 1948

THE ETUDE

ADVERTISEMENT

273

275

EASTMAN SCHOOL OF MUSIC

of

The University of Rochester

Howard Hanson, Director

Raymond Wilson, Assistant Director

Undergraduate and Graduate Departments

SUMMER SESSION

June 28—August 6, 1948

FALL SESSION

September 27, 1948—June 11, 1949

For further information address

ARTHUR H. LARSON, Secretary-Registrar

Eastman School of Music

Rochester, New York

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers those training in music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods. Bulletin sent free upon request.

W. ST. CLARE, MINTURN, Director

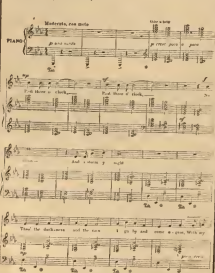
A Great Song Success

THE BELLMAN

By Cecil Forsyth

A unique song about the bellman in Shakespeare's time. Sung by Nelson Eddy, Eino Pina, Richard Crooks, and many others.

Published for High Voice in G (Pr. 50c); Medium Voice in E (Pr. 50c); Male Voice—TBB—No. 13,615 (Pr. 10c); and Women's Voices—SAA—No. 13,614 (Pr. 15c).



OLIVER DITSON CO.

Theodore Presser Co., Distributors
1712 Chestnut St., Philadelphia 1, Pa.

The First Performance of Handel's "Messiah"

(Continued from Page 209)

of Mr. Handel's during his stay in this Kingdom.

With this second audition of "Messiah" Handel's public career in Dublin came to a close. Last night "persons of Quality" should be frightened away from this final performance by Dublin's stilling heat, shrewd Mr. Handel took precautions "to keep the Room as cool as possible." But such steps were unnecessary for Handel's Irish audience were prepared to endure any extremes of temperature and precipitation to hear the composer's "most finished piece of Music."

During 1801 the Hebrews were stirred by the announcement that a copy of the original workbook of "Messiah" had been discovered in Dublin. An advertisement of "Messiah" in *The Dublin's Evening Post* of 27 March 1742 had stated that "Books are also to be had at a British sixpence each," but for a century historians had sought in vain for such a treasure, until by 1801 its very existence was doubtful. One day Professor Edward Dowden was rummaging through the stores of a second-hand Dublin bookshop when he discovered a small quarto volume bound in old calf and marked "J.M." Upon inspection Dowden observed that the volume contained the missing workbook of Handel's "Messiah" along with a library of "Aeoli and Galathea." A motto on the title page contained the "Lines" which Charles Jennens had sent to Handel in Dublin in order to be printed to go with the *Oratorio "Messiah."* At once Professor Dowden handed the volume to Dr. James C. Culwick, organist of the Chapel Royal in Dublin, who after patient scrutiny analyzed the workbook in a pamphlet published in the autumn of 1891. Later the volume was purchased by the trustees of the British Museum.

My Twenty Favorite Records and Why

(Continued from Page 271)

According is certainly not Victor's best, since it does lack a good many years; and the accompaniment is very heavy side. Notwithstanding such shortcomings, however, the performance and voice of Bork, and the musical texture of Mozart make this record one of my previous possessions.

At the other end of the operatic scale we have the utterly incomparable Immaculate Sonnet from "Glorious Immortal" done by Helen Traubel, Arturo Toscanini, and the NBC Symphony Orchestra on Victor album 10M-978. Here is one record which unequivocally can be said to excel in every one of the qualifications I have mentioned above. These are among Wagner's most magnificent pages. The artist employed surely stands in first place in their respective fields. The performance is flawless, the recording is the most modern and the best of its type that Victor has given us. The only other two records of this music worthy of serious consideration are those of Jussi Björling and the Philadelphia Orchestra with Stokowski conducting, and those of Kirsten Flagstad with the San Francisco Opera Orchestra, Edwin McArthur conducting. Both these records antedated the Traubel-Toscanini performance by quite some time, and therefore the recording technically cannot be considered to equal the latter. Furthermore, both the Davis-Stokowski and Flagstad-McArthur recordings were studio jobs: the first done in Victor's old church studio at Camden, New Jersey; and the second in Victor's Hollywood studios. They lack the breadth and magnificence of the Toscanini recording, which was made in Carnegie Hall.

Training for Artistry

(Continued from Page 200)

build up a surety, a feeling of safety, that is the greatest help in public playing. "But the most valuable training always remains the musical kind. Know what each passage, each phrase, each motif means. Never play a work when you are in doubt as to the meaning of a single bar. And don't specialize. Study all styles, schools, and sorts of music. Without ultimate specialization, however, it is a good time to concentrate on one composer at a time. Don't play one Beethoven Sonata in public, for example, until you have studied a good number of them, and have tried Beethoven wrote. Often a question of interpreting part of a Sonata can be solved by comparing the passage with all subordinate sources of the music instead of using the music to demonstrate your own abilities."

"It" means the young artist learns to develop expression—*provided* *attempts* that the gift for expression has been born in him. This ability to move, to touch, to make listeners care, is richly called a gift of God, because there is no rational explanation for it. It seems more often from the depths of the subconscious, pour-

ing itself out fully formed. It cannot be taught. What can be taught is its development. It is this development that we have been discussing and it may be summed up as the knowledge necessary for the conscious and intellectual fortification of the inner endowment."

ALBUMS for the CHURCH PIANIST and for Home Playing and Religious Gatherings

MY OWN HYMN BOOK FOR PIANO

By Ada Richter



Another collection from Mrs. Richter's deft and skilled hands. Between its covers are fifty-two favorite and well beloved hymns so arranged that they fall within the first and early second grades of difficulty. The arranger has, despite their simple genre, retained the full essence and flavor of these hymns so that they may be played in the Church, Sunday School, or Prayer Meeting service by the young pianist who may be called upon to assist. The book is divided into two sections covering Hymns for Everyday and Hymns for Special Occasions. Some of the familiar titles are: *All Hail the Power of Jesus' Name!*; *Come, Thou Almighty King!*; *Holy, Holy, Holy!*; *See off My Soul!*; *Angels from the Realms of Glory!*; *It Came Upon the Midnight Clear!*; *Christ the Lord is Risen Today!*; *From Greenland's Icy Mountains!*; *He Leads Me!*; and *Abide with Me!*.

Price, 75c

TRANQUIL HOURS

A Collection of Pianoforte Music Suitable for Sabbath Diversion



This outstanding album of thirty-one pieces covers an unusually wide range of expression. There are, besides transcriptions of such favorite hymns as *Abide With Me!*, *Jerusalem, the Golden City!*, *I Am and Jesus, Lover of My Soul*, the inspiring *Pilgrim's Chorus* from Wagner's "Tannhauser"; Handel's churchy *Largo*; the serene *Adagio Cantabile* from Beethoven's "Sonata Pathétique"; and Bach's joyous *My Heart Ever Faithful* in a fine arrangement by Albert Lavignac.

Price, \$1.25

REVERIE ALBUM

A Collection of Melodious and Expressive Pieces for Home Playing and Religious Gatherings

A favorite of long standing, this splendid album of mediative music has many times proven its worth. Particularly suited to the needs of the church pianist of average ability, it fills a definite place. The pieces, all of a genuinely tuneful character, represent a number of the present day composers. In all, there are twenty-three numbers in this volume.

Price, \$1.00

EVENING MOODS

An Album of Piano Solos



Melodies and compositions in the mediative mood have a great appeal which explains why this album, with 21 especially good piano solos of such character, is numbered high among "best sellers." The average good player will find them difficult, since they are within a range such as students in the 4th and 5th grades can handle. These pianists having to play in Church or Sunday School will find these pieces especially suitable for their needs.

Price, 75c

CLASSICS FOR THE CHURCH PIANIST

Compiled by Lucile Earhart



One of the few albums made up entirely of piano numbers suitable to church use. In its thirty-eight favorite numbers by classic composers, all selected for their special adaptability to the purpose. There are pieces included in this album which will serve as Preludes or Offertories, the entire contents being made up of the meditative type of music. The general grading of the book lies between fourth and five. Among the contents will be found Haydn's gracious *Allegretto* (in A); Bach's serene *Air* (from the *Overture No. 3* in D); the pensive *Berceuse* by Jarnetoff; Adolf Henselt's *Song of Spring*; and Schubert's placid *The Swan*; and thirty-three other particularly beautiful pieces.

Price, \$1.00

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS FOR PIANO

By Clarence Kohnmann

The transcriptions included in this volume are ideal for use in religious services. Among the twenty favorite hymns included will be found *I Have a Friend*; *My Heart is Ever Faithful*; *Jesus, Lover of My Soul*; *It Came Upon the Midnight Clear*; *Christ the Lord is Risen Today*; *From Greenland's Icy Mountains*; *He Leads Me*; and *Abide with Me*. The arrangement for third and fourth grades. Mr. Kohnmann is nationally known as the organist at the great Auditorium in Ocean Grove, New Jersey, where for many seasons his memorable and inspired playing has contributed immeasurably to the success of the services themselves.

Price, 75c

MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS FOR PIANO

By Clarence Kohnmann

This second book of Mr. Kohnmann's skillfully made hymn transcriptions for piano includes twenty-three transcriptions for grades three and four. The contents of this new book are adaptable to giving effective accompaniments to solo or congregational singing, since suitable keys have been used, generally the original ones.

Price, 75c

EIGHTEEN HYMN TRANSCRIPTIONS —FOR PIANO SOLO

By Clarence Kohnmann

Retaining the devotional spirit of the hymns, these make possible smooth and flowing piano renditions, whether used to accompany the singing by vocal soloists or by the entire assemblage, or given as instrumental numbers. This third album of Kohnmann hymn transcriptions in no way duplicates any numbers in the books which preceded it.

Price, 75c

EVANGELISTIC PIANO PLAYING

A Guide Book to Effective Hymn Playing
The object of this book is to guide pianists in making hymn tunes playable and effective on the piano, so that one may accompany acceptably, and with a degree of brilliance, either the choir, congregation or Sunday School. Price, \$1.00

CHAPEL ECHOES

An Album of Sacred and Meditative Music for Pianists Young and Old Compiled

and Arranged by
Rob Roy Peery



Among the 32 numbers included in this album of piano arrangements for about grade 2½ by an expert church musician are some of the finest choral music of Bach, Bortniansky, Frank, Gaul, Maunders, Tschaiowsky and Mendelssohn. Some of the material has probably never before been arranged for piano. Works by other composers, such as Faure's *Palm Branches*, Adam's *O Holy Night*, Schubert's *Five Maria*, and other suitable for seasonal use throughout the church year, are also included.

Price, 75c

CHAPEL MUSINGS

An Album of Sacred Compositions for the Piano—Compiled by Rob Roy Peery



Here is an important addition to piano literature for church use. The 21 pieces selected are of the meditative type, and have never before appeared in an album. Among the numbers are *Introspection* by Marks, *In Remembrance* by Risher, *Legend* by Nordman, *Moonlight Over Nazareth* by Diggle, *Reverie du Soir* by Sheppard, *Easter Morn* by Mallard, and *Alleluia Alleluia!* by Armstrong.

Price, 75c

SUNDAY PIANO MUSIC

A Collection for Church or Home

Here is an album, between grades three and five in difficulty, which combines the works of classic and later composers. There are various pieces in various degrees of difficulty, and church pianists will find it a compilation of genuine value. There are twenty-five pieces, from one to five pages in length, between the covers of this book.

Price, \$1.00

PIANO VOLUNTARIES

Preludes, Offertories and Postludes for Religious Services and Sunday Schools

An especially popular collection with church pianists. The contents are made up of pieces of average difficulty and medium length, making this book suitable for use at various times during the service. There are twenty-six numbers in all, many of them from the pens of such composers as Lemare, Gounod, Jarnetoff, Leschetizky, Alkan, Lund-Skabo, Mouszorgsky, and Tschaiowsky.

Price, \$1.00


THEODORE PRESSER CO. Music Publishers and Dealers

1712 CHESTNUT STREET, PHILADELPHIA, PA.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

PRINTED IN THE U. S. A. BY THE GUILD PRESS, INC.



A superb instrument
traditional in tone, design
and method of playing



THE BALDWIN ELECTRONIC ORGAN

Specifications and Other Details will be furnished on request

The Baldwin Piano Company, Cincinnati, Ohio

BALDWIN, ACROSONIC, HAMILTON AND HOWARD PIANOS • THE BALDWIN ELECTRONIC ORGAN