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Volume 66, Number 03 (March 1948)

James Francis Cooke

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Cooke, James Francis (ed.). The Etude. Vol. 66, No. 03. Philadelphia: Theodore Presser Company, March 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/175

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SEVERAL NEW WORKS have been presented recently by leading symphony orchestras. Nicolas Nabokov's score for soprano and orchestra, "The Return of Pushkin," was given its first performance in New York by the Boston Symphony Orchestra, under Serge Koussevitzky. The soprano was Marina Koshetz, daughter of Nina Koshetz, former Metropolitan Opera star. The Pittsburgh Symphony Orchestra under Fritz Reiner gave, in January, the first performance in this country of Alfred Casella's "Paganiniana." Early in February Dean Dixon and his American Youth Orchestra gave the American première of Miaskovsky's Twenty-fourth Symphony.

STANLEY CHAPPLE, who for the past two summers has been dean of the Berkshire Music Center, has accepted the position as head of the music department of the University of Washington in Seattle, succeeding the late Carl Paige Wood. Mr. Chapple is also severing his connections in St. Louis, where he has been conductor of the St. Louis Philharmonic, the Civic Chorus, and the Grand Opera Guild Workshop.

THE AMERICAN OPERA COMPANY of Philadelphia added to its laurels in January with a very successful presentation of a double bill consisting of Puccini's "Il Tabarro" ("The Cloak") and Menotti's "The Old Maid and the Thief." Both operas were conducted by Vernon Hammond, and the well-chosen casts included Brenda Lewis, Robert Gay, and Robert Bernhauer in the Puccini work, and Beverly Bowser, Edith Evans, Adelaide Bishop, and Andrew Gainey in Menotti's highly amusing opera.

VERNON HAMMOND

DR. ARTUR RODZINSKI, conductor of the Chicago Symphony Orchestra since the beginning of the current season, has had his contract abruptly terminated by the Chicago Orchestral Association, effective at the close of the season. Dr. Rodzinski was formerly conductor of the New York Philharmonic-Symphony Orchestra.

THE PHILADELPHIA ART ALLIANCE, sponsors of the Eurydice Chorus Award, has announced that no award will be made this year. According to the judges—Randall Thompson, Constant Vauclain, and Vincent Persichetti—none of the manuscripts submitted came up to the standards set by the Award Committee.

THE PEABODY CONSERVATORY of Music in Baltimore has found in its library what is believed to be the manuscript of the last completed work of Ludwig van Beethoven. The composition is in the form of a canon and the music is said to be in Beethoven's handwriting. Apparently it has lain unnoticed for years in the Peabody Library.

THE METROPOLITAN OPERA Association's spring tour, which begins on March 15 in Boston will be the longest in forty-three years. It will include the cities of Denver, Colorado; Lincoln, Nebraska; Richmond, Virginia; Baltimore, Maryland; Atlanta, Georgia; Chattanooga and Memphis, Tennessee; Dallas, Texas; and Los Angeles, California, where the company will give twelve performances. On the return trip east the cities to be visited are St. Louis, Minneapolis, Cleveland, and Rochester.

THE PHILADELPHIA ORCHESTRA programs of January 30 and 31 featured a Concerto for Theremin and Orchestra by Anis Fuleihan. The work was written especially for Clara Rockmore, the soloist on this occasion.

INTERESTING and revealing facts about family music making are given in figures recently released by a Psychological Barometer Survey originated by Dr. Henry C. Fink of the Psychological Corporation. According to this report the percentage of total families in which musical instruments are played is 42.4. Of all the people playing a musical instrument, 70 per cent play the piano.

SIGI WEISSENBERG, eighteen-year-old pianist from Bulgaria, is the winner of the eighth annual Edgar M. Leventritt Award, consisting of an appearance with the New York Philharmonic-Symphony Orchestra. The young pianist, at present a pupil of Olga Samaroff-Stokowski at the Juilliard School of Music, was the winner last year of the Youth Contest of The Philadelphia Orchestra and performed the Rachmaninoff Third Concerto with that organization.

DR. J. HENRY FRANCIS, composer, organist, and teacher, has retired after serving forty-four years as director of vocal music of the Kanawha County schools in West Virginia. Dr. Francis will continue his duties as a full time member of the faculty of the Mason College of Music and Fine Arts at Charlestown, West Virginia.

KURT ATTERBERG, widely-known Swedish composer, is the winner of the first prize of $2,500 in a competition for a new Swedish opera to be performed at the fiftieth anniversary of the opening of the present Royal Opera House in Stockholm in September 1948. The winning opera is "The Tempest," which, according to Mr. Atterberg, not only is based on Shakespeare's drama, but also follows the text almost word for word.

KURT ATTERBERG

EUGENE LIST, pianist, is retiring from active concertizing for ten months in order to devote time to increasing his repertoire. Among the works to be studied are two double concertos written especially for him and his talented wife, Carroll Glenn, violinist. One of these works was commissioned by them from Paul Nordoff, American composer; the other was written for them by Manuel Rosenthal, French conductor-composer.

THE THIRD ANNUAL International Prague Music Festival will be held this spring from May 15 to June 6. In addition to the Czech Philharmonic Orchestra, the Leningrad Philharmonic under Eugen Mravinsky, and the Halle Orchestra under John Barbirolli have been invited. Rafael Kubelik and Vaclav Talich will conduct the Czech Philharmonic.

LAURITZ MELCHIOR, famous tenor, sang in January his one hundred and seventy-fifth performance of the role of Siegmund in "Die Walküre," when the Metropolitan Opera Association gave that Wagnerian masterpiece in New York City.

MIRIAM GIDEON and Norman Lockwood have won the awards in the fourth annual Ernest Bloch composition contest. The prize is a cash award of $150 and publication by Carl Fischer, Inc. Miss Gideon's composition, *How Goodly Are Thy Habitations, O Lord*, is a chorus for three-part women's voices; and Mr. Lockwood's work is *Song of Moses* for flute and three-part women's chorus.

THE BACH FESTIVAL SOCIETY of Philadelphia, with Dr. James Allen Dash conducting, inaugurated its seventeenth season on February 16, with a brilliant performance of "The Seasons," by Haydn. On March 22 the Society will sing the Bach "St. Matthew Passion," with full symphony orchestra and distinguished soloists. Also during March the Bach Festival Society Chorus will join with other choral groups and The Philadelphia Orchestra with Eugene Ormandy conducting, in three performances of Beethoven's Ninth Symphony.

The Choir Invisible

HERMAN ZILCHER, German composer, conductor, and pianist, who toured as accompanist for many artists, including Julia Culp, died recently at Wuerzburg in the United States Occupation Zone. He was formerly director of the Bavarian State Conservatory.

DR. DAVID E. JONES, prominent figure in Welsh music circles and for many years music editor of the Scranton Tribune, died January 16 at Pottsville, Pennsylvania, aged eighty-one. Dr. Jones, who was an authority on Welsh music, was known nationally as an adjudicator of Welsh Eisteddfodds.

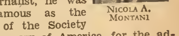
DR. W. E. OLDS, for nineteen years head of the music department at the University of Redlands at Los Angeles, died in that California city on January 10. His age was seventy-three. He had been supervisor of choral directors for the Los Angeles City Bureau of Music.

RICHARD TAUBER, noted tenor, known internationally as an opera and operetta artist of the first rank, died January 8, in London, at the age of fifty-five. A remarkably versatile singer, he was equally successful in a Mozart opera, or a Franz Lehár operetta. He was also a conductor, and had appeared as guest conductor of some of the leading orchestras of Europe.

IAN HAMBOURG, violinist, the youngest of three brothers active in the music world, died recently in Spain. His age was sixty-five. His two brothers, Mark and Boris, have been active in Canadian musical circles.

VLADIMIR KARAPETOFF, emeritus Professor of Electrical Engineering at Cornell University, and looked upon as successor to C. P. Steinmetz, one of the greatest electrical engineers of the past century, died of heart disease in New York City on January 11. He was seventy-two. Born in St. Petersburg, Russia, he came to America in 1902 and became an American citizen in 1909. He was the recipient of many honors from foremost institutions. He ran for State Engineer of New York on the Socialist Party ticket, but later resigned from the party because he believed that it was wrong for persons of foreign origin to strive to change the United States Government. He was a gifted musician and had studied at the Tiflis Conservatory in Russia. He invented a five string 'cello and wrote many compositions, none of which was published. In 1943 he became totally blind. Dr. Karapetoff was an ETUDE enthusiast and contributor for many years.

NICOLA A. MONTANI, one of the most influential and lovable figures in the field of liturgical music, passed away January 11 at his residence in Philadelphia. Organist, composer, and journalist, he was most famous as the founder of the Society of St. Gregory of America, for the advancement of Catholic Church music. In recognition of his important services, Pope Pius XI bestowed upon him the Count's Cross and the title, Knight Commander of the Order of St. Sylvester, one of the highest distinctions conferred by the Church for work in art and science. Mr. Montani was born in Utica, New York, and trained in the Baron Kanzler Conservatory of St. Cecilia in Rome. He received the honorary degree of Doctor of Music from Seton Hall, New Jersey. For years he was editor of The Catholic Choirmaster. He will be remembered by many friends and admirers of all faiths for his learning, his splendid character, and his fine outlook upon life.



NICOLA A. MONTANI

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music magazine

PUBLISHED MONTHLY
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Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879.

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Wife Begins at Forty-Plus

COME gather round, folks. A letter from a grandmother has just arrived and it is too good to miss. Part of the joy of editing THE ETUDE is reading the beautifully frank and revealing letters which our readers of all ages all over the world pour in upon us. We always try, if possible, to reply in a helpful manner. Now and then these letters stump us. For instance, a good friend of THE ETUDE writes:

"Would you please give me the approximate cost of a large harp; the kind David played on for King Saul? Also the names and addresses of companies that handle them, and also the name of a beginner's instruction book for such an instrument." We explained that of course the manufacturer had been out of business for some time, but if he were to write to a certain present day musical instrument dealer, he could learn about some musical descendants of David's harp that probably would please him.

The following letter (from the grandmother we mentioned), is so splendidly American in its spirit that we are proud to pass it on to our readers.

"EDITOR OF THE ETUDE:

"All my life I have had the desire to play the piano. I have always had one in my home, but circumstances made it impossible for me to study. It was my great love for music that made me take THE ETUDE Music Magazine for many years.

"One day in the October issue of 1942 I read an article, 'Wife Begins at 40.' I was entranced. The idea of studying music as an adult never entered my head. I asked myself, 'Why couldn't I learn to play at forty-five?' I walked straight to the telephone, called a teacher in our town who is considered one of the finest, and asked her advice. To my delight she said she would give me a trial and assured me age had nothing to do with learning to play the piano.

"My family laughed at me—thought it was a great joke. Me, a grandmother, taking music lessons!

"I went to work with a determination to learn to play. My teacher is very strict, for which I am very thankful. She gives me every encouragement to go on. My practice period comes first each day. I see to it that nothing interferes. Rising at 6.30 A. M. enables me to give my best to the practice period before I go to business. (My husband and I have a ladies' apparel shoppe.) Usually I practice two hours a day, but much of my leisure time in the evening is spent at the piano.

"I was forced to give up my music for one year, after the first six months of study, due to illness, but as soon as the family physician approved, I was back at it again. Many days, while recuperating, I spent hours reading and rereading my stock of ETUDES. They were so helpful and encouraging.

"During the war, while my only son was away with the armed forces, my music did so much to keep up my morale. Now my son is home again with his family and has resumed his study of the piano! He never showed much interest when he studied as a child. My brother, a local business man, after seeing my progress in adult music study, has taken up the saxophone. He, too, thought he was too old to learn. All this from one issue of THE ETUDE!

"Last year our high school conducted adult evening classes. I enrolled for music appreciation. This fall I expect to enroll again. I feel a new world has opened for me.

HER ROYAL HIGHNESS, ALEXANDRINA VICTORIA
Queen of the United Kingdom of Great Britain and Ireland (1837-1901) and Empress of India (1877-1901). Queen Victoria is reputed to have commenced the study of Hindustani when she was over seventy years of age.

"My piano teacher uses many of the beautiful compositions in THE ETUDE for me to study. Although I am doing only three and a half and fourth grade work, after my less than two years' study, I am looking forward to the time when I can really play some of the beautiful selections by the great composers.

"To me, practice is a happy privilege. The scales and technical studies are not work, but a pleasure.

"So many times I have read in THE ETUDE of beginners making a success in their study of the piano, especially the article by Mr. Joseph Kingsbury in November, 1945.

"My teacher asked me to play a duet with her at her annual June recital this year. Nervousness and self-consciousness almost kept me away, but again I was determined to overcome my personal feelings. I played at that recital and I don't believe I will ever be afraid again.

"I hope I have not bored you with this rather lengthy letter, but I want you to know that I shall be eternally grateful for the great happiness THE ETUDE has brought me. I know I shall enjoy my later years with my music. I hope to be able to study the rest of my life.

Sincerely,
MRS. F. H. CLAYPOOLE."

Orchids to you, dear lady, and many of them! Also, our thanks for giving us an opportunity to discuss a subject which we have brought up before in THE ETUDE.

In these days, thousands of individuals take up music when they are well past forty. Just because many of the world's greatest musicians have begun their musical careers shortly after they have begun to toddle is no reason why anyone whose fingers are not ossified should not have the fun and intoxication of studying music. There are now numerous books for adult beginners which dodge the kindergarten appeal and are adjusted to the more mature understanding of the amateur adult music lover. These players do not set out to become virtuosi. They do, however, seem to grasp

(Continued on page 197)

CHICAGO BUSINESS MEN'S ORCHESTRA, GEORGE DASH, CONDUCTOR

Spare Time Orchestras

Musical Amateurs of Notable Ability

by Shirley Kessler

Like buttercups in a field at Spring, "spare time orchestras" and "choral groups," many of symphonic dimensions, are springing up all over America. Their number depends upon the supply of available musicians with training adequate to the demands of the ambitions of the director. With thousands of unusually competent players, who have been drilled in fine high school orchestras, coming into the field each year, this is not surprising. Vast numbers of people throughout the country are finding a new thrill in life by playing in an orchestra. It is estimated that in a fifty mile radius around the City of Philadelphia, there are at least fifty amateur orchestras playing serious and lighter works, under the direction of competent directors. Spare time orchestras are not new, by any means. There have been scores of them organized in Europe during the past two centuries. The immense interest in music developed in the United States in recent years has proceeded along democratic lines, and whereas, in the past, spare time orchestras were often limited to the so-called intelligentsia and aristocrats, the orchestras of today are essentially representative of the whole American people.—Editor's Note.

ABOUT twenty-five years ago, the late George Lytton, son of the now hundred year old Chicago merchant owner of the Hub department store, huffed and puffed away the bogey of Genius. Scoffing at the popular caricature of musicians as a group apart, lean and unbobbed exhibitionists with special tapering fingers, of unstable constitution and exalted ego, he proved that even a butcher or baker could play and appreciate symphony music—that the ear and heart for music could flower in any occupational field. For there were no mere matter-of-fact men than those who formed his Chicago Business Men's Orchestra.

At a recent press interview, these players appeared in the habiliments of their daily occupations. A young man in a red plaid jacket busily tooted his horn beside a white-coated barber and an aproned tradesman. They shared a row with prominent attorneys and bankers, all of whom were subjugating an accent on individual vested interests, to the baton and musical harmony. Their sixty players have so pleased the public with high caliber playing, that Lionel Barrymore, himself a music hobbyist, was honored in having them introduce his First Piano Concerto at their 1946 concert.

Yet they started out as humbly as Judge Leopold Prince's family musicales, which have now blossomed into performances by the (New York) City Amateur Symphony Orchestra, consisting of one hundred and ten players. Last year, this orchestra played twelve concerts to audiences, averaging 20,000 nightly, who have learned to appreciate "highbrow" music while munching peanuts on Central Park benches and grass.

The Judge, a lifelong music addict married to a coloratura soprano and pianist, believed that group participation was the only way to true musical enjoyment. So, twenty years ago, he and his son started to play violin duets. Friends joined in the group, and soon people were packing the sidewalks outside his house to listen to the home made music. From then on the group grew, switching its musical home to a school auditorium. Mayor O'Dwyer recently commended the Judge for his concerts, as a civic work of great importance. These free performances bring pleasure to the public, but the Judge insists it is the stenographers, house painters, and school teachers in the ensemble, who have the most fun. He himself leaves the bench of Municipal Court on Fridays, and, with violin in hand, happily leads his orchestra through the joyous abandon of a Strauss Waltz or a Mozart Overture.

Although not especially trained for it, the Judge, like other amateur conductors, knows his business musically. And, with patience and enthusiasm, he can mold a group of hopefuls, finding an individual approach to each player and each instrument.

The Judge, now sixty-five, is the oldest member of his orchestra. To him, music has been the "profoundest and happiest fact" of his life. Music is one hobby, unlike sports, in which one's participation grows increasingly satisfactory with the years. The deeper beauties of Beethoven are realized only by the mature, and even more so by the aged, musician. One can learn to play at three or at sixty-three. One Mid-Western group is made up of grandmothers; there are preschool age quartets in Wisconsin.

For many young men and women, the amateur orchestra has been a helpful bridge between school or solitary playing and the professional symphony. These orchestras are a proving ground, providing experience with all kinds of music, without which many a talented youngster would not pass a professional audition. Carol Brice, now a topnotch contralto, started with the New York City Amateur Symphony Orchestra, and every major symphony orchestra in the country has some of its graduates. One boy, whose father thought it effeminate and foolish to be a musician, was miserable as an accountant. He resumed practice on his bass in this spare time orchestra, and he is now a professional musician and a happy man.

Amateur Orchestras

For the larger orchestras, there are waiting lists. Typical of the many letters Judge Prince receives was a recent one from a woman violinist. Discharged from the WAC, now a librarian, she is eager to return to work on the radio, but has been unable to connect with anything in music. May she be auditioned for his group?

Occasionally, the outside occupation of a player interferes with his performance. A woman detective, playing a wind instrument in the Staten Island Civic Symphony, had to eat seven meals a day in a certain chain of restaurants. Not only did she suffer gastronomically, but she had to give up playing her oboe while the assignment lasted.

But for the typical amateur, orchestra participation has been the perfect counterbalance to his daily work. Life has been beautiful for those who have found this escape into a world of song and fellowship. The playing amateur takes his music seriously, for ensemble playing is work; his pleasure lies in the complete absorption necessary for him to master a piece and the thrill of getting a measure right.

Medical men and women have found this outlet particularly appealing. A tense doctor will dash into rehearsal, join his colleagues in a spirited rendition of Mendelssohn's "Fingal's Cave" or in a struggle with Beethoven, and soon have a relaxed, beatific expression, having forgotten all about Mrs. Brown's appendectomy. It is his very lack of practiced musical skill, which demands that every brain cell grapple with his musical problem.

Medical people are one group who have banded together as a vocational entity, probably because outsiders would lose patience with the unpredictable orchestral membership on a given night. Despite this occupational handicap, the Doctors Orchestral Society of New York (including doctors, dentists, pharmacists, laboratory workers, and nurses), Ignace Strasfogel of the New York Philharmonic Symphony, conducting, as well as similar groups in Dayton and Boston, have put on harmonious and skillfully executed concerts. Again the public has learned—and benefited, as receipts are used for medical projects and charities.

Scientists either love music—or hate it. Not only is the preëminent scientist, Prof. Albert Einstein an excellent violinist—there are many nose, throat and oboe specialists, and (Continued on Page 142)

The Training of an Artist

A Conference with

Pierre Luboshutz and Genia Nemenoff

Internationally Distinguished Duo-Pianists

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Pierre Luboshutz and Genia Nemenoff (in private life, Mr. and Mrs. Luboshutz), who rank among the great duo-piano teams of history, have built the perfection of their ensemble from widely divergent backgrounds. Mr. Luboshutz, born in Odessa, was graduated from the Moscow Conservatory where he absorbed the "Russian school" of the piano. Miss Nemenoff, a native of Paris, was trained in the "French school," at the Paris Conservatoire. Both were launched on their separate careers of solo playing before they met. The important point, however, is that they did meet. Having always had a great interest in ensemble playing, Mr. Luboshutz persuaded the sympathetic Miss Nemenoff to play a few works with him. Their entire compatibility resulted in a friendship which led to their marriage and to the organizing of their duo team. In the following conference Mr. Luboshutz and Miss Nemenoff tell of important factors in the training of the young artist. —Editor's Note.

"IN speaking of training, let us clarify the issue by stating at once that we have no 'method' to recommend, no exercises to suggest, no counsels for individual problems at the keyboard. Those matters are too individually different to permit of any helpful discussion in a general way. What the young pianist needs to assist him at the keyboard must be analyzed, at the keyboard, by a teacher who understands the structure of his hand, the structure of his mind, and the capacity of his talent. Further, actual keyboard problems have only relative bearing on musicianship—and musicianship is the most important goal that a young artist can set for himself.

"Let us begin, then, by asking a question. If you have the opportunity of examining a metropolitan newspaper and looking at the advertised piano debuts (more than a dozen each week), ask yourself how many such debuts have taken place during the last twenty years. Then ask yourself how many of these debutants have emerged, within that same period of twenty years, as recognized artists. A dozen at the most! This means that somewhere, something is wrong in the training of our young aspirants to honor. Indeed, upon examination, one can find several things wrong!

"The first, perhaps, is a certain tendency to get ahead in a hurry, which has been commented so often in serious talks on serious musicianship that there is nothing new in mentioning it again. Still, there it is! We all know of cases of young performers —gifted ones—who are so intent upon 'making a career' that they rush into it before they are ready. This means, of course, that they take a great chance, simply because they are not ready. And while life itself may have a certain element of chance in it, art may not! On the concert stage, the performer is completely, mercilessly *exposed*. He can hide nothing. Whatever is in him, whatever he has to offer, is starkly, honestly revealed. The very fright that comes—always, invariably—with bringing oneself before an audience, is enough to make the young performer lose much of the control he has when he plays in his teacher's studio. Indeed, unless he has a very solid background of musical surety, as a sort of emergency reserve, he risks losing everything! This is exactly what does happen to the young performer who 'takes a chance'. The point, then, is to consider a preparation for artistry that rules out chance and substitutes certainty.

The Inborn Talent

"The first step, of course, is to make sure that genuine artistic capacity is there—inborn, as talent always must be. This is no easy thing to decide. Natures develop differently, and where one youngster may make a spectacular start, another may develop so slowly that it takes years for him to show what is in him. At all events, we must realize that music is an art, not a business; and that art is, unfortunately, not accessible to all. It is, simply, a gift—an extra *something* that is born into one person and not into another. If it is not inborn, training alone can never produce it. But if it is inborn, it will be quite valueless without training! Thus, the concert stage is not for everyone who can learn to play very fast and very loud—and playing fast and loud is not a part of musical training!

"The second step is to develop the inborn gift, so that its happy possessor will one day (but not in a hurry) be able to make beautiful music. There must be an early start; never later than ten years of age, and earlier than that, if possible. Except for singers, no artist can hope to *begin* his training even as late as fifteen or sixteen. (It is quite different, of course, for the amateur who can train himself to find pleasure in music at any age.) In the early, formative years, then, the future artist must begin to make the feeling of the keyboard his second nature. He must be entirely serious, entirely consecrated. And even though it is an art he pursues, he must work at its mechanics as a craft—a trade for his hands. This means no less than three hours of practice a day, preferably five hours. Just *what* he is to practice, and in which order, must lie with the teacher to say. In general, he must work at technique—and technique means a great deal more than fleet and fluent fingers!

"Technique means knowing how to handle the piano. Many young people confuse technique with fast runs, *fortissimo*. When such an effect is produced, they say 'Look at his technique!' Certainly, dynamic control and speed are part of a pianist's technical equipment —but they are not interchangeable with the term technique! Indeed, a fine *sostenuto legato* involves much more technique than the *prestissimo fortissimo* passage. Technique means knowing how to play slow fast, relaxedly, excitedly; how to love, hate, be angry serious, kindly, cheerful—all on the piano. To produce those emotional states with the fingers on the keys, the musical feeling must be there first.

PIERRE LUBOSHUTZ AND GENIA NEMENOFF
Famous duo-pianists

Good Taste in Music

"Thus, it is important to combine technical control with the acquisition of good taste in music. Now, while talent is inborn, taste, happily, is not. It can—indeed, it must—be developed. A large part of the young artist's training, therefore, must be the acquiring of good taste through hearing good performances of good works. Either in personal performance or through mechanical reproduction, hear all the good music you can. Compare styles and schools. Compare interpretations. Study the classics—not merely the pieces you prepare for your lessons, but all you can lay your hands on. And, most important, play chamber music. There is, perhaps, no better way to learn, to hear, to become familiar with music than in playing with others. If you have no facilities for playing in a group, you should certainly be able to find at least one friend to play with you.

"This matter of listening to music to develop taste leads directly into the art of listening. For it is an art! Young people can do themselves no better service than to develop it. The groundwork of good listening is reverence. Don't approach a great work—or the performance of a great artist—in a spirit of combat! Nothing in life is perfect, so dismiss the imperfections at the start and prepare your mind to accept the good. It is a mistake to listen for faults and to say, 'I can do it better'. Try it and see! The secret of good listening is to come with an open, a reverent, mind and then to relax and find out what the music does to you emotionally. For the test of music is its ability to move us. And this mysterious power to move is never a thing that can be determined cerebrally. The artist cannot make up his mind to move you, and you cannot make up your mind to be moved. It has to happen. If it does not happen, the fault may be the performer's, or the work's—it may also be the listener's! Some listeners shut out the music itself in their eagerness to watch for 'effects.' Now, it is well enough for a small child to 'see how fast' a pianist can take the final movement of the Chopin Sonata; but the cultivated listener won't mind about the speed—he will be listening to the music. There is a vast difference between the two kinds of listening.

"To return to our discussion of how to study, let the start be gradual and slow. Begin with the simpler classics and grow into the more profound works. Don't rush, jump, or plunge into them. The progressive advancement in actual playing should, of course, be paralleled by progressive study of theory, harmony, orchestral values, history of music, and so forth. The great European conservatories required nine or ten years of intensive study—and intensive testing and grilling—before they permitted their candidates to approach the concert stage. And that, of course, was an excellent thing, since those intensive years developed musicianship.

True Musicianship

"It cannot be too strongly stressed, or too often repeated, that the goal a young aspirant sets himself must be musicianship, rather than pianistic effects. You need adequate speed and effects, of course, to make music come to life, but to 'show off' such matters for their own sakes is very much like bragging of the fact that you take a bath! (Continued on Page 191)

Rachmaninoff As I Knew Him

by Serge Bertensson

Mr. Bertensson, in prefacing his article, states: "On the approach of the fifth anniversary of Sergei Vasilyevich Rachmaninoff's death (March 28, 1943), I have considered it appropriate to bring together some impressions and human minutiae of his life—details not of the greot artist about whom critics and biographers will write for generations, but warm moments from the life of a simple man who was charming, kind, generous, lacking in artifice or pose, and full of the noble modesty that ottaches to the truly great. For some reason Rachmoninoff maintained a reputation of being haughty, gloomy, inapproochable, reserved—'buttoned up.' This reputation may have stemmed from his custom of appearing on the concert platform with a serious, concentrated foce, without the stereotyped smile usuolly adopted by the musician before audience or camera. In any case, this reputation was born, and was persistently sustained by same of the newspapermen. Rachmaninoff dreaded interviews, ond never smiled in talking with reporters. This is no wonder, when he could expect questions such as this: 'Who orchestrates your compositions, Mr. Rachmoninoff?' With his most serious expression, Sergei Vasilyevich answered this one. 'You see, here in America people are so rich, and therefore composers here can engage other musicians to orchestrate for them. But in Europe we are so poor and have to orchestrate our own works.' The legend of Rachmaninoff's austerity means nothing to those who, like myself, knew his kindly sweetness, his love of a good joke, his delicate sense of humor, and his captivating laughter."
—EDITOR'S NOTE.

RACHMANINOFF'S genius as a composer and pianist was always warmed by his heart. Such warmth was naturally ever present in his personal life. I was so fortunate as to know Rachmaninoff intimately—within the surroundings of his home and in his hours of rest and recreation among his friends and family. What love I saw him display for people, what kindness and consideration for his intimates, and what an abundance of good feeling towards those who inspired his affection and confidence!

His sense of humor and power of observation were fine, without any drop of acid, and he loved to tell stories. When he told of people he had encountered and impressions gained from his colorful life, he always kept his own figure modestly in the background, bringing the others into the bright foreground. At the same time he was a good "listener," making a wonderful audience for talented talkers and story-tellers.

Memorable Evenings

My first meeting with Rachmaninoff took place in January, 1923, when I visited New York with the Moscow Art Theatre, headed by Constantin Stanislavsky. The senior members of the company, along with Stanislavsky, had known Rachmaninoff in the years before the Revolution and his departure from Russia. Sergei Vasilyevich had always been a devoted worshipper of the Art Theatre and his attitude towards Stanislavsky was based on extraordinary admiration—I may even say tenderness. Therefore, it is easily understood how happy Rachmaninoff must have been when his beloved Muscovites arrived in New York City. After several years of separation from Russia, it was like a meeting with Moscow herself. He and his family came to see each play of our repertory several times, visiting us back-stage, which is where he and I first met. Soon, I was being invited with other members of our company to visit the Rachmaninoffs at their hospitable home on Riverside Drive. We came on nights after the performance, and what memorable nights these were! There were lively theatrical and musical recollections, discussions of the day's events, stories told by our host, his cousin Alexander Siloti, the choreographer Michael Fokine, Stanislavsky, Knipper-Chekhova, Kachalov, and Moskvin. It was an experience to watch Rachmaninoff listening to the sharp and lively stories of Moskvin about the back-stage life of our theatrical family, told in the "juicy" flavor of typical Moscow speech. Catching every word and watching every movement of Moskvin's expressive features, Rachmaninoff's face, usually so pensive and concentrated would be transformed: it became almost childlike, even his deeply graven wrinkles would vanish, and he surrendered himself to the happiest and most carefree laughter, throwing back his head, and brushing away tears of joy with the back of his hand. Moskvin was also an expert in the Russian folk song, singing dozens in a very pleasant medium voice to the accompaniment of Fyodor Ramsh on the accordion. On occasions we became an improvised chorus, with our host at the piano.

No less than this fun and music did Rachmaninoff enjoy the serious conversations that were inevitable in the presence of Stanislavsky, whose thoughts were always turned towards art and the perfecting process of the artist. Stanislavsky was firmly convinced that through art, the minds and souls of all people grow more susceptible to all that is good and truly human. With Rachmaninoff's entire creative life dedicated to such spiritual problems, he found allies and sympathies among us.

A Notable Experience

When the Moscow Art Theatre played in Philadelphia, Rachmaninoff personally arranged with Leopold Stokowski to seat our entire company in the wings during a concert by The Philadelphia Orchestra, conducted by Stokowski, with Josef Hofmann as soloist. Afterwards, it was exciting to watch Rachmaninoff, Hofmann, and Stokowski, together with Stanislavsky and his troupe, meet in conversation and ideas. We all had been very much impressed by the concert, and Stanislavsky spoke of his envy of musicians, and of music's advantage over the theater in reaching the audience's hearts. Rachmaninoff appeared overjoyed in having been allowed to be the instrument in bringing together such an unusual gathering of great arts and artists.

In 1924 the Moscow Art Theatre made a second American tour, and in the winter of 1925-26 the United States saw and heard the lyric branch of our theater—the Musical Studio under the direction of Vladimir Nemirovich-Danchenko. One of the operas in its repertory was Rachmaninoff's "Aleko," based on Pushkin's poem *Gypsies*, and composed at the age of eighteen on his graduation from the Moscow Conservatory where it won a gold medal. During the New York performances of our theater my old friendship with Alexander Siloti continued, and I saw a great deal of Rachmaninoff.

The years passed. I left the Moscow Art Theatre, Moscow, and Russia, and became a resident of Hollywood. My meetings with Rachmaninoff were fitted into the brief intervals between his concerts in Los Angeles and nearby towns, when he and his wife, who always traveled with him, stayed in Hollywood. Chaliapin's son Fyodor, also now a resident of Hollywood, whom the Rachmaninoffs had known since childhood and loved like a son, spent all his leisure time with them. He introduced them to our good friends Gregory Ratoff, the film director, and to Akim Tamiroff and his wife, Tamara Shayne, and we all enjoyed several friendly gatherings on each of Rachmaninoff's western tours.

SERGEI RACHMANINOFF
We are indebted to Mrs. Natalie Rachmaninoff for this portrait, which she has selected for THE ETUDE in connection with this article.

Sergei Vasilyevich rarely saw a motion picture. Nevertheless, he was extremely interested in film making, and was eager to know everything that happened in the studios, and how the actors and directors worked in these unusual conditions. Professional talks with Ratoff and Tamiroff, both launched on successful film careers, pleased Rachmaninoff.

Rachmaninoff grew quite fond of California, and when he came to Los Angeles on his 1941 tour, he told me that he would like to spend the following summer vacation with his family somewhere near Hollywood. In April 1942 he renewed his request by mail, asking for a comfortable but isolated house on a hill with a view, and a garden. My search met success in the form of a Beverly Hills estate with a large house, a big music room able to accommodate two grand pianos, a swimming pool, and the all-important garden. It afforded not one, but several views, including one of the ocean. It was a sunny, delightful place, and its nearest neighbors were at a distance, at the bottom of its hill. I negotiated with its owner, the motion picture actress, Eleanor Boardman, and the renting of the estate was settled. By the middle of May the Rachmaninoffs had moved in, pleased with everything.

An Unusual "Recital"

Not far from this hill lived Vladimir Horowitz with his wife and daughter. Sergei Vasilyevich was fond of the entire family, and I heard him repeatedly express his admiration for the talent of the famous pianist. Horowitz frequently visited Rachmaninoff, and they played duets for their own pleasure, without an "audience." I was once invited to attend one of these exclusive concerts, and other than the members of both families, I was the sole auditor. The program included a Mozart sonata and D Major piano concerto, and Rachmaninoff's Second Suite for two pianos. It is impossible to express my impression of this event. "Power" and "joy" are the two words that come first to mind—expressive power, and joy experienced by the two players, each fully aware of the other's talent and perfection. After the last note, no one spoke—time seemed to have stopped. I, for one, forgot that I was living in Hollywood, where the word "art" has a habit of slipping from one's memory. When I came home that night I wrote down the (*Continued on Page* 193)

Irregular Rhythms in Chopin

by Irving D. Bartley

DUE to the immense popularity of the movie, "A Song to Remember" which deals with Chopin's life (with many historical exaggerations and inaccuracies), music students are showing a great interest in studying works by the Polish composer, and music publishing companies are unable to supply the tremendous demand for his works. Whereas, most of the compositions by Chopin are distinctly for advanced music students, the execution of a number of "irregular rhythms" (that is, when each hand plays a different rhythm) can be greatly facilitated for the less advanced student.

The piano always will be a difficult instrument to play because of the complexities of rhythm found in its literature, but the sooner the pianist decides that he will conquer these tricky irregular rhythms, the greater will be his measure of success. Conquering these rhythms can do a great deal for one's sense of well being! The vocalist or violinist has comparatively few instances when cross rhythms occur between his part and the accompaniment, and, even when they do occur, how seldom does the soloist execute an accurate "two against three" when it is required!

Chopin, perhaps more than many other composers of his time, freely indulged in various rhythms to be played simultaneously. In their final state these rhythms should never sound jerky nor call attention to themselves. Upon hearing an artist play such rhythms so smoothly, one feels like asking himself: "Just how did he play that passage?" Unobtrusiveness is a quality that the artist has developed highly.

One of the most common irregular rhythms in Chopin as well as in other composers' works is known as "two against three." Although it is not a particularly difficult rhythm to execute, one must be alert to count *1, 2 and 3,* with the "and" half-way between the 2 and the 3. It could be illustrated rhythmically thus:

Ex. 1

(In all illustrations the plus sign is used to denote the "and".) The hands start together on *1*, the *and* representing the left hand in case there are three notes in the right and two notes in the left hand, thus

Ex. 2

Check your counting by having the metronome tick thirds of beats. The first step in learning this rhythm is to use any two C's on the piano, an octave apart, with the right hand playing three notes and the left hand two notes to the beat. Count aloud for every note that is played. Then reverse the procedure by having the right hand play two and the left hand three notes to the beat, still counting aloud.

The second logical step in the mastering of the two against three rhythm is to play the scale of C, with the correct fingering, three notes in the right and two in the left hand. The hands will start an octave apart, but will be two octaves distant by the time the third octave is reached. Then descend. Similarly let us assume that the right hand has two notes to the beat and the left hand three. In this case it will be necessary to start two octaves apart and proceed, still

MAKING A CHOPIN BUST
Jo. C. Marzin, famous sculptor, making the bust of Chopin now erected in a park in Buffalo.

counting *1, 2 and 3,* until the hands have reached the second octave in the right hand.

Examples of two against three are found in the *Moderato cantabile* section of the *Fantasie-Impromptu* Op. 66, by Chopin. This composition has been chosen as a model because of the many irregular rhythms and the typical Chopin embellishments that are present. Since a number of explanations will be made in the next few paragraphs, it is suggested that the first eighteen measures be numbered, beginning with the measure marked *moderato cantabile.*

In the first measure the two against three figure should first be practiced without the mordent. Later, as the rhythm becomes more clear, it can be inserted as indicated.

In the third measure the D-flat is almost as if it were struck with F in the left hand, and it could conceivably be played that way. At least be sure that the sixteenth note does not sound like a grace note or a note that has been slighted. After all, it is the melody note and should be lingered on a trifle and not sound rushed. In playing irregular rhythms it is always better to play the melody considerably louder than the accompaniment so that any possible deficiencies in the subordinated part may be covered up. Make sure that the melody is correct in rhythm at all times.

In the seventh measure of the *Fantasie-Impromptu* the grace notes can come in almost at any time provided they are not rammed in. These notes should be played with a lighter touch also. The bass must not be affected in any way and should flow smoothly without any tinge of irregularity.

In the eighteenth measure the group of notes marked with a seven are often played quite freely. The first six notes can be played considerably faster than indicated and a short rest (as is so often found in Chopin's works) inserted at the end of this phrase before playing the high A-flat. The rhythm in the left hand should be more or less intact during the rubato of the right hand. It would be almost next to impossible to give any explicit directions on how to count in this case.

In the next measure the sixteenth notes (A-natural and E-flat) must not be as short as grace notes and should have some degree of pressure applied.

On the first page of the *Fantasie-Impromptu* will be found many examples of "four against three" (four notes to the beat in the right hand and three notes in the left). It should be said that the grouping of the notes as found in the third and fourth measures, as well as those in the succeeding measures, are not true sextolets (or septuplets), but are double triplets, as will be seen when the composition introduces the melody part. Therefore it will be impossible to accent the first, third, and fifth notes from the fifth measure on, since the melody in no wise permits such a treatment.

Four against three is found in measure after measure and should be taken very slowly at first, counting thus: 1 2+ 3 +4. Note that the first *and* is considerably closer to the *2* than the *3;* also that the second *and* is closer to the *4* than to the *3*. To demonstrate this point, if one will fold a piece of paper first in fourths, marking the creases 1, 2, 3 and 4, and then fold this same piece of paper in thirds, marking the creases with *ands*, this will be the result and the position of the *ands* is then corroborated.

Ex. 3

Since the rhythm of four against three is more difficult to count because of the irregular position of the *ands,* it will be most advisable to have the metronome tick fourths of beats. Again having the right hand take one C and the left the C below, the exercises should be taken repeatedly, first

Ex. 4

and then occasionally varying the procedure

Ex. 5

After this section of the composition has been taken with every note counted, the practicing of hands separately for fluency and the "feeling" of the rhythm may be done. Then, as a sort of testing process, the hands may again be taken together. Since the right hand is more difficult because of its awkward skips, it will take considerable practice before a definite sense of security is felt on (*Continued on Page* 196)

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American Pianist, Conductor, Lecturer and Teacher

The Monthly Rates

An interesting letter comes from L. P., California, and I will publish it here as this subject is of capital importance to all those engaged in the teaching profession:

"Miss M. M. of New Mexico seems to be worried about charging monthly rates. That has been my system for several years, and it works out very well: There is a monthly tuition which includes books and sheet music. I do not refund for missed lessons unless I declare the holiday. Since the parents do not have to buy the music, they save on carfare and time. Another good feature is that I'm sure of the monthly income. Every year, I clean out my department as the saying goes, which means that I expel the students that are not a credit to me. When a new student comes to me, I give the youngster and his parents a "pep talk" and so there is no misunderstanding right from the beginning. Act a little independent and you will get fine results."

That is exactly what I have already emphasized several times, and I like the directness, the professional tones of the above. Fellow Round Tablers, please take notice: we are no longer in depression times, and actual conditions fully warrant a change of tactics and policies. All will be benefited by a strict observance of principles which, if presented from the first convincingly and intelligently, are bound to create better relationship and coöperation between all concerned.

What Is "Sentimentality"?

I am supposed to be a good pianist. There is one question, however, on which I and many others would like your opinion: just what do you think *sentimentality* in interpretation is?

J. L. P., Maine

"Sentimentality" in interpretation is an exaggeration, a distortion of what the proper expression ought to be. In this respect I might refer you to my article in THE ETUDE of July 1947 concerning the Conservatoire National de Paris. The paragraph dealing with "style" answers some points of your question. But let us elaborate further:

In a Beethoven *Adagio*, or a Chopin *Nocturne* for instance, what type of expression should be used? In Beethoven: noble, dignified, profound. In Chopin: romantic, poetic, and patrician. Are such pages, however, always performed with the reverence and the respect due to them? Indeed not! Too often they are disfigured, and Beethoven and Chopin have to stand the treatment that some bombastic *tenore robusto* would give to the "Pagliacci" *Aria*, some moon-struck crooner to a revival of the *Prisoner's Song*, or a lovelorn night club pianist to the maudlin strains of the "Warsaw" Concerto.

What happens, then? Style is destroyed; vulgarity replaces distinction; music is vilified.

Generally the earmarks of sentimentality are as follows: an excessive *rubato;* an exaggeration of shadings and contrasts; an over-effusive, over-dramatic manner of delivering and phrasing which is like a caricature and wholly ridiculous, often accompanied by attitudes ranging from a wiggling over the piano bench, to raising the head with inspired airs and looking toward the stars (or rather, the ceiling) with wide-open and staring eyes.

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

Such is "sentimentality" as I see it; a good thing to keep away from, if one wishes to remain faithful to the great masters' thoughts, and obedient to the mandates of discrimination and good taste.

Bach Fan

As the sounds of a Bach Chorale emerged from a neighborhood window, the buxom lady sank into an attitude of ecstatic delight.

"My dear . . . I just 'drool' (here, a descriptive gesture, as the hand cascaded down from the lips) when I hear Bach."

A pause.

"Oh . . . if I could only play the Bach and Rachmaninoff 'Pree-lood,' I'd . . . I'd . . ."

"You'd be happy?"

"Why, I think I'd just die!"

So much for the Bach fans of today.

Debussy Pedaling

Will you please explain to me the meaning of the following: 10. One half—20. One quarter—and 30. Long sustained damper pedals, as used in playing Debussy. Thank you.

(Miss) M. S., New Jersey

I might deal with this subject in the question-and-answer way. It being given that when the damper pedal is depressed all the way down the dampers are lifted off the strings, and the strings vibrate:

Q.—What happens if the foot goes up and the pedal is released?

A.—The dampers come back onto the strings, and the vibration is choked.

Q.—If instead of releasing the pedal all the way up, it is done only half way and quickly (then down again), what happens?

A.—The dampers touch the strings, but more lightly; thus not enough to completely choke the vibration; as a result, the sounds continue to some extent.

Q.—Will the process be similar in quarter-pedaling?

A.—Exactly. Only, still more vibration will be "brushed off."

Q.—Can this be used in the case of long, sustained damper pedals?

A.—Indeed it can, and must be used. In this way a pianist can model the elusive effects in Debussy by "drowning" the tone, much in the same way as an artist uses the stump here and there in charcoal, or pastel drawing.

Note:

Of course the terms "half," or "quarter"-pedaling are only two in a limitless number of in-between possibilities. One must also bear in mind that the vibrating power increases as one goes down toward larger strings, implying more discretion in damper pedal use, and decreases as one moves toward the shorter strings of the treble.

For more details on this subject, I might refer you to my short book, "How to Play and Teach Debussy," which contains special exercises, and a complete explanation of the problem.

Making Key Signatures Easier

As everyone knows, young beginners often find it exceedingly difficult to figure out what's what in the number of sharps and flats connected with key signatures; so I think our Round Tablers will be much interested by the following systems which seem very ingenious and ought to prove helpful in many cases.

"Here is an idea that came to me and it possibly isn't a new one," writes R. W. VH., New York. "I tried it on an eleven-year-old pupil, and in five minutes he knew the keys in six sharps and six flats:

"Sharps naturally go *forward*, so we start on the note D, next E, next F-sharp, G, A, and B. To these letters and in order, we assign the numbers 2, 4, 6, 1, 3, 5, meaning the number of sharps in each successive key. Example: D-2=two sharps. E-4=four sharps and so forth. Note: going up for the sharps there is only one *black* key tonic, F sharp-6.

Now for the flats: their natural motion is *backward*, so we proceed with B-flat, A-flat, G-flat, F, E-flat, and D-flat, to which we again assign the figures 2, 4, 6, 1, 3, 5 (B-flat-2=two flats. A-flat-4=four flats, and so on). Note: this time there is only one *white* key tonic, F."

Thanks and congratulations to R. W. VH. for this simple and clever device. And now here's another good one submitted recently by a member of my Piano Clinic in Toledo, Ohio:

"C is called the 'Mother Scale.' Count up five tones (to the dominant) and you find the next scale or G, which has one sharp; this sharp is located directly in back of this G (one half tone below=F-sharp).

"Now count five tones up from G, and you find D. Keep the F-sharp in mind and add the new one by taking the tone directly in back of D (C-sharp). Continue in the same way for each new scale, always keeping the old sharps in mind and adding the new ones to them.

"For scales with flats: after the sharps have been thoroughly learned, start with the scale of one flat which is F major. The one accidental, or B-flat, is the new scale itself. Tell the pupil to spell and memorize the word 'Bead,' B—E—A—D. So, F having one flat which is B-flat, B-flat will have two flats (the new one being E-flat); E-flat will have three flats (the new one being A-flat), and so forth. When G-flat major is reached, the scale is already familiar through the enharmonic F-sharp major scale, previously learned. In this way, the scales are conquered easily, and in order."

Here again, I'll say: "good." But beware, my young friends, and don't run away with the idea that all this can take the place of a genuine, comprehensive study of tonalities through musical theory. While these systems show a decided inventive ability on the part of the authors, they represent only a substitute, a temporary expedient which permits students to gain time but should never exempt serious students from learning the "real thing."

From the mere standpoint of technical progress, however, they will facilitate a quick acquaintanceship with the complete array of major and minor scales, and help youngsters to depart from the sempiternal keys of C, G, and F, to which they seem forever limited. With this particular angle in mind, and with the restriction mentioned above, I feel they can be valuable, and I am glad to recommend them as far as early tuition is concerned.

Puzzling Values

In *Clair de Lune* by Debussy on Page three, Measures 18, 19, 21, and 23 are not full (do not have nine eights in them). What does it mean? Please explain such places in music. Some of Chopin's pieces are like that, too. Serious pupils notice it at once. I shall be very grateful for these explanations.

(Miss) E. N., Tennessee

So here's our friend, the *Clair de Lune*, again. Well, you're not the only one to whom this passage has given trouble, but the apparent puzzle is easy to solve:

When in a measure of 9/8 you find two eighth notes on a beat, they are marked "2" and are *duplets* in the same way as three eighth notes, in a 4/4 measure, are a *triplet*, marked "3." The time value of the beats is unaltered, which causes the duplets to be played slightly slower. When the entire measure is in duple value, it can be marked "6"; it means *sextolet*, to

(*Continued on Page* 195)

The Joys of the String Quartet

by Felix De Cola

Pianist, Composer, Entertainer

THE greatest joy in the lives of many professional musicians is to come together regularly with a few congenial colleagues to spend an enchanted evening with the great chamber music creations of the masters. While the beauty and almost indefinable appeal of an intimate group of strings gives chamber music its greatest charm, there is another important factor. A warm camaraderie, almost akin to brotherly affection, exists among chamber music enthusiasts who represent a charmed circle of musicians who not only enjoy playing together, but are bound by an intimate understanding of the best in music.

It is never a formal "musical evening", and while nonparticipants (we call them "passengers") are welcome to attend and listen, they are tolerated only under the conditions that they remain unobtrusive, refrain from chattering, and do not treat the evening as a social event. Best of all, a quartet group likes to play alone, so that there is not the slightest feeling of restraint regarding what is played, or how frequently a single phrase may be repeated without the inevitable impression that listeners may be getting bored. Call it selfish if you will but temper your censure by remembering that professional musicians earn their living catering to the whims of a public, which, considering its predilection for masterpieces like the ode to a cement mixer, can hardly be called discriminating.

The essence of chamber music is to play an instrument yourself. A famous quartet leader expressed this succinctly by stating. "I would rather *play* with a bad

FELIX DE COLA

quartet, than *listen* to a good one!" Even the great music critic with his deep and erudite understanding cannot fully enjoy and appreciate chamber music unless he participates actively.

The term "chamber music" is applied to music which is specifically designed to be performed in a room, a chamber, or a small hall. It was first used to distinguish music belonging to the household of a prince from the music of church or theatre. The names of many great princes and rich land owners have been immortalized by dedications of the great composers, and most of these once prominent gentlemen would no doubt be most chagrined if they could know that their illustrious names are remembered today solely because a plebeian composer named Haydn, Mozart or Beethoven dedicated an imperishable masterpiece to them.

Ask any chamber music devotee if he knows the Rasumofsky Quartets, and he is bound to tell you that these are three String Quartets, Op. 59, Nos. 1, 2 and 3, composed by Beethoven and dedicated to Prince Razumofsky. He might also tell you that this distinguished gentleman was the Russian ambassador to Austria, in whose palace many of Beethoven's chamber works received their first performance.

Chamber Music

While any piece of music for two and up to eight or nine players could rightly be called "chamber music," the term, as it is correctly construed, means a piece of instrumental music, in several movements in sonata form, and composed for strings with the possible addition of a flute, clarinet, bassoon, or French horn. But the combination for which the great composers have written most prolifically and which seemed to give them greatest scope, is the string quartet consisting of first and second violin, viola, and 'cello. At the same time the piano figures prominently in the literature of chamber music because it is essentially a home instrument, and all the great composers have left works for the piano with one violin, increasing in number of instruments up to string quartet with piano. While many of these works rate as masterpieces (piano and violin duos and trios by Beethoven, Brahms, Mozart, piano quartets and quintets by Schumann and Brahms) chamber music enthusiasts consider the piano a somewhat undesirable interloper. Robert Haven Schauffler in his delightful book "Fiddler's Folly," has some trenchant observations to make about the piano or rather, pianists and chamber music. The piano, unless played with great restraint by a particularly sensitive musician, is apt to overpower the strings and drown them. Then there is the tone of the piano which has such an individual timbre and tone color that it does not merge or blend with strings. In the piano concerto, it is this very difference of the piano from the sound of the orchestra which makes the piano concerto so effective.

And so the piano is not a particularly welcome guest at a gathering of chamber music enthusiasts. This may seem like gross libel to the great host of piano lovers but it is undeniable and is meant in no way to detract from the value of the piano as the home orchestra or its beauty as a musical instrument. I can make the case no clearer than to admit that, although I am a professional pianist, my real musical love is the 'cello. I took up the "doghouse" (as the 'cello is affectionately called) some ten years ago after having played the piano part in chamber music with various combinations of strings since childhood. But I gradually realized that there existed a great mass of wonderful music in which any active participation would be forever denied me unless I could handle one of the strings. So I took up the 'cello, not only because I loved its deep tone but also for the more practical reason that 'cellists were harder to find, being considerably scarcer than fiddlers.

Fascination of Chamber Music

I shall never forget the thrill when, after three months' gruelling practice, I played the 'cello part in one of Mozart's early string quartets. (K.155) (I call them the 'pre-natal' quartets on account of Mozart's extreme youth when he composed them). Since that memorable day I have studied the 'cello as much as my busy life as a pianist would allow and I must admit that I not only practice the 'cello more than the piano but with infinitely more enthusiasm. On my weekly night off when I am not holding down one half of the duo piano team featured at a Hollywood night club, professional musicians gather at my house and we play until early morning. Through the years I have collected a vast library of chamber music and there is hardly a work of any importance which is not on my shelves. I probably possess more chamber music than the local public libraries, confirmed by the fact that I have to keep a special file with which to keep track of music borrowed by musical friends and sometimes even complete strangers.

Apart from two doctors who are the only amateurs, all my chamber music friends are professional musicians who find in chamber music relaxation from their exacting work in radio, recording, and symphony and motion picture studio orchestras. Many times one of them has spent from eight until two or three in the morning, playing quartets at my house after a long gruelling day's recording—truly a busman's holiday. This happens frequently and demonstrates in a remarkable way the fascination which chamber music playing holds for the professional and presumably music-sated musician.

The tremendous volume of music which has been composed for string quartet covers every possible mood and style. There is even a passage in the last movement of one of Haydn's eighty-three quartets (Op. 74, No. 1) in which ragtime or jazz is anticipated.

This quartet is now known among my quartet friends as the "Ragtime" Quartet and I will be satisfied in this way to join the anonymous group which has penned apt titles on their favorite compositions. We were so intrigued that we played the movement in question several times that night and came to the conclusion that "Papa" Haydn must have heard some spiritual ancestor of Benny Goodman or Joe Venuti play something like that with a wandering gypsy band or perhaps he even felt within himself the early stirrings of swing music. Incidentally Benny Goodman is a great chamber music lover and has recorded Mozart's Clarinet Quintet with the Budapest Quartet. Haydn deserves special mention here as he was not only the father of the symphony but also set the pattern for the string quartet which he raised to a level of perfection which has been equalled by only a few of the greatest composers. The whimsical nicknames by which many of Haydn's quartets are known also attest to the affection which musicians feel for these works, an affection which I do not think exists in any other branch of music. "Bagpipe", "Frog", "Witch", "Lark", "Sunrise", "Bird", and "Razor" Quartet are the fanciful titles by which some of his best beloved string quartets are affectionately known. The "Razor" Quartet gets its name from the story that Haydn, suffering from being hacked by a blunt razor, in desperation promised to dedicate a quartet to his barber on condition that this worthy supply him with a really sharp razor. We are grateful to the anonymous barber, who, by his prowess with the humble hone, helped the cause of music. Then there are the peculiar names which musicians give certain quartets when they attempt to sing the principal themes. Now instrumentalists are notoriously bad singers and so it is not surprising that their vocal efforts imitate the pattern of

melodies rather than the musical content. As examples I give the "Tahiti" quartet and the "Tatayatataya" quartet which are among the most frequently played.

Ex. 2 Beethoven, Op. 18, No. 4, First Movement

Ta-hi-ti, Ta-hi-ti, etc.

Mozart, Quartet in B-flat, ("Hunting" Quartet) Köchel No. 458, First Movement

Ta-tay-a, Ta-tay-a, etc.

It would not be an exaggeration to say that all our great violinists play chamber music when relaxing from their strenuous concert engagements. As a general rule a great virtuoso is too much of an individualist to make a good quartet player; notable exceptions known to me are Heifetz, Szigeti, Menuhin, and Primrose, with whom several of my quartet friends have played. I treasure a delightful incident in this connection which occurred some time ago. We had settled down to a good night's playing and were in the second movement of a Haydn Quartet, when there was a knock on the door. We continued playing while my wife admitted a young man who apologized for the intrusion but explained that he had heard the music while passing and could not resist coming in. After we had finished the Haydn Quartet, he introduced himself and it was only when he took up a violin in the "Sunrise" that we realized what the name "Stern" meant; he had actually spoken so diffidently. He was none other than Isaac Stern, the brilliant young violinist who was in Hollywood in connection with his recordings for the Warner Bros. picture "Humoresque". In case Mr. Heifetz, Szigeti, Menuhin or Elman should ever be in Hollywood, my address is in the phone book, and on any Monday night they will be most welcome for a quartet session. And if Mr. Piatigorsky ever shows up, I shall gladly relinquish my beloved 'cello for the evening and turn pages for him. My viola player would, I am certain, do the same if Mr. Primrose honored us with a visit.

It happens sometimes that members of the quartet bring colleagues with them. A few months ago I found that we had two complete quartets, that is, four violins, two violas and two 'cellos. So I hauled out more chairs and we played the Mendelssohn Octet, a magnificent work composed when he was but a boy of sixteen yet a thoroughly mature work in every respect. We also did the Spohr Double Quartet that night. This is really a "virtuoso" quartet in which the second quartet plays merely an accompaniment and I recommend it particularly to the distinguished artists mentioned above.

Sometimes, however, the opposite happens and one or two players cannot come. Then string trios or even string duets are the order of the night. The string trio is an even more difficult combination for which to compose effectively than four strings, and consequently few good works exist for it. Noteworthy are a few trios by Beethoven, a beautiful one by Schubert, and a magnificent work by Mozart which has been excellently recorded by Heifetz, Primrose and the late Emmanuel Feuermann.

A Hobby for Amateurs

And here are some pointers on how you personally may join the exclusive circle of quartettists. If you play the violin (or have the energy to take it up now and work at it) I can suggest no more soul satisfying hobby than playing regularly with a string quartet. Your local music shop should be able to help you locate another violinist and a 'cellist. The viola can easily be played by a violinist; it is simply a matter of learning the viola clef and adjusting to the slightly larger instrument. The technical demands made upon the violist are not so great as those which have to be met by the violinist, so that even a comparatively inexperienced player will be adequate to fill the viola chair.

The best quartets for an inexperienced group to start with are the early Mozart ones previously mentioned as the "pre-natal" quartets. From there go on to the early Haydn quartets and follow with Beethoven's six quartets, Op. 18. Next, try the later Mozart quartets, and by this time you and your friends will find yourselves launched upon a journey into the most enchanted land that the genius of man has ever charted.

Walter Willson Cobbett, the distinguished amateur quartet player, through whose boundless enthusiasm the great Cobbett Encyclopedia of chamber music was compiled and at whose home many of the worlds most distinguished musicians have played quartets, has written these matchless words: "Who would not be enthusiastic, if he felt as I do that the happiness which I have enjoyed for so many years, has its source in my addiction to this particular activity of mind and body? Yes, body, for the chamber music life is not sedentary like that of the artist who dreams before his easel or that of the man of letters who broods motionless over the problems of existence before his writing desk. The movements of brush and pen are imperceptible, but to play a violin means constant vibration in every nerve and fibre of the body, and it is this vibration which gives to chamber music practice the therapeutic value of which I may add, my medical friends are convinced. . . . I am not exceptionally robust, but three hours' strenuous playing of quartets not only leaves me unfatigued, but with a greater sense of buoyancy when the last note is heard than when the first note was sounded."

IMPORTANT NOTICE

At the highly successful Seventy-First Annual Convention of the Music Teachers National Association held in Boston on December 30-31, 1947 and January 1-2, 1948, the Executive Committee of the Association arranged with The Etude Music Magazine for a strengthening of the historic ties between the Association and The Etude.

In December 1876, when Mr. Theodore Presser was head of the Music Department of Ohio Wesleyan University at Delaware, Ohio, he sent a call to the music teachers of America with the idea of forming a National Association for Music Teachers. The foremost teachers of the country responded in magnificent fashion and organized the group which has become the parent organization of all the vast music club movement in America. Mr. Presser several times endeavored to persuade the leaders to start a musical magazine for the organization to promote its high ideals and disseminate musical information. This was not forthcoming. Seven years later, when he was teaching at Hollins Institute in Virginia, he decided to undertake the project himself. The result was The Etude Music Magazine. This commenced the long development of mutual interests which has been of such notable advantage to the promotion of high standards of musical education in America.

For some time there has been a growing feeling that if the Association had a representation in several issues of The Etude each year, the purposes and projects mentioned could be presented in its columns, and be strengthened to the advantage of the Association and the greater music public reached through The Etude. Dr. Theodore M. Finney, Historian and Editor of the Association, and head of the Music Department of the University of Pittsburgh, will edit this new department. While not appearing regularly every month, it will serve from time to time to keep Etude readers and the general musical public acquainted with the major achievements and findings of this distinguished group of teachers in our country.

In the April issue Dr. Finney will present the first page in this new department.

James Francis Cooke
Editor of the Etude

Spare Time Orchestra

(Continued from Page 136)

dermatologist-'cellists. Physicists have to be capable of passionate discipline, so, when they gather for evenings of music, they do a good job.

Up to the advent of home phonographs and radios, many Americans made their own music around the family piano. But with the ubiquitous mechanical purveyors, we entered an era during which the making of music was considered the prerogative of trained professionals. We listened, with an occasional appreciative murmur. But the past decade has seen a rebellion against this passive role, with a phenomenal development in amateur orchestras. Many who had abandoned their instruments have returned to playing, through the stimulation and encouragement of the group.

In small communities, groups have formed working units from strings alone, inspired by great masterpieces of Schubert, Mendelssohn, and Tchaikovsky, originally scored for strings. Many who played only piano have taken up flute and drum, violinists switched to viola, and 'cellists to contra-bass. Boy Scouts with bugling experience came in handy in rounding out a workable ensemble, when they learned cornet as an alternate instrument.

Growth of Neighborhood Orchestras

Now, the number of neighborhood orchestras is greater than ever. There's hardly a city from Portland, Maine to Portland, Oregon, where the musical amateur could not find a group already established. Man is essentially a social animal, and his soul craves the satisfaction and excitement of art. Music is one of the few arts in which he can participate, yet share. In the ensemble, it is not "his" painting or "his" poem, but "*our*" symphony. And his musical effort becomes only a part of a necessary whole, yet made more beautiful by the other voices, playing in unison. He can detect and correct his musical faults in relation to the other players.

Players from all parts of rural Vermont have enjoyed the fellowship and musical experience of the ensemble so much that, in 1934, under a young musician and college professor, Alan Carter, they formed the Vermont State Symphony. Over winter-choked roads, farmers and small town shopkeepers and housewives travel to rehearsals. This orchestra, playing in community halls, churches, and farmers' granges, was started on a small scale, and has snowballed into professional proportions.

Satisfaction of Active Participation

Catherine Drinker Bowen, a pioneer musical amateur, has convinced many others that, if they gave up playing, they would be only partially filled concert listeners. For people who genuinely love music must play it to be truly satisfied. I particularly relish her attack on perfectionists and her campaign for "music, not by the ticketful, the purseful, but music as it should be had, music at home, a part of the daily life, a thing as necessary, as satisfying, as the midday meal." These spare time groups have found the answer. To their members, music is intimate and joyous.

Mrs. Bowen's brother, Dr. Henry S. Drinker (of Merion, Pennsylvania), is one of Philadelphia's distinguished lawyers. For years he has conducted in his own home in one of Philadelphia's loveliest suburbs a chorus of one hundred voices. Most of these members are finely trained professionals. It is accompanied by a small chamber orchestra, two pianos, and an organ. Dr. Drinker provides two or three major choral works every four weeks. The chorus can read practically everything at sight and comes together on Sunday afternoons for the sheer joy of singing. The by-product is a huge library of materials, which Dr. Drinker printed for the University of Pennsylvania Choral Society, The Philadelphia Bach Society, and other groups. The library kept expanding until it assumed very large proportions and was given to the Westminster Choir College at Princeton. Dr. Drinker then provided translations of many of the works into English, rendering a valuable service to musical art in our times.

Making a Specialty of Teaching Adults

A Conference with

Nat D. Kane

Well-Known Teacher of Adult Amateurs

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

Nat D. Kane majored in psychology at New York and Columbia Universities, studied piano with the composer-pianist, Scharwenka, and with Jablonski, and at the Institute of Musical Art where he became a member of the faculty. Opening his own studio in New York, he taught piano to children, deciding later to specialize entirely in adult amateurs. For over twenty-five years he has been successfully engaged in this activity. His pupils range in age from ten to eighty and include business men, bankers, lawyers, doctors, surgeons, stenographers, nurses, housewives. Mr. Kane was a pioneer in teaching adult beginners, in applying psychological techniques, and in using music instruction as a psycho-therapy. In the accompanying article, he tells how he teaches, and gives some of the results of his wide teaching experience. —Editor's Note.

Photo by Harold Stein, New York

NAT D. KANE

"When I first began teaching piano to adults, particularly to beginners, it just wasn't being done. According to the prevailing idea, piano study was a time of life, and youth was it. If a person reached twenty-one without lessons, he just missed the train. The piano was not for him. Beginning instruction books were aimed at tots and 'teen agers, certainly not geared to mature minds. Few if any teachers specialized in the field.

"The situation is different today. According to report, as many adults are studying music now as children. Nearly all teachers include them in their classes and a number specialize. As for myself, I find it much more satisfactory teaching grown-ups than children, chiefly because music means more to them. Of beginning young people, ninety-six per cent drop out before they get past the third grade. Only four per cent carry on sufficiently to make music an integral part of their lives. Adults do better than that.

"There are wide differences in the methods of teaching adults and in those of teaching children, and by the former I include only those who take up piano as a hobby, not as a profession. Grown-ups take their music more seriously. They do not have to be urged or coerced to practice. They study because they desire it, not because they're told to, and they pay for their own instruction.

"They have the advantage in several respects. Piano study involves mind, muscles, and emotions. Adults have the advantage of mind and emotions. They grasp things more readily than a child, understand what they are doing and why, assuming of course, that the teacher presents the subject logically and clearly. Professor Edward L. Thorndike of Columbia University, demonstrated that adults can learn a language three times as fast as children. Moreover, the feeling range of an adult is developed more than a child, and after all, music is a language of the emotions. Children, on the other hand, are naturally adept in muscular coördination. They're more relaxed, pliable, and their reflexes are quicker. This adult handicap, however, can be overcome to a large extent.

"The teacher's approach to the older student is therefore entirely different. I might call this difference largely psychological. Adults, although they may not realize it, are taking lessons to meet an emotional need. A number of students come to me on doctor's prescription. They're the harassed, unhappy, maladjusted moderns we hear so much about. I've also had students crippled with arthritis and rheumatism. Others tell me they want to learn to play so they can entertain themselves and friends. This is usually a blind. What they invariably want is *escape*—to get away from themselves. This is especially true of middle aged, married people, those without children, those with marital difficulties, divorcees. They need emotional release, their mind and body tensions eased, and these needs can be met admirably with piano study because it involves mind, muscles, and emotions, a happy balance of these factors. One of America's most distinguished psychologists, Dr. Joseph Jastro, says in his book, 'Learn to do something with your hands.'

"'Life begins at 40,' as Walter Pitkin's book claims, if a person does not stop growing on reaching that milestone. Incidentally Pitkin used one of my pupils as a leading example in his book. At forty he took up painting as a hobby. At forty-seven he came to me for piano lessons. He started from scratch and made amazing progress, playing Chopin beautifully. And that brings up another 'pro' argument for children; they're supposed to have more time and patience. And yet out of a crowded schedule, my pupils slip in an hour or so a day. At the end of a year this adds up to real achievement. I've had students who would rather miss a meal than miss practice.

"In one other respect, adults are different. They want to see results quickly; every minute must count. Time is at a premium.

Harmony and Rhythm

"Recognizing these differences, the teacher adapts his instruction accordingly. He takes advantage of the student's superior mind. My first lesson to a beginner is one of harmony which I explain mathematically. Placing his thumb on middle C, he counts up five keys both black and white, and holds the E. From there he counts up four more to G. He then plays the C-E-G major chord, the formula being 5+4. Now he can build major chords from any note on the keyboard. Finding these chords kindles his interest and he gets acquainted with the entire keyboard.

"We build minor chords in the same way with the formula: 4+5, followed by diminished, 4+4 and augmented 5+5. In this way he quickly learns what the chords are and how formed.

"Rhythm is taught with a regular telegraph sender, the same that is used for sending Morse code. Note values are tapped out first. For instance, in four-four time, a half note and two quarters become a long and two shorts. Note values are thus swiftly learned and rhythm becomes ingrained in the consciousness. We then take chords and play them in various rhythmical combinations. This is endless and fascinating and encourages improvisation which I teach from the beginning.

"After a few lessons, a student burst in on me one day all aglow. 'Beethoven's Fifth Symphony', she said, 'the first movement is built entirely on the Morse letter V (. . .—), three shorts and a long'. And she tapped them out on the telegraph key. (This became the famous musical rhythmic victory slogan in World War II.)

She was thrilled with this discovery, and indeed it was a discovery which students do not ordinarily make unless they feel and understand rhythm. We then proceeded to improvise on this rhythm.

"I do not introduce notes on the staff until a student has become thoroughly familiar with the keyboard through harmony and rhythm, and then by slow stages. He is first shown how the keys he plays look as notes on paper. Gradually he becomes familiar with the printed notes.

"From then on instruction is adapted to the pupil's needs. Arthritis and rheumatic students are often crippled in their hands and need special treatment. They will work long hours at the keyboard coaxing response into stiffened fingers. The least improvement encourages them tremendously. Piano instruction is one of the best therapies for arthritis which, according to one doctor, results from some deep, hidden resentment.

"To get the fingers loosened up, I give exercises away from the piano; those that develop flexors and extensors, wrist shaking exercises. The counter pressure exercises of the Swedish type are good. Thus odd moments of the day can be utilized.

"Student's preferences are borne in mind. I have found that a man or woman works twice as hard on a favorite tune, whether it (*Continued on Page* 190)

* This is Mr. Kane's estimate of this proportion. The Etude has no statistics on the subject. —Editor of the Etude.

New Music of the Airways

by Alfred Lindsay Morgan

AMONG THE relatively recent additions to the airways is the Eileen Farrell—Earl Wrightson new half-hour musicale (heard Sundays from 4:30 to 5:00 P.M., EST—Columbia net work). The popularity of this soprano has featured her in many shows on the air for a number of years. In her new program, she shares honors with Mr. Wrightson, an old colleague of hers in the realm of song and more especially in selections from operetta and musical comedy. These two attractive singers bring a spontaneity and freshness to their performance of familiar and widely admired light classical music. They are ably assisted by Alfredo Antonini and his Orchestra. Sometimes, a guest soloist is introduced, and lends added interest to a program already rich in variety.

Another fairly recent broadcast series is the **Orchestras of the Nations** (heard Saturdays from 3:00 to 4:00 P.M., EST—National Broadcasting network). This is the fourth year that NBC has sponsored this round-up of our symphony orchestras and exploited them in programs of new and familiar compositions. Honoring our neighbor, Canada, the series began on December 13 with a program by the Vancouver Symphony, conducted by Jacques Singer. Mr. Singer's program was a well chosen, modern one—with an orchestral suite by William Walton, the Fifth Symphony of Vaughan Williams, and Hindemith's *Cupid and Psyche.* Of considerable interest was the program of December 30, in which the associate conductor of the Pittsburgh Symphony, Vladimir Bakalienikoff, gave the radio première performance of Gretchaninoff's Fifth Symphony. On January 24, Maurice Abravanel, conducting the Utah Symphony Orchestra, introduced some contemporary music of interest, including excerpts from Crawford Gates' "Promised Valley", a work composed in honor of Utah's centennial celebration last year.

The orchestras to be heard during March and April are as follows: the St. Louis Symphony, Vladimir Golschmann, conductor (March 6); the Toronto Symphony, Sir Ernest Macmillan, conductor (March 13); the Springfield (Massachusetts) Symphony, Alexander Leslie, conductor (March 20); the Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor (March 27); the Montreal Symphony, Désire Defauw, conductor (April 3); the Pittsburgh Symphony, Fritz Reiner, conductor (April 10); the Oklahoma Symphony, Victor Allesandro, conductor (April 17); the Southern Symphony Orchestra, Carl Bamberger, conductor (April 24). The last orchestral concert comes from Columbia, South Carolina, and is a part of the three-day Annual Columbia Music Festival.

Another new program, which began in mid-January, is the Burl Ives broadcast (heard 8:00 to 8:15 P.M., EST—Mutual network). Burl Ives, folk singer, wandering troubadour, and historian of musical Americans needs no introduction, we hope, to readers of this magazine. His new broadcast series will be heard from varying points across country and will introduce stars of screen, stage, and radio, plus specialists in folk-music as featured guests, beside Mr. Ives himself. Following the traditions of the wandering troubadours of old, Mr. Ives began in January a nation-wide, personal appearance tour covering the key cities of the country for a three months' period. In many of his programs on tour, the singer expects to introduce some unusual and colorful personalities whom he has met in his travels; real people of the soil who taught him many of the folk songs he has made famous on the air and elsewhere.

Maestro Arturo Toscanini having returned to the podium of the NBC Symphony Orchestra on February 14 will direct all concerts through April 3, when the winter season of the symphony will end. Of considerable interest to musical listeners was the appearance of Ernest Ansermet, the distinguished Swiss conductor, in four concerts with the NBC Symphony Orchestra prior to Toscanini's return. Mr. Ansermet is founder of the famous Orchestre de la Suisse Romande. He is a strong champion of new music and directed many of the world premières of scores by Stravinsky, Honegger, and De Falla. On his arrival in this country, Mr. Ansermet paid tribute to American composers, stating that we now have "many composers of international interest, who rank high with the great contemporary ones of the world". Among those he cited Samuel Barber, Virgil Thomson, Aaron Copland, William Schumann, Roger Sessions, and David Diamond. The high excellence of the NBC Symphony concerts is due to the long rehearsal periods allowed all conductors. For each broadcast there are three two and one-half hour rehearsals held on Wednesday, Thursday, and Friday of each week. Among those who paid tribute to Mr. Ansermet's status as a musician was Maestro Toscanini himself, who attended a number of the Swiss conductor's rehearsals.

Mid-December brought back The Philadelphia Orchestra in its fifth season of Saturday afternoon broadcasts over the Columbia network (5:00 to 6:00 P.M., EST). Eugene Ormandy will conduct the majority of the programs, but guest conductors will also participate. Most of these have already appeared. In the concert of March 13, Rudolf Serkin will be heard as soloist. Harl McDonald, manager of the orchestra, offers his customary commentary on music and musicians, the scripts of which are written by David Randolph.

The organist, E. Power Biggs, is celebrating his fifth year on the radio. The revival of interest in the organ as a concert instrument is accredited to Mr. Biggs, who—in the five years of his broadcasting—has presented the works of one hundred twenty-six composers. In his regular Sunday morning recital, heard from 9:15 to 9:45, EST—Columbia network, the organist has performed for the most part on the Baroque organ in the Germanic Museum of Harvard University. Frequently he has presented works for organ and an ensemble of instruments. Thus, there have been Sinfonias by Bach, concertos by Handel, Mozart, Scarlatti, Corelli, Piston, Sowerby, Hindemith and a dozen and a half other composers, ranging from the classicists to the moderns. In his broadcasts of chamber compositions, so ideally suited to radio, he has presented works of forty-eight composers from Bach to Sowerby. In his solo work, Mr. Biggs has presented, among other things, the complete organ literature of Bach. It has been aptly said that Mr. Biggs "has, in no small way, created a musical renaissance of that great instrument—the organ," and his performance at the old Cathedral keyboard has inspired composers of today to write special works for him—all of which have been played in his programs. We are told that the organist's aim has been to bring the "Cathedral to the listener's living room," for "while the music of Bach heard in a Cathedral may be a greater musical experience than hearing the same music in a concert hall, it is also true that the musical center of gravity has shifted, and music lovers no longer frequent Cathedrals as they once did centuries ago." Considering

E. POWER BIGGS

the wide interest in Mr. Biggs' programs, one feels certain that few would refute the organist's contention that "the great organ literature, from Bach to the moderns, forms ideal radio listening—ideal, because it is music of structure and strength, rather than emotion, which does not depend on conditions of actual concert performance for its effect." Mr. Biggs' musical offering is a fitting one for a Sabbath morning.

The president of the Columbia Broadcasting System, Frank Stanton, recently said that "listening to broadcasts designed to educate as well as entertain has now become a fixed and important part of our cultural pattern. Columbia helped to set this pattern eighteen years ago by launching the CBS **American School of the Air.** "Gateways to Music," the music programs of this series (heard Thursdays from 5:00 to 5:30 P.M., EST), needs no introduction to our readers. It offers fascinating programs of varying interest, programs which are appealing to old and young alike and often are pleasurably recalled long afterwards. The novelty of hearing in December a concerto written by Haydn for hurdy-gurdy and orchestra and in February the short opera, "The Telephone," by Gian-Carlo Menotti, are cases in point. For March and April, the programs of "Gateways" are as follows: "North to Canada," featuring English, Indian, and French-Canadian folk songs (March 4); "From Bohemia's Fields and Meadows" music of the Czechs (March 11); "These United States" (March 18); "Easter Time" (March 25); "The Holy Land"—music of ancient Palestine out of which stem both the Hebrew and Christian religions (April 1); "The USSR"—modern music of Russia (April 8); "Viva America"—Latin American music (April 15); "Music—A Common Language" (April 22); and for the final program, a selection, made by interested listeners, of encores from the year's presentations. If you wish to make requests for this final program, send same to "Gateway to Music," CBS School of the Air, 485 Madison avenue, New York 22, N. Y.

The popularity of the First Piano Quartet has established for it a new and better spot on the airways than its Thursday 11.30 to midnight, EST program, of which we spoke previously. This unusual group can also be heard on Saturdays from 4:30 to 5:00 P.M., EST—National Broadcasting System. Several readers have written to us that they have been unable to tune in on the First Piano Quartet, since their local National Broadcasting station does not carry the program. Such unfortunate conditions (*Continued on Page* 195)

RADIO

The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

A Notable Musical Education Achievement

"MUSIC EDUCATION SOURCE BOOK." By Over Two Thousand Authors. Edited by Hazel Nohavec Morgan. Pages, 255. Price, $3.50. Publisher, Music Educators National Conference.

Here is a book in which at least two thousand authors have participated. That is, thirty-three music curriculum committees prepared preliminary reports in 1944. These resulted in a compilation by an immense body of two thousand members and friends of the Music Educators National Conference. It is edited by Hazel Nohavec Morgan but uhquestionably it was fired by the indomitable enthusiasm of Clifford V. Buttelman, for many years Executive Secretary and mainstay of this, the largest organized group of music teachers in the world.

The variety of subjects in the book is so wide that it is difficult to list them in this review. The main sections, however, have to do with: 1. The Music Education Curriculum. (Levels of Instruction from Pre-School through College); 2. Music Classes and Activities. (Instrumental Music. Vocal Music. Related Courses and Activities); 3. General Techniques and Administration; 4. Related Areas. The range of topics under these headings is vast. Here are just a few, taken at random from thousands: Vocal Music in the Small High School; Using Girl Altos to Supplement the Tenor Part; High School Credits for Private Music Study; Personality Development;" The One Teacher School; The Use of the Phonograph; Organizing and Conducting a School Orchestra; Basic Music Instruction Through Piano Classes; Voice Drill for Choirs; Make History Include the Present; Folk Music in the United States.

While the volume will be widely used as a text book, it is also a very valuable source of reference for all who are interested in musical progress in America.

Father Finn's Story

"SHARPS AND FLATS IN FIVE DECADES." By Father Finn. Pages, 342. Price, $3.75. Publishers, Harper & Brothers.

The genial and able Dr. William J. Finn, founder of the Paulist Choristers, has had a significant influence upon choral music in the Catholic Church in America. More than this, through his contacts with national musical organizations, he has shown to the musical world at large the fine character of the work that he has conducted and promoted. While this book is issued as an autobiography, Father Finn is clearly far more concerned with his ideals and objectives than he is with himself.

Born in Boston, September 7, 1881, he was educated for the priesthood at St. Charles College, St. Thomas' College, and at Catholic University of America; he was ordained as a priest by the Paulist Community in 1906. He then entered the New England Conservatory, to extend his musical education. Later, he studied music in London, Paris, and Rome. He has been organist of many prominent Catholic churches in America. He organized the Paulist Choristers in 1906, in Chicago. The Choristers received a special prize from the Vatican in 1912. At the same time he received the title of *Magester Musica.* He has lectured widely on choral technique.

Father Finn's autobiography is an altogether engaging account of his activities, written in lively style, as the opening paragraph of the first chapter indicates:

"When I was about sixteen years of age, I started out on the trip to Parnassus. I was not an ordinary chap. By no means! The whole family, including cousins at Albany and Rondout, New York, had tagged me subordinary. I was as highly esteemed in the blood-relative circle as a Republican bee in a Democratic hive.

"Before my sixteenth birthday, I had had no slightest hint that I would be interested in music. During the ensuing winter, however, the first notes of the Ground Bass must have sounded clearly enough to awaken some feeble response within me. Before that season music had been a major annoyance. I disliked the sounds which I was obliged to listen to in church, at recitals and at concerts. If music had a cultural value, as aunts and uncles as well as parents were wont to insist, then I was all for chucking culture. Perhaps the cold, snobbish, modern-ancient Athenian atmosphere of Boston of the 1880's and 90's provided a background and perspective in which everything that savored of culture seemed artificial, overrighteous and puritanical. All the boys in my neighborhood abhorred music, poetry, painting, sermons and lectures, dancing lessons and the long list of other things that we were told were essential to goodness and refinement."

Father Finn's remarks about the secrets of music are striking:

DR. WILLIAM J. FINN

"Music is the strangest of the arts. It has many secrets. It keeps its secrets well hidden below the surface. You can't use a mechanical drill to get below this surface, like drilling into the ground for oil. You need a mental probe, a psychological auger, an aesthetic perforator to break into the surface-texture of the arts, and for music, and its psychic elements, you need also a divining rod. There's no use boring until you have thought so much about the procedure that instinctively you know where to break in."

Count! Count! Count!

"METRONOME TECHNIQUES." By Frederick Franz. Pages, 52. Price, $1.00. Published by the author.

A very clear and understandable presentation of the use and importance of the metronome, by an authority. Mr. Franz is the inventor and manufacturer of the improved electric metronome. He gives a history of all types of metronomes and the opinions of notable musicians upon the value of the metronome. There are many quotations from past issues of THE ETUDE and excellent instructions and examples showing how to apply the metronome in complicated musical passages. As a book of reference it should be in every teacher's library.

New Lights on Catholic Music

"THE SONG OF THE CHURCH." By Marie Pierik. Pages 274. Price, $3.00. Publisher, Longmans, Green and Co

Here is a book by an able Gregorian scholar which delves into a scholarly subject but at the same time does so without becoming overly technical or dull. It treats of the development of the spirit of the music of the Roman Catholic Church as only one with her background could accomplish. A pupil of Vincent d'Indy, with years of study, teaching, and concert work, both in Europe and in America, Miss Pierik has a wide reputation as a Gregorian scholar. Her previous work, "The Spirit of Gregorian Chant," was placed on the selected list of the National Association of Music Schools and in the Standard Catalogue for Catholic High Schools.

What One Woman Did

"MUSIC IS MY LIFE." By Adela Prentiss Hughes. Pages, 319. Price, $4.00. Publisher, The World Publishing Co.

At every period in the history of mankind the need for leadership has been the foremost problem of society. The value of a real leader with initiative, personality, background, energy, experience, and the genius for inspiring others is immense. Adella Prentiss Hughes made Cleveland, Ohio, her field and the high standards of music in the great Ohio city seem in many ways to have revolved around the enterprise of this remarkable lady, who, through her social graces, her tact, and cleverness induced the moneyed men of Cleveland to support the musical interests of the city, aroused the enthusiasm of the public, enlisted the coöperation of the schools, colleges, clubs, and musical interests, and most of all, handled the difficult negotiations with great artists and musical organizations visiting Cleveland. Naturally, Mrs. Hughes' book is filled with incidents, and makes entertaining, worth-while reading.

Toward a Sounder Philosophy Of Musical Education

A Conference with

Erich Leinsdorf

Conductor of the Rochester Philharmonic Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Erich Leinsdorf, one of the youngest and most brilliant of the country's symphonic conductors, was born in Vienna. His marked musical gifts asserted themselves at an early age, and he studied piano and composition at the Vienna Staats Akademie, later turning to conducting. When he was ready to begin his career, he found normal outlet-opportunities closed to him by Nazism. He solved his problem by mastering Italian! When the Salzburg Festival began giving Mozart operas in Italian, Leinsdorf turned out to be the only available conductor both musically and linguistically qualified to assist in the productions. He was engaged for Salzburg, coming under the guidance of Bruno Walter and later of Toscanini. As the result of his work at Salzburg, Leinsdorf was called to the Metropolitan Opera as associate to Artur Bodanzky and then as his successor. In 1943, Leinsdorf left the opera to become conductor of the Cleveland Orchestra. A few months later, he joined the United States Army as a private. Upon receiving his honorable discharge in 1944, he at once resumed his career, conducting the Havana Philharmonic, the Metropolitan Opera, and symphony orchestras in Los Angeles, Detroit, St. Louis, Chicago, and Cleveland. Mr. Leinsdorf spent the summer of 1947 conducting in Europe, returning to accept the appointment of permanent conductor of the Rochester Philharmonic. In the following conference, Mr. Leinsdorf outlines for readers of THE ETUDE his philosophy of sound musical education. —EDITOR'S NOTE.

"AN EVALUATION of music study properly begins by considering the reasons why it should exist at all. In general, musical education is conveyed to two categories of persons: embryo professionals and embryo amateurs. In both cases there is room for improvement; in both cases improvement can grow from an understanding of *why* one studies. In the world of today, the average child is taught music because his parents decide that music is a good thing to learn. And so he is dragged to the piano and made to practice without the least conception of what music is, what it means, what it can do to him and for him. To my mind, this seems a false start—a start we never dream of pursuing in other branches of education. In teaching literacy, for instance, we don't start by asking our youngsters to 'practice' the phrases in Shakespeare! Rather, we accustom them, from earliest infancy, to grasp and use language in a pleasurable way. They are familiar with language values before they ever approach Shakespeare! I think music should be presented in the same fashion, and I have put my theory to the test in the training of my five-year-old son. He does not practice, he does not play—but he is learning *music* and he loves it. Together with a dozen other youngsters, he is a member of a well-conducted 'pre-music' class in which the children learn the elements—the language of music: melody, harmony, rhythm. They sing, they have rhythm bands, they understand the difference between 'tune' and accompaniment. All this is learned joyously, in play, and the children come to appreciate music as an avenue into pleasure, into self-expression. And that, perhaps, is the soundest approach they can have—in the world of today.

"Years ago, of course, it was different. People learned to play as the only means of having music about them; unless they made music *themselves*, they had no music. The advent of the radio and records has robbed us of that primary incentive to study, and while mechanical music has great advantages, it also has the disadvantage of blocking off personal participation. We encourage auditors, but not amateurs in the best sense of the word. Hence, the music education of today must base itself on needs that subordinate the practical business of playing to other aims—enjoyment, relaxation, self-completion, self-expression. And the very core of these aims is destroyed when music study is made a thing of drudgery! For these reasons, I strongly advocate improvement in the form of pre-music classes, where small children may be taught the permanent values of music—where they play, not an instrument, but music itself!

Purpose of Studying Music

"In time, of course, these children will begin serious study. And in more time, some of them will be ready for professional training. Here again improvements are in order. Perhaps the most widespread defect in our present methods of training is the desire for short-cuts. We are obsessed with the easy way—learning the minimum of theory, skipping through score reading, learning new works through recordings. Now, the fact is there exists no short cut, no easy way. Let the advanced student ask himself exactly *why* he is studying. To pass an examination? To do fleet things with his fingers? Or—to learn music? If he wishes to learn music, the problem is simple. He has only to study it! The studying, though, is not so simple, for it then becomes his duty to make himself master of every least thing that can be learned about music.

"As far as this concerns the young conductor, the major part of his training can hardly take place in a classroom. Once he has assured himself that he possesses the musical communicativeness necessary to direction, his chief and most absorbing work must be carried on between himself and his scores. I cannot too strongly advocate that young conductors stay away from records! Don't learn music through the ear; through the interpretations of others, no matter how eminent those others may be. The ear is much more deceptive than the eye; it is startling to note the different impression one receives of a score in reading it and in hearing it. Further, in hearing a recorded score, there is no way of establishing which effects are purely musical and which may result from tiny adjustments (in *tempi* or sonorities) to purely engineering demands. The young conductor does best by learning his scores through the closest possible communication with the printed text, and then building his own tonal interpretation. Even if it is defective, it will still be better than copying records.

"And who is to establish the defectiveness of an original interpretation? We no longer make *traditional* music—as Virgil Thomson said, tradition is established by the last good performance. You hear two masterly performances of Beethoven's Fifth Symphony; both of them move you—which one is *right?* For you, tradition will build itself around the one you enjoy more. For someone else, tradition will build itself around the other one. And *both* will be right—if they are musically honest and if they violate none of the canons of style.

ERICH LEINSDORF

"Style and tradition are very different things. Tradition (which becomes more and more evanescent with the passing of time) has to do with the way a work is performed. Style (which remains constant) has to do with the elements inherent in the work itself—the spirit of the age that produced it, the intention of the composer, the indications of the composer, the existing state of musical conditions at the time the work was written. These elements can and must be learned. It is quite unimportant that Signor X . . . played a certain work in a certain way. What is vitally important is that the strings in Mozart and Haydn cannot possibly use the same type of *vibrato* as in Debussy or Tchaikovsky; that an *andante* in Mozart doesn't necessarily mean the same tempo as an *andante* in Brahms. It is clear, then, that the youngster who nourishes himself on 'traditional' recordings actually impedes his own progress.

"I think we tend to make something mysterious of 'style.' We incline to the belief that this strange thing grows in us haphazard, like the roots of our native soil; we say that German 'style' is best expressed by a German, French 'style' by a Frenchman, and so forth. That is nonsense! Every sound musician must be capable of expressing all styles. He can do so because style is a matter of factual knowledge and can be mastered. By way of illustrating just how well it can be mastered, let me point to the splendid work of Robert Shaw whose recording of Bach's B-minor Mass is, to my mind, the finest in existence. Here is a young American who got his start under Fred Waring; he has worked and studied and made himself so completely master of Bach's style that even Bach himself must be satisfied! But even this finest of Bach records will be of small help to the young musician if he does not know, for instance, that, in Bach's time, one trumpet equalled one oboe and one violin, in contrast to our present massing of tone whereby one trumpet equals thirty violins. (*Continued on Page* 196)

Pennsylvania "Dutch" Music at Ephrata

A Musical Anomaly

by Paul G. Chancellor

Part Two

TODAY Ephrata is a country town in the fabulously fertile Lancaster Valley and in the heart of the Pennsylvania Dutch country. On its streets and on surrounding farms you see people who would strike the uninformed as extraordinary anomalies in the modern world: black-suited men with shovel hats and patriarchal beards; gray-dressed and gray-bonneted women; daintily bonneted girls with ankle-length dresses of bright green or purple. These are Mennonites, Dunkers, and Amish—German religious sectarians who, in the early part of the eighteenth century, fled from persecution in the Palatinate, Württemburg, and Switzerland, to worship in their unique way in Penn's hospitable commonwealth. And it would be hard to find in America today any other groups whose lives, both personal and social, have been so completely molded by religious beliefs. Two hundred years ago religion decreed their dress, shaped their folkways, and (contra Marx) determined their economy. So tenacious have they been of these beliefs that they have changed but little in two centuries. They have, indeed, been called "our contemporary ancestors."

A Monastic Society

In Ephrata you will also see the Cloister, an institution which did not last, but some of whose buildings remain as a relic of one of the strangest experiments in the mystic and the monastic life that American history can show. And at the Cloister was written and performed music, the like of which was never before or since known. A monastery and convent in the wilderness of Pennsylvania! Another Pennsylvania Dutch anomaly, but there it flourished, for more than half of Ben Franklin's century.

BROTHER JABEZ (REV. PETER MILLER)
Successor to Conrad Beissel. Brother Jabez translated the Declaration of Independence into seven different languages at Ephrata, Pennsylvania.

Through nearly all of the Protestant churches in Germany of that day there ran a wave of mysticism, a longing for the life of the hermit and the cloister, and a desire for a life of primitive Christian simplicity. It was by such a group of convinced visionaries that the Ephrata community and Cloister were founded. Yet Ephrata itself had its American prelude in another and earlier monastic experiment, which must be mentioned also because of its interesting associations with music.

THE SAAL OR CHAPEL AT EPHRATA

In 1694, eleven years after the founding of Philadelphia, there arrived from Germany the saintly, scholarly Magister Johannes Kelpius and a small group of pietists, who formed the monastic Society of the Woman of the Wilderness and built their tabernacle in the woods along the Wissahickon. Choral singing soon became a daily routine for these brothers. They wrote hymns. More remarkable, they possessed and played virginals, viols, oboes, trumpets, and kettle-drums. They imported—or perhaps built—an organ. They were soon famed for their music and were "borrowed," at least on one occasion, by the Swedes at Gloria Dei, whither they traveled—viols, oboes, kettle-drums and all—possibly with their organs. And this was, remember, around 1700-1720.

The fame of this group reached Germany. In particular it reached Johann Conrad Beissel, a young baker of Eberbach inspired with mystic belief, strange doctrine, and a longing for a life like that of Kelpius and his brothers. Beissel left for America and reached Philadelphia, only to find that Kelpius had died and the brotherhood had disbanded. His disappointment was great, but his ideal remained. It carried him finally to the beautiful wilderness along the Cocalico Creek, some fifty miles from Philadelphia, where he became founder and *Vorsteher* of the Ephrata Community.

The whole story of Ephrata cannot be told here. It must suffice to say that it was formed of lay members, mostly married people, and a cloistered group of celibate brothers and sisters, who adopted a robe and rule not unlike that of Capuchins. They built their own houses—Kedar, Saron, Bethania—their prayer halls, very productive mills, a bakery which fed the poor, an academy, and a home for widows.

From 1725 to 1768, the date of his death, Conrad Beissel was not only the leader of the monastic community of the Ephrata brothers and sisters; he was the outstanding musician of the Order of the Solitary, as they were called. In fact, he was so much a part of the Cloister music, and the music itself so utterly a part of him that it could not survive long after his death. It cannot, indeed, be reproduced today. Yet the singing at Ephrata in Beissel's day was the wonder of critics in both the New and Old Worlds.

First Treatise on Harmony

A knowledge of Beissel's remarkable—and remarkably strange—personality is the key to the Ephrata music. Like Kelpius, he was a scholar, philosopher, and theologian. He was deep in medievalism, Rosacrucianism, and Cabbalistic lore. He had an exotically fervid mysticism; he was an intense pietist and a rigorous ascetic. An individualist in his thinking, he had also the commanding personality that bent followers to obedience. His unique and decided ideas about music were reportedly shaped by Ludwig Blum, a musician, composer, and later arrival at Ephrata. Blum is said to have brought to his attention "English harmony," a phrase which makes little or no sense. The German phrase, "Englische Harmonie" can indeed be translated "English Harmony," but it also means "Angelic Harmony," and that translation supplies the key to Beissel's aims. It seems entirely clear that he was trying to do nothing less than to reproduce the singing of the angels at Ephrata, Pennsylvania. Visitors testified to that effect of the music, and the idea is inherent in his instructions about singing as we find them in his own Treatise on Harmony. (That, incidentally, was the first harmony treatise written in America.)

Learning to sing like an angel under Beissel's exacting instructions was truly a heroic business. Each aspirant to this celestial state had to submit to a strict diet, so rigorous, in fact, that one can readily imagine that only a celestial whiff of a brother or sister would be left after a month of it. Definitely taboo were meat, milk, butter, eggs, cheese, honey, and beans. The only recommended dishes were those made of wheat, buckwheat, potatoes, and beets. "As concerns drink," said Beissel, "it has long been settled, that nothing is better than pure, clear water." There were even special diets for sopranos, for contraltos, for tenors, for basses.

Dieting was only the preliminary exaction that Beissel required of his singing angels, for he was a severe taskmaster. His demands included constant falsetto singing, apparently to give the music a "spiritual" and floating (*Continued on Page* 186)

The Pianist's Page

by Dr. Guy Maier
Noted Pianist and Music Educator

Objective Control

WHEN the composer has written down the final draft of a composition his urge is satisfied, his work ended. There it stands—for better or worse—a permanent musical shorthand record of his creative travail. During its composition his labors have been intellectual, his torments spiritual. He requires no playing competence, no split-second technical skills to realize his music, for he hears it ideally within himself. To the world, however, his shorthand record is merely a cold skeleton awaiting the miracle of physical re-creation.

The performer, or re-creator, is faced with the formidable task of bringing the mute symbols to life, a process which exacts not only intense mental and emotional drain but also requires highly complicated physical skills. Before he can resurrect the dead score the pianist must clear away the limitations of the flesh. His life is spent struggling with the physical impermanence of his art. With each evocation of the music his technical competence must be renewed. Physically and mentally he labors incessantly to project the composer's creation through perfect coördination of body, arms, hands, fingers and feet. To penetrate the inner core of the score, he and the piano must merge; together they melt into a single instrument with the music flowing back and forth without obstruction.

The artist-performer masters his technics so completely that he achieves not only this physical control but ultimately also impersonality and objectivity in his re-creations. His ideal is first to attain conscious control of his medium (technic), then to place this control at the service of the intellectual and emotional requirements of the music, and finally to train his subconscious mind to take over the controls.

To play the piano well is indeed a herculean task. The re-creator must school his mind to the most intense concentration while his body remains relaxed and cool. His playing mechanism must be capable of the utmost tension without a trace of tenseness. His spirit soars in the blue while his feet remain solidly on the ground. The music itself may be torn by passion or permeated with a divine serenity. No matter! The player's conscious and subconscious controls hold all forces under calm, interior restraint. The ancient camel putting himself through the needle's eye is a mere piker compared with the pianist, who performs infinitely more impressive miracles every time he plays.

Actors and Objective Control

Stage artists have often observed that the successful actor is master of his role; never must the role be permitted to master the actor. The artist is always himself, cool-headedly directing every word, inflection, and emotion of his stage part. He is constantly on guard never to be so moved by the role he plays that he loses this objective or "remote" control. If he drops his guards he rants, he "hams," his characterization weakens, his portrayal loses effect. When he himself is most moved by one of his scenes, the audience is left cold, untouched. When, coolly and impersonally he directs his lines—however impassioned—with sure technical control he invariably moves his hearers.

If actors face such a formidable set of complications, lines, vocal timbres, inflections, rhythms, projections, bodily carriage and posture, gesture, style, tempo and so on, how much greater are the complexities of piano playing! Thousands of notes in bewildering patterns, values, spacings, rhythms—to be played with instantaneous aims and accuracies—with infinite dynamics, quantities and qualities of touches, large and small muscular coördinations, intricate inflections and articulations, full arm, forearm, hand, finger, torso—not to mention the subtleties of the feet on the pedals. Add thereunto the problems of balance, voice leading, symmetry, and dozens of others required by the music, all performed in split second perfection and all proceeding from an appallingly complex mental and tactile memory—well, it's a wonder, isn't it, that any of us has the courage to face playing the piano at all!

Isn't it fortunate that young pianists stride blithely ahead in blissful ignorance of the Gibraltars to be stormed? (The tragedy is that so many stumble and stagger blindly along without competent guidance, and as a consequence live unhappy, frustrated lives.) This quality of indomitableness is a precious adjunct to the musician; it is only another name for vitality, which all musicians must possess in massive quantities.

Acquiring Objective Control

But be of good cheer! It *is* possible for any pianist to obtain a good measure of objective control if a definite plan of study is drawn up and intelligently and persistently followed. . . . More of this, later. . . . Note that full objective control requires both the conscious and the subconscious, and that the conscious mind trains the subconscious in the way it shall act.

All of which sounds very high falutin'! . . . Here's an example of the workings of the subconscious which every performer has experienced:

The Subconscious

You have worked long and hard on a piece . . . memorized it . . . studied it . . . analyzed it . . . played it many times . . . perhaps you were not too happy about your playing of it. Then you laid it aside. One day, months later, after not having touched it you decided to play it through. To your astonishment you played it marvelously—gave it practically a perfect performance. While you played it you seemed to be hearing it for the first time. In fact, you had the illusion that someone else was playing it. You received a satisfaction and thrill which you rarely experienced. . . . This was an example of temporary objective control through your subconscious mind. You achieved distance from the piece, your fingers worked impersonally and automatically; you didn't *consciously* control the result.

By then you were so delighted, so intoxicated that you immediately played it again, this time for someone else, perhaps. But, alas, what a terrible let-down! You forgot, you fumbled, you made a mess of the piece. You were nervous, self-conscious; you began to think. . . . Since your mind's "grooves" of the piece had by this time become blurred and insecure, you could not command your *conscious* control to come to the rescue, and failure resulted. The first time through you depended entirely on your subconscious, but when later you called on your conscious mind it failed you. Moral: train your conscious mind so thoroughly that it will stand by in all cases of emergency.

Pure Subconscious Control

An example of pure subconscious control is that of the player-by-ear. Since he is endowed with instinctive pitch and tone consciousness, his relaxed physical mechanism is simply a reflection of his unself-conscious state. He plays automatically, often without even a glance at the keys. Ear performers give pleasure because there is no tenseness of mind or body, no self-consciousness, no struggle to remember notes. Such players can give their total attention to listening to the music, to weaving beautiful natural rhythmic and tonal patterns into the fabric of their playing. . . . The subconscious holds the reins completely, with the result that lovely, unforced music is produced.

Unsound Subconscious Playing

We know only too well a familiar illustration of unsound subconscious reliance—of the majority of pianists who learn their pieces through endless mechanical and deadly repetition. After a long, agonizing period they manage to play a composition well, sometimes even "perfectly." But when they are put to the test of public playing, with all its accompanying hazards, they suffer the tortures of the doomed and play with painful tenseness, or fail miserably. At the first difficult spot they fumble; their false tactile memory fails; they call on their atrophied minds for help. The brain answers sleepily, "I don't know what you're crying about, because you've never let me in on it. Good-night!" . . . Blackout, of course, follows.

In other words, how on earth can an unschooled, unconcentrated mind come to the rescue in such situations?

Conscious Control

You can see now that objective control depends first on the conscious mind which has been so well trained that it will respond to any demands. When hands are cold and shaky, "tummies" tight, bodies unyielding, concentration dispersed, the disciplined mind comes speedily to the rescue. It stands ready to assist the mechanism in every contingency. . . . Then, having controlled the mind and body through intense concentration, the pianist is able to relegate the control to the subconscious, which, utilizing the physical and mental elements, offers the final spiritual release to the freed body and mind. Only then will the music pour forth without hindrance or impediment. . . .

Conscious-Control Aids

1. Cultivate a relaxed body and posture and a smooth, well-coördinated playing mechanism at all times. Center your control spots, the left foot for *spring*, the seat for *swing*, the floating elbow tip for *arm balance* and *rotary freedom*, the finger tip for *contact-control*.

2. Never play a note, phrase, or chord without first knowing *why* you want to play it and *how* you want it to sound.

3. Memorize your pieces, measure for measure, the moment you start to study them. Don't tempt Fate by fooling around with the composition or with your notes for a week or two, or you (Continued on Page 183)

A CHILDREN'S CHOIR AT THE PAUL REVERE SCHOOL, BLUE ISLAND, ILLINOIS

Choral Singing for Children

by Lloyd Mallett

SO MUCH has been said and written both for and against the so-called "training" of children's voices that many interested parents are in a quandary as to who is right. Self-styled "authorities on singing" are so often quoted in lengthy dissertations on the dangers of early vocal training that we must surely be in need of sensible advice on the subject. Let me set forth the ideas so carefully proven by experience and by the painstaking work of many church choir masters and music directors the world over.

To the bogus warnings against the cultivation of children's voices we may say that it is most natural for little ones to sing. Even at three or four, the average tot hums and "makes up" little tunes. The real development of any voice begins early with kindergarten and elementary song-singing. A little time is devoted regularly to a music period in all schools, where the interested ones learn a little about time, rhythm, and "rote" singing. Later, the elementary fundamentals of sight singing from notes are touched on, and still later on, the junior high school glee club commences two-part work, which is usually expanded into three and four-part choral singing in the high school. Whether with a competent teacher or not, the child voice is being formed, used, developed, and matured; the sad part of it is that little time can be spent on the individual needs of each child and herein lies the danger. Many sweet voices are ruined in "mass" singing classes at the hands of unprepared teachers who encourage strain in immature singers. If the voice is used lightly and pleasantly, no possible force can creep in to spoil its purity; on the other hand, if the class is urged to sing loudly (many teachers mistakenly call for volume rather than well modulated quality) a certain percentage of the children are bound to develop husky, harsh, or shrill tones, or a pushed "chest" quality which can spoil any future hopes of useful vocalism.

In the average junior choir or children's chorus there is a more carefully arranged training course offered all applicants, but here, too, individual work is most important. First of all, the group as a whole learns to sing "in tune" with a soft, even quality suitable to the church atmosphere; even the most inexperienced director recognizes this need for quiet, harmonious blending of individual voices and strives to mellow that shrill "school-room style" of singing. If possible, some example of sweet, soft treble work should be kept constantly before the students. The director or an older chorister can repeatedly create "sound illustrations" for the group, remembering that mimicry is one of a child's best means of advancement in music.

The director who sings to the children in an adult style will unfortunately develop a choir of adult imitators, a lamentable situation. Individual attention is the only solution in any event, as even a few minutes each week spent in private consultation with each chorister will assure proper voice development.

Child Entertainers Exploited

On the dark side of the picture we have the child who is exploited by parents and teachers because of his ability to imitate adult entertainers; he usually comes to a sorry end with a forced, off-color little voice and a deep rooted disappointment. Amateur hours, talent shows, and radio programs featuring child entertainers do their bit to build shaky foundations for a future "let-down" when the cute youngster suddenly becomes a gangly adolescent and finds himself no longer in demand. While this child has wasted precious years being the admired center of attention in his little crowd, the really ambitious youngster has been preparing himself, through piano and choir training, for future adult musicianship in which there is every fulfillment. In remedying this situation, the average parent and school teacher needs to be re-educated on the subject of "talent." That which so often is true talent goes unrecognized, and the shallow, flashy mimicry already described is ofttimes heralded from the house tops! The will and determination to learn should be recognized as the best gift and the foresight and understanding of such musical children are really remarkably adult; the truly talented child is he who willingly undertakes the task of learning right from wrong with only self improvement as his reward, a really gratifying situation.

VOICE

As has been said before, there are always a few in each group so physically developed as to sing naturally in a more mature style. They should be treated the same as the other youngsters and can be aided greatly by individual attention devoted to an understanding of their gifts. Early realization of the true importance of voice care will forestall any chance of strain in constant use.

In defense of early training for the child voice we must realize that the untrained young singer will almost invariably force a harsh chest quality into his singing if he strives for any volume, whereas the supervised voice is encouraged to cultivate flexibility through light, head scale work. Herewith, the element of force is almost non-existent. To quote an old saying —"An ounce of prevention is worth a pound of cure"! We have only to sit in a voice teacher's workshop for a day to hear the many frustrated teen-agers, whose vocal troubles could all have been prevented had they not been allowed to form these bad habits. In my own experience as teacher, director, and coach, I have heard hundreds of young singers whose vocal ailments were started early and developed over a period of years through their own and parents' lack of knowledge.

The Handicaps to be Overcome

Many are the pushed chest registers, uneven scales, and other unpleasant weaknesses due to faulty breath control and general ignorance. These are only a few of the troubles a teacher must face and win out over. But habits once formed will stubbornly stick, and the forced register will remain weak and strained for many months. Why, then, should we not forestall what we know is bound to come out of improper "pre-training" use of the voice?

My answer to the person who advocates waiting until maturity for vocal training always includes a picture of the "normal," everyday use of a child's voice; the screeching at play, the squalling and shrieking, the colds, sore throats, whooping (Continued on Page 184)

How Joseffy Taught the Piano

by Elise Lathrop

One of His Pupils

When Mrs. Jeanette Thurber founded the National Conservatory of Music, back in the 1880's, she engaged for the teaching staff the best musicians available. Romualdo Sapio headed the opera department. (He was the husband of Clementine De Vere, noted concert singer who received as solo soprano in Dr. Paxton's church what was said to be at the time the highest salary ever paid a church singer in New York, reputedly $3500. This church has long ago disappeared, replaced by business buildings). Frank Van Der Stucken directed the chorus and orchestra; Leopold Lichtenberg headed the violin department. Victor Herbert, then leading 'cellist of the Philharmonic Ochestra and Bruno Oscar Klein, organist of St. Francis Xavier's (who taught theory and counterpoint) were also members of the faculty, while Anton Dvořák came to this country under a three years' contract at what must have seemed to the modest Bohemian composer a fabulous salary, to lend his name to the new conservatory and teach composition. When the three years were up he refused to renew his contract and returned to his native land. Although the Conservatory did not have a long life it, nevertheless, had some pupils who later became renowned. Among Dvořák's pupils may be mentioned Harry Burleigh, Rubin Goldmark, and Harvey Worthington Loomis.

The piano department had several excellent teachers, but heading it was Rafael Joseffy, renowned concert virtuoso and teacher of the famed virtuoso, Moriz Rosenthal. At the time that he agreed to take classes he could very seldom be prevailed on to accept the many offers for concerts which he constantly received, for he had established his reputation as pianist years before. It was commonly reported that the reason for his refusals was because he suffered from excessive nervousness, having almost wrecked his nerves by keeping late hours at cards fortified by quantities of very strong coffee. That he was in any case a highly nervous man, anyone in his class could have testified.

Group Lessons

These lessons were given once a week supposedly in classes of three, with twenty minutes assigned to each member. Theoretically then three pupils would come to the class room each hour, but it did not work out that way, nor was Joseffy's arrangement ever questioned by the Conservatory direction. We soon found it best to arrive in a body at 2 P.M., the stated hour for the first lesson, and remain until the last one was given, unless some very pressing engagement called one away earlier, and it was not well to let this happen often, or the unlucky student would be treated to a sarcastic remark—and how sarcastic Joseffy could be!—at the next lesson, and even with later allusions in the same vein.

We came at two o'clock and remained until Joseffy himself terminated the lessons by rising to leave. He paid little attention to the clock. If only nine or ten pupils were in attendance that meant no shortening of the time, nor were lessons limited to the allotted twenty minutes, provided one had well prepared a lesson that required more time. Of course the fact that all of us were present for the entire teaching period was of great benefit, since the criticisms given to all the students benefited each one, aside from individual criticism. This arrangement also helped one to overcome nervousness, other than that felt in playing for Joseffy himself, since we were, so to speak, all in the same boat, and almost all of us were decidedly nervous, although I think Joseffy had not the least intention of making us so.

In the large front room of the western of the two houses on East 17th Street which were occupied by the Conservatory, Joseffy sat at one of the two concert grand pianos, the student at the other.

When he was in the mood Joseffy was a marvelous teacher. He never heard purely technical work—presumably the original intention was to limit the class to such pupils as were already, if not artists, at least well on the way toward that state; but this was by no means the case. Joseffy would recommend various exercises, especially those in the published collection by his own teacher Tausig, and if in the mood would sometimes illustrate them. He often gave Etudes, and a typical lesson assignment would be one of the studies from the "Gradus ad Parnassum", or a Chopin Etude, according to the grade of proficiency of the pupil, or a Bach Prelude and Fugue with perhaps a Liszt Transcription, Chopin Polonaise, a composition by Schubert, Schumann, and various concertos. In the case of an Etude and short number, or one movement of a concerto, both were supposed to be brought to the next lesson, preferably memorized. Nor could these selections be played more than once again when one would be told: "Finish that by yourself," or "Bring it to me later on," only that "later" so seldom came. Indeed one had quite enough to prepare the next lesson, and as a consequence few of us ever had anything at a sufficient state of finish to be able or willing to play it for anyone, and since Joseffy's was the most advanced piano class, excuses to friends were apt to be received with surprise. Yet during the entire school year of thirty-three weeks there was little time to work on past lessons. Quite frequently Joseffy would ask various ones how much time they gave daily to practice. Five hours was about the least amount that was received by him without unfavorable comment, seven or eight were much more satisfactory; and the fact that all of us had harmony or counterpoint work to do, in addition to the *solfège* classes, offered not the least excuse for shorter hours of piano practice.

Choice of selections was often left to the student, and one profited by experience in making such choice. Bach was always safe; Chopin, or Liszt, or Beethoven less so, but once, when Joseffy was making a rare short concert tour, Conrad Ansorge substituted for him in the class. He welcomed Beethoven numbers and was a fine teacher of the great master, bringing out many details of phrasing. Modern compositions would usually subject the student to more or less sarcastic comments for some time. The choice of a Moszkowski composition, for instance, caused the one who brought it to be called, when next one of the rare visitors came to the class, "our Moszkowski specialist."

A Profound Knowledge

Perhaps the reader begins to wonder why Joseffy has been called a wonderful teacher. None the less he was. When in the mood he could and did give invaluable points for study, although if not in the mood the lesson might proceed with hardly a comment. One sure way to kindle his interest was to ask advice how to practice difficult passages in the selection being played by the student. It was then that he showed what a great teacher he could be. Changed rhythms, the slow *staccato* practicing of passages which eventually were to be extremely *legato*, these were some of his counsels and often he would illustrate them at length while the pupils would gather around the piano absorbed. Then too he was always ready to show different and better methods of fingering, and this with great patience. Perhaps after doing this he would suddenly begin to play, continuing for some minutes while we all sat entranced. His playing was of such perfection; cameo-like, never a wrong note, and technically flawless, while his exquisite touch, his rippling runs, and the pure legato were a rare delight for the listeners. We could but marvel too at the extent of his knowledge of piano literature. But alas if anyone were rash enough to suggest that he play for us! Occasionally a new pupil would say coaxingly: "Won't you play something, Mr. Joseffy?" at which we of longer experience would shudder. That request meant utter silence at that other piano perhaps for the entire rest of the afternoon, with either not a word or a muttered refusal.

If these remarks have given the impression of an ill-tempered man, it is incorrect. His remarks when not directed at us were amusing and he would smile with us. He was clever, well read, witty, and he often surprised one by comments on some subject entirely outside the field of music, or perhaps something done by one of his pupils. But he hated to have any of them play in public, and took no interest in hearing any number which such an one proposed to play. Sometimes he would murmur: "Why do you play piano? Why not the 'cello?" Just why he was so uninterested in the public performance of even the best pupils in the class I think none of us understood.

It was about this time that Joseffy began insisting, when he did consent to make a concert appearance, on playing a Brahms concerto instead of the two Chopin and the Liszt ones which anyone who once heard him play, could never forget. Those small, dimpled hands had hardly the (Continued on Page 183)

RAFAEL JOSEFFY

Colorful Harp Effects With the Organ

by Dr. Alexander McCurdy

Editor, Organ Department

In recent months we have discussed the possibilities of using the organ with other instruments. It is our purpose to write a number of articles on this subject as organists all over the world tell us that this is helpful to them and that they want more suggestions from time to time.

Perhaps the most satisfactory instrument to use with the organ is the harp. It can be used in the most elegant ways with the organ and there is considerable music that is adaptable to the two instruments. In fact, they go beautifully together. There is much fine music, that we use in our regular services and recitals, which may be used with harp and organ, and chorus, and various other combinations.

Organists must know a few of the uses of the harp in order to make it effective. When used with the organ most of us think of the harp, I fear, as a "plink" here and a "plink" there, a chord here and a chord there, rolled or otherwise. As effective as these are, the harp is a much more important instrument, and if we use it correctly, we can have a great time of it.

Arpeggios on the harp of course are beautiful. Chords are good and should be used. Harmonics and single note effects are also helpful in just the right spot; but again, there is a wealth of color and an almost endless supply of effects, when one knows about the use of the *glissando* or *flux*, which is the term used by harpists. It is well to remember that the harp is an enharmonic instrument. In making arrangements, the *flux* is a decided advantage and may be used freely. Consider that one may have a *glissando* like this, for example, which goes with practically anything: C, D#, E#, F, G, A#, B#. Try singing *In dulci jubilo* to this with the *glissando* as below:

etc.
Good Chris-tian men re - joice re joice with heart

There are seven pedals on the harp to control all of the A's, B's, C's, D's, E's, F's, G's, and there are three notches for each pedal. The top notch for the A pedal, for example, is A-flat; the middle notch is for A-natural; and the bottom notch is for A-sharp. There are so many combinations of chords possible that it makes one's head swim to attempt to list them. Harpists can change their pedals almost as fast as organists can change combinations on the organ; perhaps faster.

We find immediately that we can obtain an amazing variety of effects with this. There are certain keys with which this will *not* work, of course, but we should be able in such cases to make the necessary transposition. This is illustrated in such a simple number as *Silent Night*. Supposing that we want to have a *glissando* for the first chord of *Silent Night* in the key of B-flat, the harp *glissando* would be like this: B♭, C, D, E#, F, G, A#. In this, one would have to use the second and the sixth, but if it is in the Key of B, the second could be eliminated: B, C♭, D#, E♭, F#, G♭, A♭. Then the second chord could be: F#, G♭, A#, B♭, C#, D♭, E♮. It will be noted that this is the dominant seventh chord. This is just not possible in the key of B-flat because there is nothing that can be done with G and it would be like this: E#, F, A♮, B#, C, D#. It will be clear that G spoils the chord, while above, it works in the Key of B. Therefore, this little hint is perhaps the most important single thing to remember in making arrangements for the harp. The careful usage of this one effect can make a whole recital or service.

Every organist should own Carlos Salzedo's "Method for the Harp," upon which he and Lucile Lawrence collaborated. It is a most helpful book. He goes into detail on all of the ways to use the instrument, and by following his suggestions, any organist, in collaboration with his assisting harpist, can really get the most out of the combination of the two instruments.

One of the best compositions for use of the harp as a solo instrument with the organ, is the *Introduction and Allegro*, by Maurice Ravel. It is a wonderful piece; Ravel understands the instrument perfectly and gets the most out of it. Without doubt, one of the reasons that Ravel's orchestrations are supreme is the fact that he knows the instruments for which he is writing. In *Introduction and Allegro*, all of the harpists play, and it provides some real work on the part of the organist. It was written, of course, for strings, flute, and clarinet. There are recordings of the work, and with some study, an organist can make a really effective accompaniment. There are numerous opportunities for most striking registration. Good on a small organ, it is, of course, better on a larger instrument.

The Debussy *Danses, Sacre et Profane*, also are beautiful. There is a fine recording by Edna Phillips and The Philadelphia Orchestra, under Leopold Stokowski. It is worthy of our consideration for organ and harp. Scored for strings, it can be played beautifully on the organ. The harp is *really* used in these two pieces, and an excellent opportunity is given to the organ. Everything sounds and it is possible to make one instrument blend perfectly with the others.

Charles Marie Widor wrote a fine piece for harp known as the *Chorale and Variations*. This is also a number which is worth playing.

Then we have the Mozart Concerto for Flute and Harp, with which the organ may take the orchestral parts.

In addition, the wealth of material in arrangements available for the two instruments is seemingly endless. Every harpist plays the Debussy *Clair de lune*, and with careful arranging, the organ fits into it like a hand in a glove. This is true of such compositions as the *Submerged Cathedral*, and so forth.

Then, the organ may be the solo instrument, with the harp as an adjunct. The *Prelude* to the "Prodigal Son," for instance, is most beautiful when used this way. One can get the orchestral harp part from the publishers, and the same is true of such things as the *Liebestod* (*Love Death*) from "Tristan," and so forth, and so on. There are certain functions which the harp performs that we never can duplicate on the organ. The *Prelude to the Afternoon of a Faun* is difficult but well worth studying.

The use of the harp with other combinations of instruments, solo voice, and chorus, is practically inexhaustible. The accompaniment for the César Franck "Mass in A" is written for organ, harp, and 'cello. The most famous number is the *Panis Angelicus* and this can be done with or without the 'cello. The *Gloria* from this Mass is one of the most effective numbers in this kind of music that I know. The *Agnus Dei* is luscious, and the harp gives a lovely liquid quality to the whole ensemble. Mention should be made of the Faure "Requiem," which is being done so much these days. The harp parts in this are heavenly, to say the least.

In tuning the harp to the organ, there are one or two hints to be observed. The best method is to tune to a Geigen Principal or a string stop. Do not use more than one stop! Tune each harp string to a note from Middle-C up, then from C (Continued on Page 186)

CARLOS SALZEDO

Advancing the 'Cello Section

Part Two

By L. R. Long

NUMBER 1
The normal or closed hand position.

NUMBER 2
The open or extended position, the hand encompassing a major third.

THE ADMONITION that the bow and right arm should be the object of chief concentration is well taken, though they do bear somewhat the same relationship as the embouchure and breath control on the wind instrument. This analogy ceases to hold, however, when we consider that in dynamics and accent, the bow is responsible for almost every inflection, and is able to produce tone on the open strings without the use of the left hand. The vibrating finger merely adds quality and color to the sound, which is dependent upon the bow for smooth production and equality. Illustrations of various positions of the bow, which are appropriate in conjunction with the various positions of the left hand, are contained in the accompanying pictures.

Four Left Hand Conformations

Perfection of left hand technic is based upon four fundamental conformations or shapes which the hand assumes, with several slight modifications, and the means for going from one to another, as exigencies require. Included in the latter are the methods of shifting and the use of the system of extensions employed in 'cello playing.

These conformations, which are illustrated, may be described as follows: (1) the natural or closed position of the hand; (2) the extended or open position; (3) the violinistic conformation, used in upper portions of the neck; (4) the thumb position. The fifth illustration shows a modification of the thumb position, an extension comparable to that used in the lower positions.

The natural or closed position is very similar to that assumed by the right hand in holding the bow. The thumb is placed on the under side of the neck immediately beneath the second finger. The fingers are rounded, the fleshy tips being applied to the string opposite the curve in the nail, taking for granted that the nails are short, as they should be. The left elbow is slightly raised, forming a natural curve of wrist and arm away from the body. The stretch between the second and third fingers must be increased above the natural reach, in order to make the proper interval. It is important that this stretch be improved by attention and exercise, as good intonation is dependent upon its development. Only the tip of the thumb, which is slightly curved as in the case of the bow hand, should be placed in contact with the under side of the neck. Its position with relation to the second finger remains constant, and with the first finger it provides one of the most important guides to intonation.

The second conformation, the so-called extended or open position of the hand, is the same as the foregoing, except that the first finger is straightened and the side of its tip applied to the string. This change allows the hand to encompass a major third by bringing an additional half step between the first and second fingers. Two methods are used in attaining extended position: (1) by merely lowering the first finger, and (2) by pivoting on the first finger and at the same time straightening it as the other fingers are raised a half step. It is important that the thumb be relaxed and permitted to slide on the under side of the neck beneath the second finger. Otherwise, it becomes an obstacle to a full reach.

NUMBER 3
Violinistic position used in upper positions of the neck. Photograph was taken with fingers in the sixth position.

In the violinistic conformation, the little (fourth) finger is not used. The body of the instrument becomes an impediment to advancing the hand in the upper positions of the neck, and the thumb remains in the curve where the neck is joined to the 'cello. By using three fingers in a violinistic conformation, with the hand slightly raised and the fingers held more obliquely, fifth, sixth, and seventh positions are added to the 'cellist's range. This third conformation of the hand enables the player to pass smoothly from the upper neck positions into the thumb position. Extensions here are relatively easy, but intonation must be guarded carefully as spacings become closer.

The fourth conformation, the thumb position itself, involves the use of the thumb as a "nut" finger and as a guide across two strings at the same time. All of the fingers are again brought into use, but in the use of the fourth finger a slight bending forward of the other finger is required. While the eighth position is the normal location for commencing the use of the thumb position, it is applicable in many positions above and below, on the neck. It is used extensively in playing octaves, thirds, sixths, and tenths. The first joint of the thumb is laid across the A and D strings at the location of the half string (Continued on Page 192)

NUMBER 4
The thumb position.

NUMBER 5
A modification of the thumb position, the fingers reaching D, E, and F-natural at the top of the treble staff. In this extension, the thumb remains stationary.

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

Bands in America Today

The Second of Three Discussions

by William D. Revelli

THE STATUS of the wind band in America today is a most confusing and perplexing one. It is healthy in some ways, and at the same time very ill in others; it is exceedingly strong, yet very weak, and while making great progress in some directions, it has also in others, degenerated to a point of near nonexistence.

The High School Band

If we were to confine our evaluation of the present day wind band to that of the secondary school, without a doubt, our findings would prove conclusively that in no nation on the face of the globe is there to be found a band program comparable to the band movement as conducted in the schools of America.

However, if we are to present a complete and honest survey of the status of the band as it functions in America today, we must not restrict our findings to the high school band program, but give fair consideration to all bands, whether they be high school, college, community, or professional.

The high school band program, as it now functions in our schools, is an essential part of the cultural and educational development of young America. We are fully cognizant of the contribution these bands have made to schools and communities throughout the land; we are appreciative of the results which they have achieved, and are grateful for the privilege of having had the opportunity to participate in the development of such a great program. However, this development of school bands was not accomplished without some adverse effects upon the general band program, insofar as it was functioning at the time.

In the years immediately preceding the establishment of the school band programs in our schools, communities everywhere were supporting and promoting their civic or municipal bands. Many states legislated band tax laws which, through taxation, raised sufficient funds to present outdoor concerts during the summer months. The weekly band concert had become a national institution and in almost every city, town, and hamlet, the band stand and the Saturday evening concert were a great American tradition of that period.

The inauguration of the school band program rapidly changed this scene. School bands, with their new uniforms, more adequate instrumentation, and larger membership gradually began to supplant their elders and eventually took over the park concerts and parades. The town bandsmen, finally realizing the futility of the situation, reluctantly, but in some instances graciously, abandoned their musical activities.

The College Band

As a result of these unfortunate circumstances, we today find that in rare exceptions the community or civic band is but a fond memory. The high school band has taken over, and what was in former days the "silver cornet band" is now the high school "symphonic band." That this transition resulted in higher standards of band performance, as well as band literature, is evinced by the excellent concerts presented by our school bands; however, the one regrettable feature of the transition lies in the fact that thousands of adult bandsmen who participated in community bands are no longer engaged in the participation of music as an avocation. It is indeed unfortunate that a program which brought enjoyment and culture to young America should be responsible for depriving adult America of the happiness and fellowship which they so thoroughly enjoyed through their associations in the "ol town band."

Following the establishment of the high school band program came the college bands. Although their growth was not so rapid nor as spectacular as that of high school bands, they made consistent progress and today we find them rapidly assuming leadership of bands in America. No longer need the college band conductor be envious of his high school colleague, as was true some years ago, when the performances of so many high school bands were superior to those of most college bands.

Although not every college band has kept pace with this march of progress and many remain in dire need of administrative cooperation and support, yet throughout the nation, college bands are making greater progress and contributing more to the development of bands and band music than any other group, either amateur or professional, in America.

The college band, through its leadership, personnel, equipment, and facilities, is in a most favorable position to foster the bands of the future. At the present, we find millions of people being thrilled by colorful formations, precision marching, intricate maneuvers, and excellent playing during the weekly gridiron performances as presented by our college bands.

Today, thousands of patrons of music and band fans are attending concerts of our college bands. The repertory and quality of performance is doing much to prove that the college concert band is a serious medium of musical expression. Then, too, hundreds of thousands of radio listeners are privileged to hear our college bands in excellent programs which are broadcast daily from campus studios throughout the nation.

The college band, through its sponsorship of clinics, conferences, and festivals is providing great impetus to the school band program, as well as proving to be a guiding force in the development of band literature and through its presentation of numerous out-of-town concerts, is doing much to keep alive the tradition founded by professional bands in the past.

The college band provides the only outlet whereby a student entering college can find an opportunity to continue his band experience. Since most college bands perform literature beyond the proficiencies of high school bands, this experience enables the student to extend his musical background far beyond that acquired in high school. This additional experience should also serve as an incentive for bandsmen to continue their participation in bands following their graduation from college.

DR. WILLIAM D. REVELLI
Conductor, University of Michigan Bands

The Professional Band

In our observation and appraisal of bands in America today, and in presenting this review of the progress achieved by high school and college bands, we must not fail to discuss the regrettable decline, in fact, almost total abolition of the professional concert band.

The gradual decline in the number of professional bands appearing before the American public today is indeed difficult to comprehend, and especially so, when we consider that such a decline has occurred during the identical period which witnessed the tremendous growth of school and college bands.

It would seem that the growth of the band movement in our schools and colleges would naturally have resulted in a comparable motivation and activity of the professional band field. However, just the opposite has occurred, and the reasons for the present decadent status of professional bands are most difficult to ascertain.

Part of the solution might well be found in answer to the following questions.

(a) Does the professional band belong to another era?
(b) Has the professional band outlived its usefulness?
(c) Do our school and college bands provide an adequate outlet for band music?
(d) Have the radio, recordings, and juke boxes supplanted the professional band?
(e) Is the cost prohibitive?

In the answer to these, as well as other questions, rests the fate of the professional band. In the meantime, the fact remains that in a country which possesses the greatest school and college band program of any nation of the universe, that same nation has witnessed a passing of the professional band from the days of Gilmore, Sousa, Pryor, Innis, Smith, Conway, Bachman, Kryl, and others who did so much to contribute to the happiness of many people, as well as to stimulate and foster universal interest in the bands of America.

The municipal, civic, or community band, like the professional band, is rapidly fading from our musical scene. Here again, we find the parallel, so far as the high school band's effect on the program is concerned; and again it is just as difficult to comprehend.

The Municipal Band

By every logical deduction, the advent of the school band should have meant only one thing—more and better municipal bands. However, just the opposite was true—and why? What becomes of the thousands of school and college bandsmen who are graduated annually from our high schools and universities? Why do they not continue their participation in civic bands? Have we failed in our teachings? Are the objectives incorrect? Have we been too absorbed in teaching the mechanics of performance, without giving sufficient attention to the making of music itself? Have we failed to provide our bandsmen (Continued on Page 193)

BAND and ORCHESTRA
Edited by William D. Revelli

Opera and the Balakirevs

by Victor I. Seroff

IT WAS Gluck who tried to restore opera to its original place as dramatic composition, but composers like Rossini made it again just music for the concert hall, adorned with scenery and costumes. The reaction of Meyerbeer, Weber, Glinka, and Dargomijsky was felt in the further development of opera, but the measures were only half effective. Then suddenly a new reform took place with Wagner. The Balakirev group joined in this, but fundamentally was opposed to Wagner's new idea. The new Russian school of thought laid down the following principles of their reform originated by Balakirev:

New Principles

1. Dramatic music should have an intrinsic value as absolute music.

The Balakirevs thought that composers who occupied themselves only with pure melody and vocal virtuosity—the means of infallible success—wrote the most astonishing banalities. Everything that in symphonic music would have been put into the "Index Librorium Prohibitorium" with the most justified disdain, found its place in opera. The Italians were unsurpassed in their superiority in this. Aspiring only to easy success, their operas were a potpourri of ornamentation, bad taste, and the excessive use of B-flat and High-C's. Finding themselves in complete communion with the poor taste of the public, they not only wrote banal themes but exposed them in all their nakedness, without trying to improve them by colorful harmony. The best among these musicians either repeated one another or repeated themselves in their style, harmony, and themes. In this way they succeeded in making their operas a series of degenerate twins of despairing resemblance. The Balakirevs argued that it was sufficient to look at some thirty operas by Rossini and seventy of Donizetti to prove this. Both of these composers wrote only two or three original operas, while the rest are pale reproductions. Even a non-Italian composer like Meyerbeer, one of the greatest dramatic composers, would have gained in prestige had he left out all the virtuosity effect from the score.

2. Nothing should stand in the way of the true and the beautiful.

Everything seductive in musical art must belong to opera—the charm of harmony, the science of counterpoint, the richness of polyphony, the color of the orchestra—all must run abreast.

3. Vocal music should be in perfect accord with the meaning of the words.

The text must not serve exclusively to facilitate the emission of the voice. For if it had been destined for that, it would suffice to place it haphazardly to any music that might come along. For each phrase of the text there should be a sound that corresponds to it in a correct musical declamation. It is from the meaning of the text that the musical ideas arise, the sounds being meant to complete the effect of the words. The word on one side gives the music a determined significance and defines in a way all its aspirations. This conviction establishes the union of the text with the music, and the Russian school did not treat the words lightly. They looked for art in the text itself, and then tried to create a new composition in two senses—poetic and dramatic.

4. The music as well as the libretto, the structure of themes in composing an opera, should depend completely on the individual situation of the actors as well as on the general trend of the piece.

MILY BALAKIREV

The following chapter from Mr. Seroff's forthcoming book, "The Mighty Five," which will shortly be published by Allan, Towne and Heath, tells of the remarkable influence and philosophy of a most amazing man, Mily Alexeievitch Balakirev. Balakirev himself was entirely self-taught in music. He was born in 1837 and made his debut as a pianist in 1855. In 1862 he founded the Free Music School and also became widely known as a conductor. He formed a coterie of younger musicians, including Borodin, Mussorgsky, Cui, and Rimsky-Korsakoff, and by reason of his fiery leadership established the group known as "The Mighty Five," which founded the new National School of Russian Music. Mr. Seroff indicates what Balakirev and his powerful group did to combat Wagner and integrate new bases for operatic reform in Russia.
—EDITOR'S NOTE.

The Russian school did not deny a place to chorus and aria, but felt that nothing must be allowed to stand in the way of the action. Everything depends on the development of the subject; the music should never take a road of its own. Choruses should represent a mass of people, and not simply be there to fill in when the soloists need time to rest.

A Common Goal

All these principles were very akin to the Wagnerian reform in opera, but the means of achieving the goal differentiated the two schools. To begin with, the Balakirevs thought that the subjects of Wagner's operas had in them nothing human—they were personified abstract ideas which, like manikins, were incapable of inspiring the least interest. The Balakirevs were concerned with human passions which charm, stir, confuse, agitate, and trouble the lives of men.

Wagner concentrated all his interest in the orchestra, while the vocal parts had only a secondary role. While he exposed the theme through the orchestra, the actors had only fragments of recitative which, if taken separately, had neither intrinsic value nor any precise meaning. The Balakirevs thought this was all wrong, for the actors in an opera hold the stage, and are not there to complement the orchestra. It is in them that the action exists. The public watches them and listens to them. They therefore should be of principal interest. The Russian school felt that it was due to Wagner's maltreatment that the orchestra gained the upper hand. The vocal parts in Wagner's operas battle with the orchestra, only to be killed by it. It would almost seem that Wagner did his best to deny his characters all musical expression. The Balakirevs, on the contrary, felt that, except for rare occasions, the composer should reserve for the characters the best musical material and the most important phrases of the score. The Balakirevs believed that opera should be essentially vocal, while Wagner's was symphonic. They thought that his musical ideas were submerged by heavy waves which roll one over the other, surcharged with exaggerated harmonies and sonorities, and of a boredom and monotony which are not relieved by the few beautiful pages which, as Cui said, were "as rare as an oasis in the Sahara."

"Wagner," they declared, "tags a *leitmotif* to every character which he must wear like a coat wherever he goes, and all his entrances are announced by it. He even tags a *leitmotif* to such abstract ideas as vengeance, or even to some object—a sword. It is sufficient just to mention the object for the *motif* to pop up, as though pressed by a spring. This childish device does not honor Wagner's heroes. Why are they condemned to one perpetual *leitmotif* without the slightest development and almost always without the slightest alteration, and which therefore constitutes a new element of monotony?" Variety of form was one of the basic principles of the Russian school. The Balakirevs were not satisfied with giving their heroes only one musical idea. They insisted that the themes should be multiplied and developed as the action demanded, with different rhythm, harmony, color, in a word—that the characters be painted with all the means at the composer's disposal. Generally speaking, and giving all due credit to Wagner's talent and strong individuality, the Balakirevs considered his doctrine false, that he had written more annoying music than good, and that the madness of the Wagnerian cult was more fanatic than sincere.

The Idea Essential

The Balakirevs also rejected the very basis of dramatic plot—the progressive development of a conflict—as it was known on the western European stage. They believed that the essential lies in the idea of the presented work. Whether this idea was expressed in a series of pictures, dramatic or not in themselves, was not important, as long as the presentation as a whole was vital and vivid.

They felt the same way about symphony for a symphonic work (a sonata form), is based again on the same idea of conflict. Stasov said once to Balakirev: "I don't know who is going to do this—you or someone else (it would be a pity if it didn't come from the new Russian school!)—but symphony must stop being constructed in four parts as Hadyn and Mozart conceived it a hundred years ago. Why should there be four parts? Why should this never alter? The time has come for this, as well as the symmetric and parallel construction within each movement, to pass into oblivion. We have done away with all the scholastic forms of odes, speeches, statements, and arias in dramatic expression. Now the time has come to forget about the first and second themes, the exposition, the '*mittelsatz*' in symphonic music."

And finally, the Balakirevs placed very little value on the erotic, and even less on the psychoanalytic as a source of musical inspiration—the two vehicles used to so much advantage by European composers, and of course by Wagner.

All this Borodin heard at their meetings, and two years later (from 1864 on), César Cui told it to the Russian public in the form of articles and musical criticisms in the St. Petersburg "Gazette," and then in "Golos" ("Voice"), "Nedelya" ("Weekly"), and "Revue Musicale." The new Russian school was indebted to Cui not so much for his composing of purely national music as for his (Continued on Page 194)

The Art of Expression

Part Two

Tone Production and Tone Coloring

by Harold Berkley

WHAT is it that makes the portrayals of a great actor compelling and moving? Skill in make-up, conception and delineation of character, command of gesture, are all important factors; but, above everything, the one quality that distinguishes the great actor from the near-great, the quality that holds our attention and stirs our emotions, is the use he makes of his voice. Through the changing tones of his voice he can express sadness and joy, fear, contentment, hatred and love, and express them with all shades of conviction and subtlety. Provided that he has the instinct and intelligence to direct this ability to artistic ends, the actor who can thus control his voice is an artist, even though his stage manner may lack the fluency possessed by many a lesser man.

The rôle of the concert violinist is very similar to that of the actor. It is his privilege to convey to his listeners the infinite number of moods and emotions which are to be found in the many different styles of composition, from the classics to the ultramoderns. And it is very largely through his tone that he is able to do this, for his tone is to the violinist what voice is to the actor. The violinist who can thus vary his tonal *timbre* according to the changing moods of the music is an artist, no matter if he cannot play quite so rapidly as other men who are, probably, better known than he is.

But what is the means by which this subtle eloquence may be given expression? Imagination comes first, but the technical means is really nothing more than the varying point of contact between the bow and the string.

Last January, on this page, it was stated that "tone shading (dynamic variations) and tone coloring (variations in the *timbre* of the tone) are almost entirely the result of combining, in various degrees and proportions, the following elements: (1) the pressure of the bow on the strings; (2) the speed of the bow; and (3) the point of contact between bow and string." The first two were analyzed at some length, but the third was mentioned only in passing. Yet the choice of an appropriate point of contact—that is, the point on the string, between the bridge and the finger board, at which the bow shall be drawn—is of the utmost importance in expressive playing. For it is the freedom of choice which we have between these narrow limits—about two and one-quarter inches—that is responsible, when combined with an expressive vibrato and the varying pressure and speed of the bow, for the innumerable gradations of tone-color of which the violin is capable.

It is unfortunate that the question of varying bow-contact usually receives little attention. Too often the pupil is told to bow half way between the bridge and the finger board, and his education in tone shading and coloring is left at that. Small wonder, then, that one frequently hears obviously talented players striving to express a musical feeling without knowing in the least how to go about it.

This point of contact is determined almost entirely by the speed of the bow stroke, by the volume and *timbre* of tone desired, and by the length of string being used (governed by the point at which it is stopped by the finger). Obviously the point of contact must be constantly changing, and it might seem an impossibly difficult task to make these necessary readjustments throughout a long composition. But the violinist who has imagination and a good bow technique will find that he makes them instinctively as soon as he understands the basic principles involved. However, he must be continually experimenting, combining various speeds and pressures with various points of contact. This will not be drudgery; on the contrary, he will find it the most fascinating branch of study.

The following rules may be considered fundamental; they should be experimented with and thoroughly understood before more complicated ideas are tried:

(1) Slow sustained bows, whether *forte* or *piano*, must be drawn close to the bridge.

(2) Fast, long bows, whether *forte* or *piano*, must be drawn near the fingerboard.

A few experiments will show that the tone inevitably breaks if a slow bow is drawn near the finger board, and that a fast bow taken close to the bridge will cause whistling and scratching. From these two rules, then, a general rule may be deduced: The slower the bow, the nearer the bridge.

(3) In *forte* passages calling for increased bow pressure, the bow must be near the bridge. If it is drawn near the finger board, the result will be a throaty quality of tone. This is a fault common among young players who are obsessed by the notion of a "big" tone.

(4) In the playing of a *piano* passage with little pressure and frequent changes of bow, the bow must be near the fingerboard. If it is drawn near the bridge, a weak and disheartened quality of tone will result. But in this connection it should be mentioned that a skillful violinist can produce a beautifully intense soft tone, of almost an oboe *timbre*, by drawing the bow close to the bridge very slowly and with little pressure.

(5) When the left hand is in the fourth position or lower the bow may be anywhere between the bridge and the finger board, according to the previous rules.

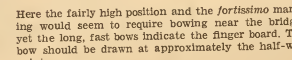
(6) As the left hand moves upwards from the fourth position, the bow must move correspondingly nearer to the bridge. If it does not, the tone will be weak, with a tendency to break.

These six fundamental principles, and the reverse of each of them, should be tested on all four strings, so that the student may become aware of the different bow-touch necessary for each string.

However, these principles cannot be applied inflexibly, fundamentally true though they are, for the demands of any violin music very soon call for the application of two or more which are mutually contradictory. Compromises, therefore, have to be made, and it is in the imagining and the applying of these compromises that true artistry is developed. As an example, let us take the opening measures from the slow movement of Beethoven's Quartet in F major, Op. 18, No. 1.

Here it would seem that the very slow bow should be drawn near the bridge; but the *pianissimo* marking and the tranquil character of the music would indicate that the bow be near the finger board. It should be drawn slightly nearer the bridge than the half-way point.

Or take the following passage from the slow movement of the Goldmark Concerto:

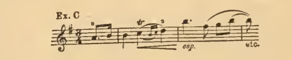


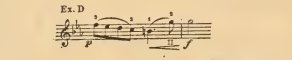
Here the fairly high position and the *fortissimo* marking would seem to require bowing near the bridge; yet the long, fast bows indicate the finger board. The bow should be drawn at approximately the half-way point.

The ambitious student will endeavor to acquire such sensitivity in his right hand that in passages similar to Ex. A he can bow perceptibly nearer the bridge without injecting added intensity into his tone, and nearer to the bridge in passages similar to Ex. B without causing the tone to whistle. It will require constant and intelligent practice, but it can be done.

The point of contact is important in the playing of harmonics. Too many students try to play them near the finger board and with a light bow pressure. They are sure to be disappointed. Good results can be obtained only if the bow is drawn near the bridge and with a firm, steady pressure. The bow pressure, in fact, should be approximately that which would naturally produce a round, *mezzo-forte* tone.

The majority of *crescendi* require an increase of intensity as the tonal volume grows; when this is the case, the bow must move towards the bridge. The following examples, from (Ex.C) the *Air* from the Goldmark Concerto and (Ex.D) the Vieuxtemps D minor Concerto, will illustrate the point.





In long *crescendi*, whatever the bowing may be, the same rule applies: the bow must move towards the bridge. For *diminuendi*, the bow must move towards the finger board.

Although no attempt should be made to imitate the tone colors of any other instrument, the violin can produce three primary tone colors which may, for purposes of comparison only, be called the flute color, the clarinet color, and the oboe color. If rather fast, firm, but light bows are drawn near the finger board, the resulting tone color somewhat resembles that of the flute; slower bows drawn at the half-way point with slightly more pressure produce a clarinet-like quality; playing near the bridge with a slow bow and intense (though not heavy) pressure produces a *timbre* very like that of the oboe. Better than any other instrument, the violin is able, in skilled hands, to pass smoothly from one *timbre* to another and to mix and blend them so that a wide palette of tone colors is available to the artist. It is, indeed, one of the hallmarks of the true artist that he has the ability to choose the appropriate coloring for each musical idea so that the meaning of the music is brought clearly to the listener.

This ability is to a large degree the result of an inner urge awakened by an appreciation of the inner content of the music. As such, it cannot actually be taught. But it can be stimulated and developed, and the teacher should bend every effort to arouse in the student a delight in truly expressive playing. In this, of course, Time is the greatest teacher. As he matures, as his experience of life widens and his imagination becomes more sensitive, the student will find that more and more color and expression are evident in his playing. In the meantime, it should be the business of the teacher to provide him with (Continued on Page 188)

VIOLIN
Edited by Harold Berkley

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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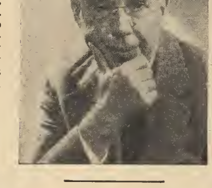


Keyboard Harmony

Q. I am studying harmony by myself and have been using the book by Heacox that you recently recommended. On page 11 we are told to change Ex. 5, a, b, and c, to G and D major and I do not understand just what this means. I should like you to tell me also just what harmonic ear training means in this book.—S. E.

A. The author intends you to do two things: (1) Play parts *b* and *c* of the exercise with the same chords (I, IV, V, I) but with a different tone on top. Thus, part *a* begins with E as the top note, the chord being C-E-G; but in part *b* you have C as the top note, with the same chord C-E-G underneath. (2) Now he wants you to do this same thing in two other keys, G major and D major. Since the chord on I in G major is G-B-D, and since part *a* has the third of the chord on top, this means that you will play the chord on I in G major (G-B-D) with B as the top note. Of course the bass note will be G, the tenor will probably be the G an octave higher, the alto will be D, and the soprano B—as I directed above. With this much help you will be able to figure out the rest of the exercise yourself. When you understand it thoroughly and can do it easily in the key of G, play the same chords in D major, the first one being D-F-sharp-A, the first chord in the exercise having the F-sharp (the third of the chord) on top.

As to the term "harmonic ear training" it is used to indicate a type of dictation in which chords are played to the pupil so that he may listen, analyse, and write down. In the old days "ear training" dealt only with the dictation of melodies, but it is now recognized that the musician must learn to work with chords as well as with melodies, and that is why Professor Heacox used the words *ear* and *keyboard* in the title of his book.

The Problem of Missed Lessons

Q. I am to speak on the subject of "missed lessons" at the next meeting of our music teachers' association. Can you give me any constructive ideas?—B. K.

A. Every teacher has this problem to contend with, but in some cases it seems to be worse than in others. In general, the remedy is to make each lesson so interesting that the pupil will enjoy it so much that he will look forward to coming back for the next one. But this prescription is often hard to put into effect. However, I urge you and all other music teachers to devote more thought to each child as an individual person, different from anyone else in the world, and therefore not to be treated just as anyone else is. Try to find out what his viewpoints are, get acquainted with his likes and dislikes, find out how he gets along in school, ascertain what his home conditions are—and then plan each lesson period with all of these in mind. By planning I mean thinking about each pupil before his lesson, putting down some notes in your plan book about items to remember, things that are to be done at the lesson, searching out just the right material so far as the pupil's interest is concerned—and you must have interest or you are bound to fail.

I suggest also that you discuss each pupil with his parents, urging them to coöperate with you by providing a quiet room in which their child may practice, and by not interrupting him during his practice. Having the pupil keep a written record of the number of minutes he practices each day is a help too, and I consider it entirely justifiable for the teacher to ask the parents to reward the child in some way at the end of each week during which he has practiced his full time and had a good lesson. An extra-large reward at the end of each good month is stimulating also. By the way, have you ever considered grading each pupil at the end of every lesson? In school, children are accustomed to having their teachers express their opinion both of their daily work and of their progress over a period of a month or a term by means of a letter grade—A for *excellent*, B for *good*, C for *fair*, D for *poor*, and E or F for *failure*. It might stimulate your pupils to have similar grades in music.

There are of course all sorts of extraneous devices such as gold stars and other rewards of one sort or another, given by the teacher. These may have a certain value in the case of very small children, but they are after all childish in their intent, and as soon as the pupil gets a little older he is no longer fooled by them—and children get "a little older" much earlier than they used to!

The most important thing is to have the teacher select material that is suitable for the particular child and that is worth working at, to teach it musically, and to see to it that the pupil feels that he is having a wonderful experience, that he is making progress, and that all his practice is therefore worth while. If he feels this way, and if the parents coöperate moderately well, your pupils will come to their lessons at least fairly regularly—in spite of the competition of a multiplicity of other interests. But you music teachers need to remember that life is far more complex today for children as well as for adults, and it therefore takes a much better teacher and a good deal more thought and lesson preparation today than formerly. Therefore I suggest that you ask yourselves this question: "Are my pupils bored because they just don't care for music, or are they bored because I do not take enough time to search out really fine material, because I do not plan their lessons with enough care, and because I am not myself growing and developing as a musician?"

How to Teach an Adult Piano Class

Q. I am a teacher of piano and violin but I also give piano class instruction in the adult evening schools of my city. I meet the group once a week for two hours and a half, the average attendance being about fifteen. I have both men and women, and of all ages from twenty to seventy, and from beginning students to concert artists. I have been reading your page in THE ETUDE, and in the current issue you mention the fact that class piano teaching is one of your hobbies, so I am writing to you for ideas.

I have only one piano, so I have been taking each pupil individually at the piano and devoting about twenty minutes each time to theory, with biographies, and a program by students once a month. Our goal is to have each one memorize one composition each month, and I also give them technical work—each one according to his ability. I shall appreciate any suggestions you may have for me.—G. L.

A. Your conditions are somewhat different from any that I have encountered, but I nevertheless venture to suggest a plan that seems feasible to me: Divide your class into three groups according to proficiency, with the understanding that any pupil may be moved to a higher group if he shows that he can go faster, or to a lower group if he shows that he cannot keep up. (The groups need not be exactly the same size.) Take each group by itself for forty-five minutes of your period, the other two groups spending the time in practice, in working at scales, key signatures, and other elementary theory; or in studying harmony, history of music, music appreciation, and so forth—if possible in separate rooms. Appoint a leader for each group—or have the class elect one—the group leader to be responsible for seeing to it that the members of his group are doing something useful during each "study period."

At the "lesson period" you will see to it that each member of that group has a chance to play during each period, the others standing around the piano, following the music, perhaps working at dummy keyboards, possibly making appropriate rhythmic movements to the music being played. They will note your comments on the playing, and sometimes you will ask other pupils to comment on the playing of the pupil at the piano. You will use duet music part of the time, so that two may play simultaneously; or perhaps you will sometimes have one pupil read at sight the upper part of a composition while another plays the lower part, changing off frequently. Sometimes the group will sing a song, and the one at the piano will play the accompaniment; and in the most advanced group those who are not playing will analyze the harmony and the form of the music being played. Each pupil will have a music writing book at hand, and sometimes you will ask them to listen to the melody of the piece being played, writing at least a part of it on the staff, and perhaps later on transposing it to some other key. Occasionally you will ask a pupil to play some little piece as it is written, the next one playing it in a different key, and so on—until each pupil has transposed it into another key. All this ought to be planned out in advance for each class meeting by you, the teacher.

The above suggestions are based on the idea that in addition to studying piano playing your pupils are also to acquire musicianship. If you do not wish to divide the class into as many as three groups, then I suggest having at least two classes—according to ability, of course. Each group would then have an hour by themselves, and the final half hour could be devoted to biography, history, and so forth, as you are now doing. In this case the final half hour might well be used for a short recital once a month by those who are best prepared, outsiders being invited to attend these recitals. Since you also teach violin, it would be fine to have an occasional violin solo by one of your private pupils, the accompaniment being played by a member of your class. You may not be able to put all these suggestions into effect, but at least they will give you some ideas.

About Becoming an Organist

Q. I have had a few pipe organ lessons but had to give them up because at present I do not have any keyboard instrument to practice on—not even a piano. Could you suggest some musical subjects that I might study without a keyboard until I can make arrangements for continuing my pipe organ lessons? Will you tell me also how to become a member of the American Guild of Organists, how one becomes a dean of a chapter, and what the duties of the dean are?

I should like to have you tell me also whether one can study ear training, elementary theory, and history of music away from a keyboard; and whether such subjects are better studied in class or privately.—M. R.

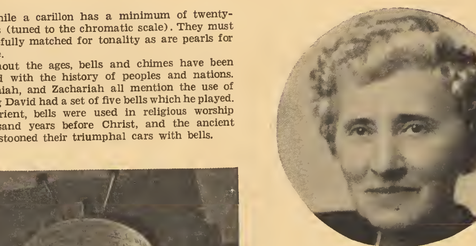
A. It is possible to work with music to only a very limited extent without a keyboard, and I advise you to resume your lessons in piano or organ as soon as possible. Could you not make arrangements with some neighbor for the use of a piano for at least an hour a day?

Since you have evidently had no theory of music whatever, I suggest that you get a copy of each of the following books and study by yourself: "Music Notation and Terminology," by Gehrkens; "Harmony for Ear, Eye, and Keyboard," by Heacox; and "History of Music," by Finney. Admission to the American Guild of Organ-

(Continued on Page 197)

The Romance of Famous Bells

by Winifred Adkins



WINIFRED ADKINS

FROM ancient times to the age of the atom, bells have been a part of man's culture and history. In olden days, bells were cast right in the church yard. All kinds of metals comprised the molten mass. As the priests marched around the furnace where the bell was to be cast, the parishioners, anxious to have a part in the service, would throw gold and silver coins into the pot.

The ideal bell metal is an alloy of pure copper and tin; clearness of tone and strength of casting are derived from twenty-two parts of block tin to seventy-eight parts of new copper.

What has come to be known in the Christian era as a bell is the evolution of years of experiment. Early ornamental bells in China, for instance, were four-cornered in shape. The earliest bells in Europe were not cast, but were made of plates of metal, bent into shape, and riveted at the edges. Very small bells are usually cast from exceedingly hot metal, but in the case of extremely large bells, the maker tries to cast his metal at as low a temperature as possible.

A bell is tuned so that its dominant note also contains several harmonics. This is the first tone you hear. The sounds which follow, composed of harmonics, are called hum notes.

America, from its beginning, has been rich in bell history. Poe's "The Bells," is probably the best eulogy, but Longfellow, Emerson, Whittier, and other poets have written tributes to them. Longfellow was so impressed by the lovely, sweet-sounding chimes in the Bell Tower at Bruges, Belgium, that he made it famous in verse by his "Carillon" and the "The Belfry of Bruges." Our present-day books and movies, such as "The Bells of St. Mary's," "For Whom the Bell Tolls," "A Bell for Adano," "The Miracle of the Bells," are an indication of the wide appeal of bells.

A peal is a combination of three or four bells; a chime has eight or more bells (tuned to the diatonic scale); while a carillon has a minimum of twenty-three bells (tuned to the chromatic scale). They must be as carefully matched for tonality as are pearls for a necklace.

Throughout the ages, bells and chimes have been interlinked with the history of peoples and nations. Moses, Isaiah, and Zachariah all mention the use of bells. King David had a set of five bells which he played. In the Orient, bells were used in religious worship two thousand years before Christ, and the ancient Greeks festooned their triumphal cars with bells.

A NEW VIEW OF THE LIBERTY BELL

Charles Ogle caught this unusual angle in photographing the Liberty Bell. The hell was cast three times, and with the last casting a quotation from Leviticus XXV, 10, "Proclaim liberty throughout all the land unto all the inhabitants thereof." was moulded upon it. It was then hung in the tower of Independence Hall, Chestnut and Sixth Streets, Philadelphia, and remained there for almost twenty-four years, until July 4, 1776, when it rang the first tidings of the signing of one of the most important messages in history—the Declaration of Independence.

PROPOSED PEACE BELL TOWER

This imposing design for a hell tower near Washington, D. C., has started a movement of much significance. The idea originated with Neal C. Miller of Elmore, Ohio. His design for the proposed tower provides for a star-shaped cross section, 550 feet high, to he erected on a 100 foot hill in Arlington, Virginia, near the grave of the Unknown Soldier. Provision for a carillon of fifty-four bells is made.

Paulinus of Nola, an Italian bishop, was the first to use bells in Christian worship. Shortly after he died, about 400 A.D., church towers were raised in various countries of Europe. Two hundred years after Paulinus, bells had become so much a part of Christian worship that a "papal bull" was issued (by the Pope), specifying that every church in Christendom should have a bell.

The great bells of St. Mark's (Venice), and others in Italian campaniles and Spanish turrets have also been used as alarms in case of fire or other similar disasters. During World War II, in small towns in Europe and the United States, church bells warned of blackouts and possible air raids.

The most famous of European bells of olden times was the one dedicated to Roland of Ghent (Belgium). "I am Roland," ran the inscription, "When I toll it is fire; when I thunder it is victory." It is located in the Ghent carillon of fifty-four bells, of which Salvator is the largest and heaviest bell. Charles V unhung and destroyed the Roland Bell when he subdued warlike Ghent. To deprive a town of its bells has always been a sign of degradation. An example of this was when Cromwell appeared in Cork (Ireland) and ordered all bells to be taken down and converted into artillery. The Bell of St. Patrick, in Dublin, Ireland, was made in the Sixth Century of rudely hammered iron. Enshrined in a case of bronze, gold, and jewels, it still receives the veneration of visitors to that city. Belgium is the home of the most celebrated carillons in the world and Holland is a close second. There is a carillon in Middleburg, Holland, which is considered one of the best in existence.

Russia is called the "land of bells." All over this vast domain their thunderous voices are heard both morning and evening. The largest bell ever cast is the Great Bell of Moscow. Authorities differ as to the exact weight of this giant bell, but all agree that it is approximately two hundred tons. It was too heavy to hang, so a base was built for it near the walls of the Kremlin, where it now stands. The upper part is ornamented by figures representing Our Lord, the Virgin, and the Holy Evangelists; on the top of the bell rests a Greek Cross of gilded bronze. Another great bell is in the cathedral in Moscow. It hangs in the Bell Tower of Ivan and is rung but three times a year, on special occasions, at which time all other bells are silenced. Hanging in the same tower are thirty or forty bells known as Bells of the Kremlin. This great Ivan Tower still stands. Each story is a belfry. In the first story, hanging in solitary grandeur, is a huge bell given by Czar Boris Goudenov.

There were no bell foundries in Russia until the Sixteenth Century. Before that time, bells were brought from Italy, but after the bell founding art started, it spread rapidly. Before the end of the Sixteenth Century there were said to be more than five thousand bells in Moscow and its (Continued on Page 198)

Tops at Twenty-Two

An Interview with

Elliott Lawrence

Popular Band Leader, Arranger and Composer

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

For 1947 the coveted Band of the Year Award, bestowed by "Look Magazine" upon the band best equipped to do the most for popular music, went to twenty-two year old Elliott Lawrence and his less-than-a-year-old organization. Never before in the history of popular music has so important a national rating gone to so youthful a maestro. Yet Mr. Lawrence ranks as a veteran in his chosen field. He has directed his own band and appeared on the radio with it since he was eleven. Born in Philadelphia, Elliott Lawrence's musical gifts were marked enough to warrant serious training at the age of four. He began piano study with Louise Christine Rebe and read the music in THE ETUDE by way of recreation. Study values were enhanced by a thoroughly musical home atmosphere. Mr. Lawrence's mother is a singer and his father is a radio director, serving as Program Director of WCAU until he assumed management of his son's band. Elliott took the degree of Bachelor of Music, with top honors, at the University of Pennsylvania, and continued his studies under Erna Balogh (piano), Harl McDonald (theory and composition), and Leon Barzin (conducting), financing his education by playing dance music and making arrangements. A special arrangement of college airs in dance rhythm, made for a University of Pennsylvania football game, came to the attention of WCAU officials with the result that, at nineteen, Elliott was appointed Musical Director. The appointment came as a complete surprise to his father. Less than a year ago young Mr. Lawrence left radio to organize his own band which, through both popular and critical acclaim, has leaped to the forefront of dance organizations. Mr. Lawrence continues composing in a more serious vein. A number of his works have been performed by leading symphonic organizations; his recent "Suite for Animals" is on the current program list of the Philadelphia Orchestra. In the following interview, Elliott Lawrence, who is "tops" at twenty-two, tells of the requisite qualities for a career in popular music. —EDITOR'S NOTE.

POPULAR music is a zestful and rewarding field. Everybody loves to dance, and those who provide the music often find themselves the recipients of an enthusiasm that is as bewildering as it is delightful. And youngsters all over the country witness the successful careers built by dance music—which is only fun, after all!—and absorb the virus of a particularly harmful state of mind. They see what happens to some smart lad who simply has fun with dance music, and wonder about the good of all that serious study that is *not* fun and seldom leads to anything approaching glamorous returns. By that time, they have a bad case of musical untruth.

ELLIOTT LAWRENCE

The Basis of Popular Music

The cure lies in realizing that dance music is "nothing but fun" from the customer's viewpoint only. The lad who "likes" dance music and limits his equipment to practicing baton technique with his favorite records going, hasn't a chance in the keenly competitive world of professional popular music. In that world, you don't make tricks with a baton, and you don't cut capers. You work as a musician with other musicians, in a highly specialized field of music. The word to stress is *music*. Actually, popular dance band work requires more training, both theoretical and practical, than symphonic work because the band boys need to know everything the symphonist does plus the elements that make popular music popular. The candidate for honors in the popular field must be a *musician* with a sound training in music as well as in his special instrument.

I believe that the chief reason for the most gratifying "Band of the Year Award" is the fact that our popular music is based on classic elements of tonal color and quality. During my own years of intensive study I found myself falling in love with special orchestral colorings of Mozart, Beethoven, Debussy, Delius. I wondered why such effects shouldn't add balance, richness, and vitality to dance music, too. At all events, I determined to try and see! First of all, I organized my band so as to include instruments common to the symphony orchestra and entirely uncommon to dance bands—oboe, bassoon, French horn, English horn, two flutes, four clarinets, bass clarinet, and full woodwinds. These were added to the conventional dance band instruments. The experiment was fortunate. Our band developed a more musical tone, and became capable of duplicating colors, feelings, background moods, and effects of the noblest classical literature.

Debussy, for instance, often builds a wonderful feeling by combining flute and English horn. And clarinet and bassoon duets are extremely lovely in Mozart and Beethoven. Such combinations were next to unknown in dance band scorings and from the very first time we tried them our patrons were delighted. And why should they not be? A beautiful tone gives pleasure in any musical medium! It seems a top-prize bit of illogic to try to separate the integral whole of *music* into divergent camps.

Which brings me back to my insistence that popular music *is* music! It may be "nothing but fun" to the patrons, but backstage, it's hard work! That is why a youngster today makes the worst possible mistake in trying to break into jazz without a thorough, better-than-average classical education in music. Whatever his instrument, the candidate for dance band honors needs first to know how to handle it legitimately. I audition about a dozen lads a week for the band and find that the most general weakness of the applicants is their inability to play with the same degree of mastery, variety, and polish that a symphonist would have to demonstrate. Band boys must know how to produce good, musical tone; how to handle any instrumental emergency; how to read anything at sight; how to give evidence of general musicianship. No amount of enthusiasm can make up for a lack of such knowledge.

Players and Arrangements Are Important

Most of the boys in my band are graduates of recognized conservatories who are eager to devote the same care to dance music that they would to classical works—which, incidentally, they play in their free time. (Again incidentally, several of our players have gone straight to first desk positions with leading symphony orchestras!)

The important elements of a good dance band are the players themselves, and the quality of the arrangements they play. That means that important fields are constantly open for fine players and competent arrangers. The fine player is one who has the same musicianly training as the symphonist plus a particular feeling for popular music. Just what that feeling is, is pretty hard to describe! Any player at all can sound a dotted quarter note and an eighth—but the dance band player needs to sound it with a special feeling for rhythmic crispness that you don't find elsewhere. A good way to check up on this feeling is to study rhythm from the recordings of any of the top dance bands.

The player who combines solid training with popular feeling should find no insuperable obstacles in making himself heard. He should have better than average mastery of his instrument, of course. It is wise for woodwind players to learn all woodwind instruments—today's demands often call for doubling in clarinet, flute, and saxophone. On the other hand, brass players are specialists!

Turning to the arranger, you will find that his field is wonderfully flexible and therefore interesting. The modern band is built by the character of its arrangements even more than by its players. The test of an arrangement is its style—and style calls for musicianship. It is significant, I think, that most of our leading arrangers, today, are young composers who are determined to make their way in the classical field and turn to arranging as a means of livelihood. A competent arrangement brings a minimum return of seventy-five dollars (a great deal more if the arrangement catches on and becomes a hit); thus, by turning out two a week, a young lad (*Continued on Page* 190)

STARS OVER NORMANDY

Normandy, always a dreamland to American tourists, is now known to millions of Americans since the European wars. Normandy in spring is one of the most delightful spots in Europe, and Mr. Brown has caught this freshness of the meadows and winding poplar-lined roads with their reminders of medieval France. Grade 3½.

ARTHUR L. BROWN, Op. 127

Moderato grazioso (♩.=56)

mf

rit. slightly

a tempo

rit. slightly

molto espress.

a tempo

rit.

Fine

molto espress.

a tempo

mf

1 2

D.C. al Fine

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NARCISSUS

One of the most delightful works of its type, Mr. Ethelbert Nevin's *Narcissus* is as popular as the day it was written. The gracefulness of the melodic line and the fluent and beautiful harmonic changes always fascinate the hearer. In Greek mythology Narcissus, the river god's beautiful son, condemned never to look on his own features, finally succumbed and saw his face mirrored in a pool, whereupon he killed himself, and the flower bearing his name sprang up from the spot. This newly edited and fingered edition is exceptionally clear and playable. Grade 4.

ETHELBERT NEVIN, Op. 13, No. 4

Edited by Henry Levine

Andante con moto (♩=72)

p cantando l.h. r.h. mf con grazia dim. simile

mp p poco cresc. p dolce legato

legato mf l.h. dim. mp

Tranquillo

p cresc. poco a poco simile

mf sempre cresc.

Published 1947 by The John Church Company

Vivo

f l.h. dim. senza rit.

mf mp scherz.

Tempo I

sf sf p r.h. l.h.

mf dim. mp

p poco cresc. mp l.h. p r.h. ben cantando

l.h. mf dim. mp rit. p

SHINDIG

This piece is just what the name implies— a slam-bang breakdown to be performed jubilantly and robustly. Play it as rapidly as accurate, well-phrased performance permits. Grade 3.

VELMA A. RUSSELL

Allegro giocoso

ff con moto — *dim. e rit.* — *f a tempo* — *simile* — *ff* — (To Coda) — *poco* — *rit.*

Poco meno mosso

mf — *cresc.*

f — *rit.* — *mf a tempo* — *poco* — *rit.* — *mp* — D. S.

CODA

dim. — *p* — *senza rit.* — *pp* — *ff* — r.h. — l.h.

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SPRING MOOD

Generally speaking, American teachers and pupils seem to be inclined to seek teaching pieces in keys using few black piano keys and also to give more pieces in flats than in sharps. This is a serious musical pedagogical error. Every teacher should have an attractive list of pieces in three, four, and five sharps to give when he wishes to secure variety and an all-round familiarity with the twenty-four major and minor keys Frances Terry's *Spring Mood* is excellent for this purpose. Grade 3-4.

FRANCES TERRY

Allegretto con moto (♪ = 126)

mf grazioso e teneramente — *simile* — *mf*

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ADAGIO, FROM SONATA IN F MINOR

This *Adagio* from one of Beethoven's early sonatas, while still showing the influence of his teacher Haydn, nevertheless indicates very distinctly and prophetically the broadness and originality of the rapidly developing giant. Beethoven's Opus 2 consisted of three sonatas. They are now one hundred and fifty years old since they were published in 1797. Grade 6.

LUDWIG van BEETHOVEN, Op. 2, No. 1

dim.

cresc.

cresc.

legato

Grade 4.

LOVE DIVINE, ALL LOVE EXCELLING

JOHN ZUNDEL
Arr. by Clarence Kohlmann

Marziale con brio

ff

f

con Pedale

mf

f

Con spirito

f

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Con brio

f

Allargando

ff

MAL DU PAYS

(NOSTALGIA)

A feeling of longing for one's birthplace is a most human trait. Peter van de Kamp has embodied this with unusual skill in this little composition.

Grade 3.

PETER VAN DE KAMP

Allegretto (♩ = 126)

p *rubato*

simile

poco rit.

a tempo

f

dim.

Fine

mf

f

rit.

D. C.

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DANSE HONGROISE

SECONDO

PAUL DU VAL

Allegro moderato (♩=126)

ff

f

ff

mf

cresc.

f

f

cresc.

Fine

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DANSE HONGROISE

PRIMO

PAUL DU VAL

Allegro moderato (♩=126)

ff

f

ff

mf

cresc.

f

f

cresc.

Fine

SECONDO

ff

marcato

mf

p

cresc.

mp scherz.

ff

D.C.

PRIMO

ff

8

mf

giocoso

cresc.

p

cresc.

mp scherz.

ff

D.C.

SPRING IN DONEGAL

A new Irish song of the folk-song type, which has been upon the programs of internationally famous concert artists.

James Francis Cooke

FRANCESCO DE LEONE

Andante

rit. *mf* ten.

Ah, love, the
The sun-shine

a tempo

spring is smil-in' o-ver Don-e-gal; The lit-tle lark is sing-in' on the lea; And I can't
wakes the dai-sies in the field a-gain; The breath of May turns all the world to song; And when you

allarg. ten. pochiss.

think of an-y-thing at all, at all, Un-til I say "good morn-in'," "dear-est one, to thee. I hear thy
hear the blue-bird sing-in' in the glen, Ye'll know that I'll be back with thee, my dear, ere long. I hear the

voice; I see thy smile, Ma-cush-la, Though thou art miles and miles a-way from me; And I can't
bells are call-in' to us, dar-lin'; They're call-in' you, and they are call-in' me. To greet the

cresc.

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ten. pochiss. espress.

wait for that great day when I'll come back To be with thee. May all the
day when you and I shall join our hands E-ter-nal-ly. So close your

col canto espress.

saints pre-serve thee, lit-tle lass of mine, Un-til the leaves of au-tumn start to fall. God bless the
eyes and dream of all the hap-pi-ness That shall be ours when leaves be-gin to fall. God bless you,

ten. *p*

ship that takes me back a-gain, my col-leen bawn, When the spring is smil-in' o-ver Don-e-gal, When the
dear, and hold me close to your dear heart of hearts When the spring is smil-in' o-ver Don-e-gal, When the

p dolce

1 2

spring is smil-in' o-ver Don-e-gal.
spring is smil-in' o-ver Don-e- gal.

allarg. col canto a tempo *pp*

RIDE ON! RIDE ON IN MAJESTY!

(JOHN B. DYKES)

H. ALEXANDER MATTHEWS

Hammond Registration
(A♯) (10) 00 6745 310
(B) (11) 10 6644 201
[A♯] (10) 20 8634 101

Slow and stately

MANUALS

PEDAL

(B) Ch. coup. to full Sw.

f

Ped. 53

Sw. to Ped.

f

Melody

f Gt. [A♯]

f Ch. coup. to Sw. (B)

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Melody

f Gt. [A♯]

cresc.

Gt. to Ped.

Melody Maestoso

ff

mf

dim.

dim.

mf

(A♯) Ch. coup. to Sw.

rit.

p

Sw.

pp

PIZZICATO SERENADE

F. A. FRANKLIN

Allegretto (♩.=69)

VIOLIN

PIANO

pizz. arco *f* *p* *mf* *ff* Fine D.S. l.h. r.h.

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ORIENTAL PROCESSION

GUSTAV KLEMM

Grade 2½.

Boldly, but with dignity (♩.=58)

With a slow, swaying movement (languorous) (♩.=48)

f (Trumpet fanfare)

mp *mf* simile dim. poco cresc. rit. To Coda

Boldly (♩.=58)

f (Trumpet fanfare)

simile dim. e poco rit. D.S.

CODA

rubato rit. e dim. *p* *pp*

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Grade 1.

I THINK I'LL PLANT A GARDEN

LOUISE E. STAIRS

Moderato (♩ = 132)

mf

I think I'll plant a gar-den; It's such a love-ly day. I'll get my hoe and gar-den seeds And plant one right a - way. *Fine* I'll plant some beets and car - rots And on - ions in a row, And then I'll hoe them ev - 'ry day, For that's what makes them grow. *rit.* *D. C.*

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Grade 2.

DROWSY LAND

ELLA KETTERER

Moderato (♩ = 144)

p *mp* *l.h.* *pp* *p*

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p *mp* *l.h.* *Fine* *mf* *D.C.*

Grade 2.

BY THE WIGWAM

WILLIAM SCHER

Slowly (♩ = 60)

p *poco rit.* *Fine*

Plaintive - Somewhat faster

mp *p* *D.C.* *poco rit.*

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The Pianist's Page

(*Continued from Page* 148)

will never be able to eradicate the faulty, hazy memory habits you set up.

4. Always memorize each hand separately, so that if necessary you can play the entire composition single-handed by memory. Better still, go away from the piano and be able to "see" the exact fingers (each hand separately first, then hands together) as you "play" the piece silently and very slowly on the arm of a sofa or chair.

5. Practice everything often, without looking at the keyboard. Don't close your eyes but look freely, all over the room. Of course, fast or "skippy" pieces must be played very slowly. Don't peek, even in the most dangerous spots.

6. Practice often in impulses or patterns, long and short . . . alternately very slowly and very fast. Avoid the deadly "gradual" method for increasing speed.

7. *Know* what you are "saying" . . . be able to play the melody alone, be aware of every sequence, know every harmonic or modulatory move, be able to discuss the formal and emotional meanings of the piece, be fully aware how each fragment helps to fit together the finished mosaic.

8. Practice without the damper pedal to keep the melody "clear in your ear." . . . Even after you know the piece and play it well, return every few days to the very slow, without-looking, one-handed practice.

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How Joseffy Taught the Piano

(*Continued from Page* 150)

big grasp of the keyboard which Brahms demanded, although he played with the clarity and technical finish which were always characteristic of him. Nor did he display the extreme nervousness which, according to rumor, so tormented him.

He was by no means indifferent to misfortunes which might overtake a pupil. Once, when one of us developed a felon on a finger of the right hand, making practice with that hand impossible, he suggested a number of compositions for the left hand alone, mentioning those played by a celebrated one-armed pianist, Count Géza Zichy, and heard these until the finger was usable once more.

Once, and once only, did the class see Joseffy absolutely taken aback, at least momentarily. At the time we were all girls save two, Rubin Goldmark and Albert Mildenberg, whom Joseffy always called our "brothers." A new student had been admitted to the class through a mistake. She was not nearly sufficiently advanced, as was immediately apparent, but because of some illness had been allowed to waive the usual preliminary of playing for some of the faculty, and had paid for the term of lessons. She was pretty, very young, guileless and evidently did her best, but even a simple Mozart Sonata was beyond her. Joseffy was unusually patient with her, but always the student whose lesson followed bore the brunt of his nervous irritation, and would be doubly criticized or the object of sarcasm. We soon came to know this and hope that our lessons would come before that of the girl. On the one occasion as the girl seated herself at the piano she said guilelessly:

"I hope I have a good lesson today, Mr. Joseffy. I stopped in at church on my way here and prayed that I would."

The class sat paralyzed. What would he say? He was silent for a moment, evidently for once at a loss what to say. Then, twisting his little moustache he murmured:

"Well, that's all right, but don't forget to practice," and the lesson was given with little comment.

In his "Steeplejack,"* James Huneker thus comments on Joseffy:

"Of Rafael Joseffy I can only say this: I loved the man as well as the artist. He was that rara avis, a fair-minded musician. He never abused a rival but for presumptuous mediocrity he had a special set of needles steeped in ironic acid. . . . His touch, his manner of attack on the keyboard spiritualized its wiry timbre; the harsh, inelastic, unmalleable tone, inseparable from the music made by conventional pianists, became under his magic fingers floating, transparent, evanescent. His plastic passage-work—so different from Liszt's wrought-iron figuration, or the sonorous golden blasts of Rubinstein—his atmospheric pedalling and gossamer arabesques—you ask in desperation if Joseffy played the piano. What instrument then did his contemporaries play? With a few exceptions he made the others seem a trifle obvious. De Pachmann, Godowsky, Paderewski were his favorite artists. To him alone may they be compared. . . . Ah, the beauty of Joseffy's hands, with their beautiful weaving motions, those curved birdlike flights symbolic of the music."

How impeccable was Joseffy's playing can be judged from another quotation from Huneker: "It was in Steinway Hall, at a Thomas concert, I heard Joseffy strike a false note for the first and only time in my life, and of all concertos the E minor one (Chopin) was the one he played the best. The arpeggios after the opening chords, he rolled to the top, but didn't strike the E. I remember Theodore Thomas staring at the back of the little virtuoso as if he thought him insane. If burning glances could have slain, Joseffy would have died on the stage that afternoon. But it didn't disturb him." None the less, what he probably thought of himself doubtless would have been unprintable.

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Choral Singing for Children

(Continued from Page 149)

cough, mumps, throat ailments, and ear troubles which are only a few "factors" that add their wear and tear over the early years. Then, in junior and senior high school begin six long years of "pep-sessions" and ball games, where every shred of energy is exerted in the most harmful use of all. The regular hoarseness brought on by frenzied yelling and screaming cannot be put off as unimportant, when we know the delicate muscles, tissues, and membranes of the throat are being so sorely punished.

Many fine ideas can be assimilated in a choral group of twelve to twenty youngsters, regardless of age differences. Children from eight to fourteen will work beautifully together if the group is limited to those who are sincerely interested and willing to learn. Those who refuse to coöperate can be tactfully replaced, and the business of training for good unison singing will get off to a fine start, with interesting "tuning-up" exercises and simple songs or study pieces. Quickly and with little effort, a light, sustained quality can be encouraged, and ideas in correct tone placement can be worked out, while a sound pitch is being developed in the chorus. (In most cases, children whom we call "monotones" are only the victims of unfortunate handling in early singing experiences and can be gently corrected.) Loss of pitch in the average case is due to loss of confidence, and ultimately, to loss of a certain mental-physical balance. The subconscious mind is not something with which we can tamper, and when once the mysterious gossamer thread of control is severed, a most serious condition exists in the physical makeup. "Pitch" is a wonderful faculty, when we consider that some have it and some don't. In many cases a reasonably dependable artificial sense of tuning can be developed over a period of long months, but it takes infinite patience and everlasting care on the part of the singer.

The First "Song"

Only when the voices are sufficiently well trained to sing in a free, easy, and harmonious manner, with no "reaching" for the tones, should any songs be attempted. Little study pieces—comparable to the beginner's piano pieces—with one and two syllable words and simple melodies are best. Then finally—a song! Much depends on the choice of unison material, when we realize that we are dealing with children of all degrees of musical advancement and appreciation. Naturally, we trust the director will not choose adult choral selections but material suitable for his group, which will encourage music appreciation in each child. Songs such as *My Task* by Ashford, *Prayer Perfect* by Speaks, *Christmas Song* by Niels W. Gade, *To a Wild Rose* by MacDowell, and *Legend* by Tschaikovsky are particularly tuneful and will be popular with both children and parents. In reading them over we should emphasize how and where to phrase, marking the music with pencil and realizing that most troubles can be laid to poor breath-control and poor phrasing. We can eliminate any future troubles by planning each phrase and breath before we start the song.

Humming and singing tunes on the syllable "loo" will help to establish the melody in little minds and will pave the way toward a more finished understanding of each song. With the first reading of the words, emphasis can be placed on those which can be formed with round lips. Words such as "you," "do," "true," "blue," "so," "no," "though," "go," and so forth, can be considered first. Eventually, the more open sounds—"all," "fall," "father," "I," "sky," "they," "may," "say," and so forth, can be considered. Slowly but surely, we can build a useful foundation for future work, through explaining and discussing each phase of preparing the song for rehearsal. In true study the pupil understands each point in his course and can talk intelligently on music, with no fumbling for self-expression. Only through such concentrated effort can we expect substantial results.

Constant Testing Necessary

Two-part work for children should never be attempted before unison singing is well established and even then, soprano and second soprano harmony must be carefully undertaken. The first "must" in this stage of study is to avoid the true adult "alto" range and quality. Constant use of the medium and head tones is equally important, and must be painstakingly encouraged, so as to stamp out ugly chest forcing. Those selected to sing a second part should be chosen carefully from children who are also piano students, in order that they can be depended upon to learn their own assignments and to do their outside practice. They need never feel that they are "playing second fiddle," but can be made to understand that the two parts are equally important. Indeed, these children are usually the first to show signs of sight-singing ability—a great compensation in itself.

The choral director who really has the welfare of his choristers constantly in mind will continue testing and retesting the little voices on every possible occasion. When the children have lost their reticence, they will sing effortlessly before one another, with neither embarrassment nor jealousy involved. A few minutes spent with each individual singer will insure correct tone placement and sensible use of the voice. Exercises and scales should be the regular material for opening each session of practice, and each child should be heard alone at least once a week, in both exercises and songs, for the best results. Dividing the chorus into smaller groups will aid the director in two-part work. When blending voices I sometimes form groups of ten or twelve couples for two-part chord work, later adding a third voice to each couple for triads and other three-part chord work. The children enjoy chord practice, and nothing seems quite so successful in relaxing tension as a colorful blending of voices in a well sustained humming of three and even four-part chords.

Some of a teacher's most worthwhile effort can center around the children's chorus. Aside from the financial aid (and no teacher should hesitate to charge an adequate tuition fee for this work!) there are always the older choristers who clamor for private lessons. And what a satisfaction it is to begin actual voice work with well modulated voices, and with such a wonderful theoretical foundation as the chorus training gives! Think of the hours saved in an already

(Continued on Page 199)

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Voice Questions

Answered by DR. NICHOLAS DOUTY

The Tenor Singer With a Pleasant, but Weak Voice

Q. I have a tenor voice which though pleasant and flexible, is weak, and tires easily when I sing or teach. Would you give me your opinion of the value, in cases like mine, of a system of voice building which uses silent exercises and apparatus (what kind I do not know) to strengthen and improve the voice? Thank you.—J. M. B.

A. It would be very difficult for us to know whether or not the silent exercises and apparatus would improve the power of your voice without thoroughly understanding their nature. Breathing exercises are usually practiced inaudibly and in some cases they are very valuable. Silent exercises which tend to free the action of the tongue, jaw, throat, and even the neck muscles may be indicated when the corresponding muscles are stiff. A baseball bat, a tennis racket, a set of boxing gloves, or even some bathing trunks are all first class apparatus and are helpful to those whose bodies are undeveloped. You should have the opinion of a physician before you undertake to employ them.

2. A pleasant, flexible tenor voice may be weak and tire easily for several reasons: 1. Poor breathing. 2. Lack of understanding of the proper use of the resonance of the bones and cavities of the chest, mouth, nose, and head, which resonance increases the power of the voice and improves its quality and color. 3. The vocal cords and the muscles which control them may be unusually slender. Our own guess (if we must guess) is, that if you correctly diagnose the true cause of your weakness and weariness of voice, and find, with or without a good teacher, the proper exercises both audible and inaudible, and if you practice them faithfully and well, the quality, color, power, and the ease of emission of your voice will improve. You will scarcely need additional apparatus than the ones I have mentioned above, except a good piano, which you should keep well in tune.

A Number of Intelligent Questions

Q. I am interested in choral conducting, voice training, harmony and history of music. Please suggest text books from which I can obtain good information which will be useful to me in the above mentioned studies. I would appreciate one or two suggestions for each subject. Is the study of theory of music the same as the study of harmony? The text books that I now use are Stainer's "Harmony," "Choral Technique and Interpretation," by Coward, "Choral Conducting," by Davison. I play piano and organ well, having mastered several of the larger works of Liszt, Chopin, and so forth, besides much Bach for both instruments. The Sonatas of Guilmant and some organ pieces of César Franck are in my organ repertoire. For ten years I have conducted choirs and at present I conduct four choirs, mixed, male, girls, and junior choirs. I sincerely hope you can give suggestions of books that will help me.—M. F.

A. Harmony is the study of the structure of chords and their relationship to each other. Theory of music is a much more comprehensive term, which includes everything that appertains to the mechanical side of music—Counterpoint, Fugue, Musical Form, Orchestration, and so forth. Stainer's "Harmony" is good enough for a beginning but it should be followed by a more modern work, such as the harmony book of Percy Goetschius or of Rene Le Normand. You will find that they will open some new harmonic vistas to you.

Dr. Davison's and Mr. Coward's books on "Choral Conducting" are also excellent. We would again suggest that they be followed by a more modern work.

Some books upon the use of the voice are: Shakespeare's "Plain Words About Singing" and Fillebrown's "Resonance in Singing and Speaking." You might follow them with one or two of the more modern and scientific writers such as Douglas Stanley or Dr. Carl Seashore.

You seem to be an excellent musician and a fine executant upon both the piano and organ. Keep on working at your choral conducting. You might study some of the less complicated choral and orchestral masterpieces and try conducting them from the full score. Haydn's "Creation," Handel's "Messiah" (Mozart orchestration), and the "Requiem" of Mozart should be quite within the scope of your present development, provided you can read music in the tenor and alto clefs. At first it may seem very difficult, but with perseverance you will master reading from the full score and it not only will improve your musicianship, but will give you increased pleasure. These books may be obtained through the Publishers of THE ETUDE.

Wants Advice on a Singing Career

Q. I am seventeen years of age, am interested in singing as a career, and so I write you for advice. I would like to know what school I could attend, to study and work my way through as my parents are not in a position to help me. I am ambitious and willing to work hard in every respect. (2) Should I study for concert and radio or opera? I do not know which would be best. Please give me some advice. (3) Here is an outline of my personal self. I am seventeen, height five feet, five inches, weight one hundred and thirty-seven pounds, and I have the health and body necessary. I am a high school graduate, studied French for two years, took part in many plays, and so overcame stage fright. I am now a secretary in a large manufacturing plant, a member of our church choir for four years and president of the Young Peoples Christian Endeavor. I have sung many times before large groups without stage fright. There may be some nervousness before beginning, but I am told that even the greatest singers have that. I have been studying singing very seriously for two years, as first contralto, but now I am a dramatic soprano with a range from G below C to B below high C. I play the piano a little and am still studying. I sincerely hope that with all this information you may be able to help me in some way.—A. M. B.

A. In every great city in America there are schools, conservatories, colleges, and private teachers looking for exceptionally talented and personable young women with voices and good stage presence. By means of competitive auditions from time to time, free scholarships are offered to those most likely to succeed. The greatest trouble experienced is that the competitors are, all too often, ill prepared. In order to avoid this mistake, you should study hard with your teacher until he is assured that you are ready to enter one of these contests. You must learn from memory, in the original language and in the original keys, a varied program of at least fifteen songs. Then write to one or two of these schools, conservatories, and private teachers, asking for a hearing and for details of the next audition.

2. You may have noticed that many of the very great singers are equally at home in opera, concert, or even over the air. So it may be that you, if you make a success, will be able to appear in all three, as time goes by.

3. If you really have a fine dramatic soprano voice, with the range you specify in your letter and you are able to say your words clearly, expressively, and effortlessly upon all these tones, you are to be congratulated. First rate dramatic soprano voices are very rare.

4. You paint yourself in your letter as a normal, healthy, strong, capable girl, both physically and mentally, a good mixer, well educated and well bred. Each of these attributes will be of great value to you in your search for a career. To them should be added a good voice, fair musicianship, an attractive personality, a knowledge of languages, some luck, and infinite patience and perseverance. We wish you every success in the world.

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Colorful Harp Effects with the Organ

(Continued from Page 151)

down. The harpist will "even up" afterwards.

There is little to be said about the organ registration, except that care must be taken to use combinations that are as clear as possible. The organist may use all the variety consistent with good taste he may desire, as the harp makes everything more colorful.

Pennsylvania "Dutch" Music at Ephrata

(Continued from Page 147)

quality. Undoubtedly he also required and obtained special effects which cannot be reproduced today. Yet he seems to have been scrupulous in orthodox musical matters. He stressed correctness of pitch and the utmost precision in part singing. And of course the remarkable thing about the Ephrata music is that it was not unison singing, but music in two to five parts—even seven-part harmony. A study of the Cloister hymns shows that many were in a very free meter, the harmony most rudimentary; so that the effect must have been of something quite archaic.

There were five choirs, each consisting of three women and two men, which sang together or antiphonally, also with interspersed solos. Rehearsing was constant. Singing went on through the day, while in the evening the white-robed brethren and snowy-clad sisters left their houses to walk, singing, in procession to the chapel for their Agapae, or love feasts.

Impressions of Visiting Dignitaries

Quotations from eighteenth century sources may give a clearer sense of the effect of the Ephrata music on those who heard it. The visiting Swedish cleric, Acrelius, gives this account of a chapel service: "When they were all assembled, they sat for some moments perfectly still . . . [then] Father Friedsam (Beissel) finally sang in a low and fine tone. Thereupon the sisters in the gallery began to sing, the Cloister brothers joined in with them, and all those who were together in the high choir united in a delightful hymn." From the contemporary Fahnestock Manuscript we learn that "the tones issuing from the choir imitate very soft instrumental music, carrying a softness and devotion almost superhuman to the auditor . . . All the parts, save the bass, which is set in two parts, are led and sung exclusively by the females, the men being confined to the upper and lower bass; the latter resembling the deep tones of the organ, and the former, in combination with one of the female parts, the contrast produces an excellent imitation of the oboe. The whole is sung in the falsetto voice, and the melody, which seems to be more than human, appears to be descending from above and hovering over the heads of the assembly."

All this strange singing of the Solitaries on the Cocalico is now a lost art, but the music itself is preserved in some of the most remarkable books in the history of American bookmaking—the printed works from the Ephrata press and the beautiful illuminated manuscript books done by the Sisters of Saron. Their first three hymnals were published by Franklin, and their famous collection of 1739, the "Zionitischer Weyrauchs Hügel" (translatable with difficulty as "Zion's Hill of Incense") was printed by Christopher Saur. Beissel and some of the brothers contributed their own hymns to these collections, for from the earliest days of the Cloister, hymn writing was done. But when they finally set up their own press, they decided to publish a book of hymns entirely of their own composition, both words and music.

Hymn Collections

This led to the appearance, in 1747, of the first of the three great Ephrata music books: the "Turtel-Taube," or to give in English its full and fervidly romantic title, "The Song of the Solitary and Deserted Turtle-Dove—namely, the Christian Church." Of the two hundred and forty-seven hymns in this collection, Beissel wrote one hundred and fifty-one; the remaining ninety-six were by sixteen brothers and twenty-three sisters. The last and greatest of the Ephrata printed books were the two editions of the "Paradisisches Wunder-Spiel," or "Wonder Music of Paradise." These are really two different books using the same title; the first, a collection of anthems and motets, with full notation of the tunes and harmonic parts; the second, which is the largest collection of Ephrata hymns, a book of words only. Seven hundred and seventeen hymns, all written at the Cloister, were included, of which four hundred and fourteen were by Beissel.

Other Important Books

Important as these books are, they are surpassed in charm by the little choral books used by the choirs. These are all manuscript books—the pen and brush work of the sisters, who labored tirelessly with love, and certainly with exquisite skill, to create them. They must be seen to appreciate their charming medieval lettering with delicately elaborated capitals, their quaint music notation, and their colored illuminations featuring the lily, the tulip, the dove, and many other symbols and patterns of Pennsylvania Dutch tradition. These books were to be the last of such medieval works done in the New World.

In fact, the early-century concept of the Ephrata community was doomed to fade out. At the time of Beissel's death the idea had probably, according to his pattern, reached perfection. He had certainly made its music what he wanted it to be, with rigorously trained choirs and a mass of original music. Beissel himself wrote over a thousand hymns; the other brothers and sisters together probably wrote as many. When Beissel died in 1768, he had a most competent successor in Peter Miller, a distinguished scholar and an able, practical man. But like Brook Farm, the Shaker communities, and other Utopian groups, Ephrata did not—could not—last, and the music died with it. It was last heard in the Mission Nunnery at Snow Hill, Franklin County, where it vanished forever with the death of the last celibates.

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Q. Please indicate how the first four measures of Yuletide March, *in the December 1945* Etude *should be played, observing the rule that when a note is repeated immediately in the same part, each note is played separately; when they are in a different part, they are tied.* —J. S. E.

A. The rule you mention is more of a guiding principle, than something to be taken too literally. In the passage you mention, the composition does not confine itself to the same number of parts (or voices) in each succeeding chord; therefore, such notes should be repeated as make for clarity without choppiness, and those notes should be tied which add smoothness without blurring.

Q. Can you give me instructions for using the stops on an ——— organ, which has the following serial number in the back: 391598

SU	X	570
T	X	
C	X	
LO	X	732
I	X	

A-39 is stamped in large letters on one side. I wrote to the manufacturers and they sent me a leaflet, but did not have instructions for an organ with this serial number. Some of the stops have no markings and others are hard to read, so I am listing them as well as I can make out. Bass 8th Sub-bass Flute 4' ( ) Piano Dulciana 8' Harp Aeolienne ( ) Vox Humana Forte Dulciana 8' ( ) ( ) Flute 8' Choral 8' Treb. Coup.—G. F. M.

A. A serial number would be merely a manufacturer's indentification, and would have little or nothing to do with the proper use of the several stops. The names vary considerably with different organs, although the stop names do indicate certain general characteristics. First of all keep well in mind the pitch of the different stops. One marked 8 ft. is the same pitch as the corresponding note on a piano; 4 ft. is an octave higher, and 16 ft. an octave lower. The stops on the left side usually affect the notes in the lower register of the organ, and those on the right, the upper register, generally using middle C as the dividing point, though not always. Try each stop out by itself, ascertain the tone quality and range and volume; then try two together and watch the effect. Then try two others, and so on until you have really learned by experiment which stops combine best with other stops. "Piano" is probably merely a softening effect, and "Forte" louder. The sub-bass probably couples a bass note to the octave below, and the Treble-Coupler would couple a treble note to its octave above. The Vox Humana in most organs is a mechanical device for making a tremolo effect. Whatever stops are used in the lower register should be matched by a stop of the same pitch and volume in the right hand, or upper register. Sometimes special effects may be obtained by using a soft stop in the lower part, and a louder one for a solo in the right hand, or vice versa. Such effects may easily be worked out by experimentation. Following this plan, it is not even necessary to know definitely the correct names of the stops whose markings have been obliterated—knowing the general tone quality and pitch will suffice.

Q. I am interested in learning to play the pipe organ in our church, and would like to know what procedure I should follow, and what books I should use. I am an adult, play piano Grade III to IV, and violin student, playing Grades V and VI. Our organist is a fine musician and has volunteered to help me, but I should like to know what books to study, including a good pedal book.—E. M.

A. For your basic study we suggest using the "Organ Method" by Stainer. This gives preliminary information as to the construction and stop action of the organ. After some studies for the hands, the pedal is taken up with very fine studies, leading to the playing of hands and feet together. For early pedal work we recommend the "Pedal Scale Studies" by Sheppard, supplementing the Stainer book. After finishing Stainer, try the "Master Studies for the Organ" by Carl. For an understanding of the stops, their uses and combinations, we suggest "Primer of Organ Registration" by Nevin. These may be obtained from the publishers of The Etude.

Q. Please tell me if I could get a chart showing the names of the keys of a pipe or electric organ. I have access to a pipe organ, but have been unable to take lessons on account of health. What stops should be used for Nearer, My God, to Thee, Rock of Ages, and so forth. I have studied piano about a year, and have had a little practice on an organ. I have finished Thompson, Grade 1, and Gaynor-Blake, "Second Melody Lessons." How does this compare with Thompson, Grade 2? What grade is Let Us Have Music by Eckstein? Did I do wrong in using the organ before going farther with the piano?—H. J.

A. There is no chart such as you describe, but what you need is a regular method for the pipe organ. We suggest the very excellent one by Stainer. This will give you information regarding the different stops of the organ, and also a well planned series of studies leading step by step to fair competence in organ playing. It would be better, however, if you could develop a little farther in your piano studies before taking up the organ seriously, as you will in this way acquire a better technic for the organ work when you come to it. As far as stops are concerned, since no two organs are exactly alike, it would be impossible to suggest certain stops, as your particular organ may not even have the stops we might suggest. Besides, a hymn could be played in various ways by using different stops, all of them effective. The better plan would be to follow the general ideas which you will find outlined in the method, and after you have attained a fair understanding of the effects of the different stops, then get such a book as "Primer of Organ Registration" by Nevin, for complete suggestions as to the best stops to use for various conditions, and the general principles of combining stops. The "Second Melody Lessons" is slightly easier than Thompson, Grade 2, and the Eckstein book, "Let Us Have Music" is in about Grade 3.

Q. Some time ago I recall seeing a question in your department concerning pedal boards for pianos. Will you please advise if these are of much value in practicing for organ playing, what the cost is, and where obtainable? I am playing our organ part time and find half a day consumed in walking to and from the church, with a three hour practice period. If I could practice at home, using a pedal board, I believe it would help matters.—D. R. A.

A. Personally, the writer has never seen a pedal board in use connected with a piano, but he understands they have been successful up to a certain point. About the only thing available, however, would be a regular set of organ pedals attached to the piano by your piano service man, and we suggest that you ask the tuner his opinion of the matter. The pedals could probably be obtained from a firm supplying organ parts, and we are sending you a couple of addresses.

Q. Our small church (capacity 100, average attendance 40) has purchased a Hammond instrument. It will be my duty to play it, and I shall need material to further my study. The music will be very simple, but I shall not have much time to practice. Any suggestions you can offer regarding suitable music, registration, and so forth will be appreciated. —J. W. G.

A. The first thing you will need is a method designed especially for the Hammond instrument, and for this we recommend "The Hammond Organ," by Stainer-Hallett. This will give you all the information needed for a proper understanding of the instrument, and for music we suggest the following collections: "Organ Melodies," Landon; "The Chapel Organist," Peery; "At the Console," Felton; "Organ Vistas." All of these may be had from the publishers of this magazine; in fact they may be secured for examination, if desired.

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The Art of Expression

(Continued from Page 155)

the technique necessary for this quality of expression.

The following exercises will aid in acquiring this technique if they are practiced with keen attention to the quality of the tone and with imaginative appreciation of the various tone colors produced. For that matter, however, every note played on the violin is an exercise in tone production if the student is ambitious enough to wish it so.

(1) Long sustained tones, from four to eight seconds in duration, close to the bridge, *forte*. The bow should be guided towards the bridge rather than pressed down on the string.

(2) Long sustained bows, from eight to thirty seconds in duration, close to the bridge, from *mezzo-forte* to *pianissimo*.

(3) Sustained bows, about half-way between bridge and fingerboard, from one to four seconds in duration, with the widest possible dynamic range within the limits of good tone quality.

(4) Fast, light bows at the end of the fingerboard, from *Mezzoforte* to *pianissimo*, in quarter notes ranging in speed from ♩ = 60 to ♩ = 120.

(5) Sustained bows of from two to four seconds duration, rather nearer the bridge than the halfway point, the student trying always to play closer to the bridge while maintaining a perfect evenness of tone.

At first, no vibrato should be used in these exercises, as it tends to cover up unsteadiness of bowing. Later it should be used in varying degrees of speed and amplitude.

For acquiring the technique of shading and coloring the tone, the following types of exercise cannot be too highly recommended. All three methods of influencing the tone—changing the speed of the bow, increasing or decreasing the pressure, and changing the point of contact—should be employed in various degrees and proportions. The exercises should be practiced on all four strings and in different positions, with and without *vibrato*, and at various speeds between ♪ = 60 and ♩ = 60.

Ex. 1 *pp*—*f*—*pp* etc.

Ex. 2 *pp*<*f* *pp*<*f* etc.

Ex. 3 *f*>*pp* *f*>*pp* etc.

Ex. 4 *pp*<>*pp*<*f*>*pp* etc.

Ex. 5 *f*>*pp*<*f*>*pp*<*f* etc.

Ex. 6 <> <> <> etc.

No discussion of tone production and tone coloring would be complete without some mention of the *vibrato*. It is, however, so closely integrated with the personality of each player that no general rules can be laid down for it. But this much at least can be said: No violinist who aspires to possess an expressive tone can be content with any one type of *vibrato;* that is to say, a *vibrato* which remains constant in speed and width. He must be able to control it, to make it slower or faster, wider or narrower, at will and in accordance with the demands of the music.

Some suggestions, however, can be made, suggestions that are not to be accepted as dogma, and that are susceptible to modification according to the individuality of the player. (1) If the music calls for a soft, fluty tone, the *vibrato* should be slower rather than faster, and rather narrow in extent. (2) If the tone is to be soft but intense, the *vibrato* can be faster though still narrow. (3) For an intense, *forte* passage, the *vibrato* can be fast and narrow or fast and fairly wide, according to the mood of the music. (4) In the lower positions the *vibrato* can be wider than in the higher positions. (5) A slow, wide *vibrato* is rarely appropriate, although a fast and narrow *vibrato* can be extremely effective, particularly on the A and E strings, and more particularly in the higher positions on these strings. (6) In the *Adagios* and *Andantes* of the classic period—Bach, Handel, Mozart—a wide vibrato would be quite out of place. Rather it should be fairly narrow and not too fast. In such passages as the main themes of the slow movements in the "Symphonie Espagnole" of Lalo or the G minor Concerto of Bruch, it can be noticeably wider and should vary in speed according to the emotional content of the passage.

Were it not for the limitations of space imposed on us, many more suggestions could be made regarding the aesthetic use of the *vibrato* and its relation to various tone *timbres*. But perhaps enough has been said to awaken in the inquiring student a desire to experiment in this field for himself. It will be for him and experience both pleasurable and educational.

These few columns and those which appeared last January have dealt but sketchily with a wide and complex subject, but the writer hopes that they will stimulate the imagination of those violinists who are not satisfied with the expressiveness of their tone, and show them ways and means by which eloquence can be developed and enhanced. For the study of tone in all its manifestations, the two essentials are an ever-increasing keenness of ear and an always freer rein on the imagination. As the ear becomes more acute and the imagination ranges in wider circles, so will the tone be imbued with more and more character and color.

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Violin Questions

Answered by HAROLD BERKLEY

Left Arm "Cramp"

O. O'S., British Columbia. On the Violinists Forum page of the February issue of THE ETUDE you will find a discussion of left-arm "cramp" which answers your question completely. Teach yourself to relax, and your trouble will disappear. I certainly think a shoulder pad would help you, unless you have a very short neck.

Violin Necks

J. K. S., Michigan. Prior to about 1800 most Italian violins were made with necks shorter than those used nowadays. Consequently, longer necks have been put in almost all these violins. But the German makers used the longer neck during most of the 18th century. That is why one sees so many old German instruments with the original neck. Contrary to a wide-spread notion, altering a violin in this way does not materially affect its tone quality.

Concerning the Spiccato

R. F. K., Michigan. The spiccato cannot be played at the frog because there the bow will not spring of itself. Neither can the often necessary speed be attained. But a very effective martellato, at a moderato tempo, can be produced at the frog. In fact, that is the place for it. It requires a firm hold on the bow, but supple fingers and wrist. It is decidedly a "Hammered" and not a "Springing" bowing. (2) The label in your violin indicates that it was made by the apprentices of Heinrich Heberlein in his workshop (plain English for "Atelier"!) in Markneukirchen, Germany. Such violins are purely commercial instruments. In a catalog issued by the Heberlein firm shortly before the last war, they were priced at fifty and seventy-five dollars.

Violins by Ficker

W. E. D., Ohio. The name Ficker is that of a very large family of makers who worked in Markneukirchen, Germany, and surrounding towns. The first known member of the family was Johann Christian, who was making violins about 1700. The books at my immediate disposal do not record a Johann Christian as working about 1796, but there may well have been. All Ficker violins bear a family resemblance and are quite well made. Their value today varies between one hundred and three hundred dollars.

Probably a Fictitious Maker

Mrs. E. E. A., California. My information is that the name Janurius Caghanus is almost certainly fictitious, invented, possibly, by a jobber who had violins made for him in a European factory and which he imported to this country. At any rate, none of the experts I have queried have ever heard the name. And the rest of the label you quote is in impossible Latin, which in itself does not help one to believe in Mr. Caghanus's existence.

Appraisal Is Advised

Mrs. F. P. H., New Hampshire. You should certainly have your violin appraised, for if it is a genuine Tecchler, and in good condition, it could be worth up to $5000. I suggest that you send or bring it either to The Rudolph Wurlitzer Co., 120 West 42nd Street, or to Shropshire & Frey, 119 West 57th Street, both in New York City. For a small fee, either firm would give you a dependable appraisal and would advise you regarding the best means of disposing of the instrument.

In Appreciation

F. E. B., Illinois. My cordial thanks for your appreciative letter. I am very glad to know that my answers to your questions have helped you. I may say that each letter I have had from you has been a pleasure to answer, for each brought up a point that is valuable in violin playing. Write as often as you like—but not more than two questions at a time!

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Tops at Twenty-two

(Continued from Page 158)

can keep going very well and still have enough time of his own to continue serious composition. That is exactly what is being done today. The bridge between the structural form of band scorings (I am not speaking now of tunes or rhythms) and classical orchestration is being constantly, if gradually, reduced.

Now, that brings with it a number of interesting results. First, it means that the arranger can no longer proceed by trial, error, and inspirational improvising—he needs to know his job! He needs to know piano, theory, counterpoint, form, orchestration—everything! It means, further, that the quality of our current arrangements is steadily becoming better and more musical. And, finally, it means that our dance band patrons are, quite unconsciously, absorbing a feeling for better form. Let me give an interesting example of this. It is generally conceded, I believe, that the general style of Debussy has had an enormous influence on Hollywood—ever so many scores for background music reflect distinctly Debussy moods and colors. Because of the enormous popularity of "the movies," then, it has come about that millions of average people, who don't listen to Debussy, have become unconsciously familiarized with authentic Debussy style. They accept it, by way of Hollywood, and like it. When they do come face to face with Debussy himself, he seems less "strange" to them than he did to solid classicists who heard him for the first time and found him "odd"! Exactly the same thing is happening with other composers, too. Whether through Hollywood or through the dance bands, the great public is constantly hearing arrangements deliberately based on colors, moods, effects out of Wagner, Ravel, Delius, Shostakovich. Thus public taste grows—and the popular arranger must keep pace with it.

It all comes back to the supremely important fact that popular music *is* music—not a sort of disgraced-poor-relation of good music, but good music itself! Classical and popular forms have much in common, and much that each can learn from the other. Perhaps it will not sound presumptuous to say that classic symphonists can learn rhythmic crispness and flexibility from band boys! It seems significant that the very best modern bands ever heard were those that the Army put together during the war; here, the woodwinds, brasses, and so forth, were GI's who had played in good dance bands, while the strings came from some of the best symphonies. What made these strangely-combined bands outstanding was the fact that each group adjusted to the other and learned from it. And I say it is significant because it demonstrates so vividly my own strong conviction that music is music—unified and integral, without little subdivisions into "classical" and "popular." Good tone, good stylistic feeling, good flexibility—above all, good musicianship are as vital to the dance band as they are to the symphony orchestra. That is why the ambitious lad today can do himself no better service, whether he looks forward to performing as a dance-band player or working as an arranger, than to forget about the fun and the hot-licks, and get himself exactly the same sort of training he would if he meant to work under Toscanini!

Making a Specialty of Teaching Adults

(Continued from Page 143)

be a popular piece, operatic aria, or Beethoven, than on something I might select. The life ambition of a lawyer who once came to me was to play Dvořák's *Humoresque*. So we started in. He did learn it to his unbounded delight.

"A mother of thirty-five began taking lessons unknown to her family, cutting down her personal allowance to pay for the lessons. After six months of study, she surprised the family one evening by playing her husband's favorite, Schubert's *Marche Militaire*. This incident had repercussions. The daughter began taking an interest in her piano study which had been languishing sadly, the mother offering her intelligent help and setting an example. The father called in one evening: 'I don't want to be the only one left out. I'd like to take lessons, too.'

"Piano study helps people in a number of ways. When one middle-aged mother started lessons, she was so jittery, she jumped at the least noise. Her home life was rather unsatisfactory. Family upsets were frequent. The father spent his evenings out. After three months of study her youngest remarked one day. 'What's happened to Mom?' Home had become more livable; flare-ups were less frequent, the children were allowed to romp occasionally. Her husband began staying home.

"A young man in his twenties, small in height, shy, and unable to make the necessary social contacts, took up study with the utmost zeal and learned to play very creditably. It bolstered his ego, gave him the social integration he needed. He lost his shyness, in fact, came to be in demand at parties. One evening he brought his girl around. They were going to get married.

"One more incident; that of a surgeon. He studied piano for years and was an excellent pianist. 'When I'm tired', he says, 'out of sorts, disgruntled, discouraged, I can always get relief at the piano. Before an important operation I play to steady the nerves. I strongly urge music study on all surgeons and doctors, on professional people generally.'

"That more adults are taking up the study of piano and that more teachers are specializing in this field are encouraging signs. Music study is not a certain time of life—it is any time. What an older person has lost in muscular coördination, he gains in understanding. These are magic portals and open to all who would enter."

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The Training of an Artist

(Continued from Page 137)

You do, of course, but you let people take it for granted. Your technique must also be clean—but that is no reason for boasting! That, too, may be taken for granted and expressed only in the expression of music.

"Finally, as to a word about two-piano playing. We thoroughly endorse it—not because it is our own work, but for the reasons that made it our work. As a beginning in ensemble playing, two-piano work is of the greatest advantage. Much fine music has been written originally for two pianos, and a great library of other music has been transcribed for two pianos. Beginners might find it helpful to study symphonies in this way. As an exercise in ensemble playing, observe the give-and-take of duo piano work. Find out which instrument leads and which follows; listen to the other player; learn from him; compare his reading with your own. For the organization of a team, however, don't play with just anyone who happens to read with you. No real team can exist unless you find someone who thinks, feels, and approaches music exactly as you do. Duo-piano playing is very much like conversation—you can exchange words with anyone at all, but you find delight in conversing only with a kindred spirit. This kinship of spirit, fortunately, characterized our own work from the very start. We have never had really to build our ensemble feeling, our joint sense of style, or our approach to any composition. Simply, it was all there, in us and for us. When we study a new work, we neither play it over or talk it over at the start. The first step is to practice our separate parts, entirely separately. Then we bring them together. If there are any points of difference, we then discuss them, building a single conception from our two sets of suggestions, On the whole, though, we have found more points of unity than of difference.

"Try two piano playing, by all means. If not as a life work, try it for the control it can give you, both in playing and in musicianship. And do yourself a real favor by believing that the fastest, loudest fingers in the world play but a humble and secondary role. The real training for a young artist lies in musicianship."

The World of Music

(Continued from Page 133)

JOHN A. LOMAX, noted collector and arranger of American folk songs, died January 26, at Greenville, Mississippi, aged eighty. He is said to have traveled approximately 300,000 miles in his work of collecting and compiling the folk songs of all sections of the country. He was the father of Alan Lomax, who collaborated with him in the publication of several books.

ERMANNO WOLF-FERRARI, noted Italian operatic composer, died in Venice on January 21, at the age of seventy-two. A native of Venice, he showed remarkable pianistic ability as a child, playing at the age of eleven Bach's *Chromatic Fantasy* at first sight. His most successful operatic works were "The Secret of Suzanne," "Le Donne Curiose," and "The Jewels of the Madonna."

DEVORA NADWORNEY, contralto, well known in opera, concert, and radio, died January 6 in New York City. She made her concert debut in 1924. She was a winner in 1921 of the Young Artists Award of the National Federation of Music Clubs.

J. HENRY SHOWALTER, a member of the famous Showalter family of musicians of the Shenandoah Valley in Virginia, died November 29, 1947, in West Milton, Ohio. He was eighty-three years of age.

IGNAZ FRIEDMAN, noted concert pianist and composer, who since 1940 had lived in Sydney, Australia, died in that city on January 26, at the age of sixty-six. He was born in Podgorze, Poland, and toured Europe as a boy prodigy. He was a pupil of Leschetizky in Vienna and began his public career in 1904.

ALEXANDER BARCHOKI, concert pianist, composer, and teacher, died January 6 at Huntington, Long Island. He had studied with Paderewski and Sigismond Stojowski.

Competitions

AWARDS of $1,000, $300, and $200 are the prizes for winners in the North American Prize contest for pianists. Sponsored by the Robert Schmitz School of Piano in San Francisco, the prizes are donated by Mrs. Eleanor Pflugfelder of Long Island, New York. The contest is open to pianists of all ages, nationalities, races, and religions. Applications must be received by April 15; and all details may be secured from The Secretary, North American Prize, 3508 Clay Street, San Francisco, California.

A NATIONAL COMPOSITION CONTEST conducted by the Senior Division of the National Federation of Music Clubs is announced for the spring of 1948; this in addition to the annual contest for composers in the eighteen to twenty-five year bracket, conducted by the Junior Division. A cash prize of $500 is offered in the Senior Division Contest for a composition of fifteen minutes playing time for orchestra, chorus, and soloist. In the contest for young composers, cash awards totaling $300 will be awarded in three different classifications. Details concerning the Senior Division contest may be secured from Dr. Fabien Sevitzky, chairman, Murat Theatre, Indianapolis 4, Indiana; the Young Composers contest has as its national chairman, Dr. Francis J. Pyle, Drake University, Des Moines, Iowa.

AN AWARD of one hundred dollars is offered by the Church of the Ascension, New York, for the best original cantata or anthem for mixed voices, fifteen to twenty minutes (Continued on Page 197)

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Advancing the 'Cello Section

(Continued from Page 152)

harmonics, the base of the thumb nail being midway between the two strings. While fingering is here closely identical with that used in playing the violin, the heavier strings require exertion of greater pressure of both fingers and bow. Proximity of the bow to the bridge should be noted in the illustration.

While the means for covering the extensive range of the 'cello have been described in the foregoing, the use of the hand as a measuring instrument requires some explanation. Since the distance between intervals is gradually lessened as one advances up the fingerboard, the hand gradually closes to compensate for changes in spacings. The muscular reflexes which enable us to adopt the required spacing in any given position are the source of consistency in intonation. A slight rolling of the finger, which is accomplished so quickly that the fault escapes the listener, is all that is required to correct minor discrepancies.

However, the tensing of the fingers to secure proper spacing tends to stiffen the hand and impair facility. Fingers must be relaxed instantly the shift in the nut finger is made, and tensed the instant the change to becoming a nut finger is made. Weight of hand and arm are transferred from one finger to another in much the same way as the weight of the body is shifted from one hip to the other in walking. Students will acquire this feeling of shift in weight if it is emphasized, and improved facility will demonstrate its advantages.

Advancing 'Cello Technic

Improvement of the 'cello section depends upon the development of assurance in applying these various techniques. If preliminary training has been adequate, the principal emphasis in the high school can be placed where it should be, upon musical interpretation. However, technical training should be continued along the following lines. In addition to sectional drill of orchestral compositions, an adequate instruction program would include practice in unison, of scales and exercises suited to clarify and cement these accessories of technic in the minds of the players. Studies of Dotzauer, Lee, and others, although written before group instruction was commonplace, are melodic and easily adapted to class or sectional requirements. For the upper positions, Grutzmacher and Fitzenhagen thumb position exercises are excellent.

Position work should be prepared by emphasis upon method and the study of brief excerpts from any standard work dealing with the positions which need strengthening. Range should be constantly extended through the study of scales and arpeggios in three and four octaves. Practice in the upper register is particularly beneficial to the player, since it usually leads to improvement in intonation in the lower register. The pitch of treble notes is more sharply defined than in the bass, and the benefits of attention devoted to improving intonation in the upper register seem to be transferred readily to the lower strings.

While there is a period of some discomfort before a callous is formed on the thumb and the position feels awkward to the player at first, young players should be encouraged particularly in the use of the thumb. Since sonority is decreased in proportion to the shortening of the length of the vibrating string, less absolute care is required in the use of the bow. Quality of tone is developed through firm fingering and a finely adjusted vibrato. There are also advantages which accrue from the use of the thumb position in the lower reaches of the neck and on the lower strings, which are a necessity in preparation for passages in 'cello literature, and in particularly obstinate passages in orchestra literature which yield to no other solution.

A 'cello section which has covered the ground suggested here should be prepared for access to symphonic music. The aim of most directors in advancing each section of the strings to the point where they are capable of essaying symphonies of Haydn, Mozart, and even Beethoven, is not unattainable. The basis for this development with the 'cello player should be as Casals has suggested, ". . . first of all musical, and secondly, technical in the most musical manner."

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Bands in America Today

(Continued from Page 153)

with a sufficient musical background? Do bandsmen possess the necessary appreciation of the music they perform, in order to receive a musical "lift" from their experience? Does the high school program emphasize proper objectives? Is our band leadership adequate? Is our literature responsible for the lack of continued interest? Is the American pace of living too fast? Within these questions are to be found the answers to the band's position in our musical life of tomorrow.

Certainly, one can not defend a program which has attracted, in its beginning stages, hundreds of thousands of participants, only to lose them just as they have achieved the skills and proficiencies to properly express themselves.

In view of the tremendous band program so well established in our schools, is it not logical to expect an elaborate and active adult band program? If America can maintain extensive sport programs such as amateur softball, baseball, football, golf, and other sports, promoted and sponsored by the municipal government, then should not music take its rightful place in this program of avocational and recreational activities?

I am firmly convinced that the status of the band is in the hands of its leaders, and it is upon this leadership that its destiny depends. The instrument is here, awaiting someone to make use of its full potentialities, and to that end every conductor of bands should dedicate himself.

Next month we shall discuss "The Future of the Band in America."

Rachmaninoff As I Knew Him

(Continued from Page 138)

date of this extraordinary evening June 15, 1942, so that it, too, would never slip from my memory.

I was so fortunate as to hear another of these exquisite concerts at the Rachmaninoff home. The two Mozart works were repeated, but Rachmaninoff's Second Suite was replaced by his transcription for two pianos of his recent composition, "Symphonic Dances." The brilliance of this performance was such that for the first time I guessed what an experience it must have been to hear Lizst and Chopin playing together, or Anton and Nikolai Rubinstein.

That summer I saw the Rachmaninoff family quite often. I became a regular weekly guest, and our conversations I shall treasure forever. Sergei Vasilyevich was fond of histories and biographies and almost anyone's memoirs, and this was my favorite reading, too. We exchanged opinions on our lifetime reading, and discussed the theater, music, and composers. It was with unusual delight that I listened to Rachmaninoff speak of Tchaikovsky. He spoke of him with emotion, telling of the kind, touching attitude showed by the internationally famous composer toward the first creative steps of his young colleague, of his sincere happiness in Rachmaninoff's first successes, of the influence he exerted to have "Aleko" produced at the Imperial Opera in Moscow. Of Rimsky-Korsakoff, Rachmaninoff said, that as he matured, his understanding and appreciation of that particular genius grew stronger and stronger. "Just to read a score by Rimsky-Korsakoff puts me in a better mood, whenever I feel restless or sad," were Rachmaninoff's words.

Plans for Retirement

The war made a deep and depressing impression on Rachmaninoff. Every time the conversation turned to the East European front and the sufferings being endured by his beloved native country, one could easily observe how strongly he suffered himself. The mere thought of the hundreds of thousands of Russian people meeting their death, and the barbarous destruction of priceless ancient Russian monuments, made him shudder.

Whenever he heard on the radio performances or recordings of such masterpieces as Russian Easter Overture by Rimsky-Korsakoff, Stravinsky's "The Fire-Bird," excerpts from Mussorgsky's "Boris Godunov" in Chaliapin's incomparable interpretation, or any compositions with the flavor of Russia, he would become visibly excited. I shall never forget how, when we were listening together to the solemn but joyous finale of "The Fire-Bird," Rachmaninoff's eyes filled with tears, and he exclaimed, "Lord, how much more than genius this is—it is real Russia!"

On one occasion Igor Stravinsky and his wife dined at the Rachmaninoffs and I, too, was present. Among a host of other matters, Stravinsky mentioned that he was very fond of honey. Within a few days Sergei Vasilyevich had found a great jar of the very best honey and delivered it personally to Stravinsky. I mention this trifle because it is so typical of Rachmaninoff's cordial attentions to his friends.

In this summer of 1942 Rachmaninoff decided to become a resident of Los Angeles, and sealed his intention with the purchase of a pleasant house on Elm Drive, in Beverly Hills. His plan was to make a farewell tour in the season of 1942-43, ending in Los Angeles, retiring as a pianist, and remaining in his new home, which would be dedicated to composition. He was so fond of this future home that he took a childlike joy in teasing Mrs. Tamiroff, saying that the facade of the "Rachmaninoff mansion" was better and bigger than that of the Tamiroffs, on the same winding avenue, and that his garden would be prettier, too. Nikolai Remisoff, who had also moved to Hollywood, designed a working studio for Sergei Vasilyevich, to be constructed in the following summer over the nearby garage.

While still occupying the Boardman house, Rachmaninoff would come over to his future home to work with spade and rake in its garden, and plan the planting of additional trees. We, his close friends, watched the pleasure this gave him, and derived pleasure from this, as well. Who could think that some six months later Sergei Vasilyevich would depart from us forever—and that none of these dreams would be realized.

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Opera and the Balakirevs

(Continued from Page 154)

literary work.

Cui had an indisputable literary talent and a style of his own. His language was clear and laconic; it had color and piquancy. His mocking spirit and lively whims which were delightful in drawing rooms became, in his articles, bitter sarcasm which he at times abused. By nature straight and determined, never afraid of a fight, he was brutally frank and minced no words in his writing.

He opened an indefatigable campaign against the old German and Italian schools and welcomed the emergence of a new Russian school, attributing to it such qualities as depth of feeling, force of passion, the element of realism which expresses itself in tendencies toward recitative declamation and the new element of humor.

In his articles he lashed out against Italian mediocrities—the works as well as the performers—against the hackneyed "Lucia," "La Sonnambula," and "La Favorita," and against the vogue of singers with the "big I," endless High-C's, and their staccato, bullet-like runs. He hated virtuosity *per se*. Like the Italian singer whom he berated for holding high notes interminably, he himself held on to his arguments so long that he succeeded at least to a certain point. If Italian opera did not cease to be the temple of style, at least it ceased to be the temple of art. On the other hand, due to his constant criticism, the repertoire of Russian operas became more serious and began to gain in prestige.

In his propaganda for the music which he admired, César Cui was very demanding. He was an aristocrat in what concerned art, and he considered it right to be choosy. "One cannot tolerate anything badly made in a symphony."

Essentially Cui was a man of his time. He passionately liked the work of his contemporaries, although he gave just due to the masters of the past. The latter he regarded as necessary in the amalgamation of the chain of art, furthermore ingenious and interesting, although cold. But he felt that real music started at the beginning of the century with Beethoven. However, he looked only for the content of the work, and not for the signature.

Cui was read a great deal, trusted and admired, and he made more enemies than friends, but he fought alone against the rest for the cause which he adopted. He signed his articles with three little stars in the form of a triangle—the insignia which he wore on his epaulets as a Lieutenant of the Russian Army.

The St. Petersburg "Gazette" invariably accompanied Cui's articles with the following statement in their editorial: "In publishing the articles of Mr. *** we consider it necessary to remind our readers once again that we are willing to give this space to any pertinent opposing opinion, since the editorial staff itself often considers the articles too extreme, and sometimes too violent."

Choose Your Words

by Marjorie Gleyre Lachmund

THERE ARE many ways of saying the same thing—and not all of them pleasant!

A judge in a recent piano contest told one pupil that she would not have recognized the piece the pupil played if she hadn't had the notes before her. It might have been less cutting, more politic, and certainly more encouraging to have said she "didn't recognize it at once," because apparently all that was wrong was the phrasing of the first sentence, and the accents. Another pupil was told that it was very evident she did not care about what she was playing, therefore she, the judge, did not care about listening and would not do so if she did not have to. How much more constructive it would have been to say, "To make anyone enjoy listening to your piece, you must enjoy playing it," and continue with some helpful suggestions as to *how* to enjoy playing it. Such as: first, get it under control technically, so that—second, you can think about the expression without having to worry about striking the correct notes, and—third, get into the mood of the piece; play it with correct spirit and rhythm whether it is sad, or gay or majestic, and so forth.

A teacher is a mentor whose mission is not only to correct but to inspire and encourage. Don't offer dry as dust criticism, but words of stimulating encouragement.

New Music of the Airways

(Continued from Page 144)

are beyond our control and the only suggestion we can make to readers under such circumstances is for them to write their local stations of their interest in any program which is nationally available but not carried locally. The more letters of this kind a radio station receives, the better the chance of hearing a desired broadcast will become. Some programs, scheduled at a given hour at the source of performance, are heard at a different time in other sections of the country. We suggest that readers check their local newspaper's radio schedule carefully or write to their local stations for further information. The time element is often at a less desirable hour, and several young readers have written us that worthwhile programs, like the NBC Symphony, are heard at such a late period in their locality that they cannot participate as listeners. Since this is a local problem, its solution can be worked out only by the radio management and the listeners of that community.

Band Questions Answered

by William D. Revelli

C Clarinet an Uncommon Instrument

I have been reading THE ETUDE for several months and find it to be highly interesting and educational. I wish to purchase a C clarinet, Boehm, standard pitch. Can you advise me as to where I could purchase such an instrument, either new or used? I now have a wooden clarinet which is very satisfactory except that it is quite flat in pitch. I have been told that there are repair shops which can tune instruments. Would you consider this advisable and if so, will you tell me where it could be done?—F. S., Indiana.

I would suggest that you contact your local music dealer. If he does not have a C clarinet in stock, I am sure he can recommend some instrument manufacturers or music stores that might have such an instrument. The C clarinet is an uncommon instrument; hence, it might prove to be difficult to find. Some music stores which deal in second hand musical instruments frequently stock such instruments.

High Tones on the Trumpet

Q. I am a trumpet player and have difficulty sustaining high notes. My throat gets very tight and my lips tire rapidly. Can you help me?
—M. B., Little Rock, Arkansas

A. It is most difficult to answer your question by "remote control" since such problems require personal attention. There are many factors to be considered in the case, some of which are as follows:
(a.) The physical qualifications of the performer. (Many do not have the physical requisites for playing high tones.)
(b.) Type of mouthpiece and instrument.
(c.) Playing experience.
(d.) Method of securing tone production.
(e.) Articulation and many other technics necessary to the proper foundation of a brass player.

In your specific case, I suggest that you seek the advice and instruction of a fine brass teacher. Next, I would not be concerned with "high tones" until I was certain that my foundation of tone production was correct and thoroughly established. Many young musicians have ruined their embouchures and performance through the practice of high tones. Properly applied, the high register should be no more difficult than that of the middle or low. This, however, takes correct understanding of all the problems involved and usually requires years of study with a competent teacher. In the meantime, play softly, pronounce the syllable "tōō" and avoid the high register as much as possible; relax tongue and breathe freely and deeply from the diaphragm.

National Music Camp

Last summer I spent a part of my vacation at the Trapp Family Music Camp in Vermont. While there, I heard of a music camp in Michigan. I should like to know more about this camp and its address. Can you help me?—I. R. F., New York.

The camp to which you refer is the National Music Camp at Interlochen, Michigan. Should you desire further information regarding the music program, staff, and so forth, write to Dr. Joseph E. Maddy, President, National Music Camp, Ann Arbor, Michigan.

Importance of Academic Study With Music

How does one go about preparing for a career as a band instructor and conductor? I am a sophomore in high school and a member of our high school band and orchestra. Can you tell me what phases of music study I should emphasize in order to be best prepared to enter college as a music major in the public school music program?—D. H., Massachusetts.

First, secure the services of the best available teacher of your major instrument. Second, begin the serious study of piano. Third, study theory and harmony. Fourth, strive to work in such a manner that your grades in the academic program are at least as good as your *music grades*. Many students of music are inclined to be less interested in their academic program than their musical activities; as a result they frequently find that deficiencies in the academic studies prevent their acceptance as university or college students. You should also check with the registrar of your high school to be certain that you have elected a college entrance program.

The Teacher's Round Table

(Continued from Page 140)

be played in the time of nine (see Measure 5, second page).

Composers often refrain from using marks throughout a work, since after a first instance, other similar cases become obvious, and economy of notation is advisable.

The above applies to Chopin, too. And now, for a good preparatory exercise away from the piano: set your metronome at the proper pace, and have your students beat alternately two and three, six and nine, on the table. Once this is mastered, they will have no difficulty in doing the same thing while performing.

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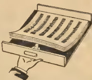

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Toward a Sounder Philosophy of Musical Education

(*Continued from Page* 146)

"There is another phase of present-day musical education that is rather disturbing. I refer to the decline in the number of string students in our major conservatories, together with the marked increase in woodwinds and brasses. In other words, exclusively orchestral instruments (strings, bassoons) are at a new low, while exclusively band instruments (clarinets, trumpets) are at a new high. I think it indicates that bands have been made so popular that young people like them better and, at the same time, see wider commercial outlet in them. I think it also indicates that bands and band instruments have been very successfully publicized. Would it help matters, I wonder, if violin makers (always excepting the spirits of the old Cremona gentlemen!) were to organize a rousing campaign of 'plugging' strings?

Where Should a Career Begin?

"Finally, I believe vast improvement could be made in training young professionals for the start of their careers. Under existing conditions, that start seemingly *must* be made in New York City. The feeling is that New York is the 'showcase' where debutants display their musical wares in return for New York criticisms. These reviews, then, determine, for better or worse, the future of the young performer. It seems to me that this is entirely wrong! New York should be the goal, not the starting point.

Let the fledgling performer begin in his own community—in a club room or a private home, if no hall is available. Let him go on to surrounding communities, and then to the nearest city. Let him strengthen his wings gradually, so that his New York debut will be simply a debut in New York and not an all-time debut. In this way he will gain confidence, he will develop naturally, he will have time in which to learn not merely a recital program, but *music.* (By way of an aside, let me say that no young pianist, for instance, should play one sonata of Beethoven's until he has mastered all thirty-two, nor should he present one of the forty-eight Preludes and Fugues of Bach until he has studied all.)

"Whether one's ultimate destiny lies on the audience side or the footlights side of the stage, one should endeavor to regulate music study according to a purpose. The youngster with the necessary endowment will wish to become a musician. Then his task is to study music—in all its endless and complex phases. The youngster with no especially marked gift will find no 'use' in music beyond the joy it can give him. Then he is best served by preparing him with a pre-study background that will unfold to him what music really is. Whatever your status, let your music study be based upon a sound philosophy of knowing *why.*"

Irregular Rhythms in Chopin

(*Continued from Page* 139)

the part of the performer. In playing hands together, strong accents placed on every third note in the left hand and every fourth note in the right hand, will tend to steady the rhythm. Later accents on the first and third beats (assuming that the quarter note receives one beat) will contribute to good rhythm.

Another example of four against three is found in Valse, Op. 64, No. 1. In this case the following procedure may be used to simplify this particular passage: First play the right hand

Ex. 6

for several times (always with the left hand playing its part as written), then

Ex. 7

for the same number of trials, and finally

Ex. 8

for a while. Then try as written. If this is not sufficient practice to clinch the rhythm, count 1 2+ 3 +4. Then, if you are still uncertain as to the rhythm, the left hand should be played many times alone, the right hand likewise, and then the two hands together.

In Chopin's Valse, Op. 64, No. 2, we find the note groupings eight against three. The writer would suggest these methods of practicing this measure:

Ex. 9

Keep the left hand light and nine chances out of ten the rendition will sound smooth. Perhaps the metronome could be set for 𝅗𝅥. = 40 and could tick once for each measure, first hands separately, then hands together.

In Chopin's Nocturne, Op. 32, No. 1, the passage below (at *a*) defies counting.

Ex. 10

If each hand is done repeatedly, when they are finally put together the result should be at least approximately correct. Practicing hands alone is the only solution in a case of this sort. And so it is with many other irregular rhythms. Be sure the time is correct in the right hand in the above illustration.

In the Prelude, Op. 28, No. 15, there is an example of seven against two, as will be seen below. It is immaterial just when the second left hand note is sounded as long as it is played approximately as aligned.

Ex. 11

It is quite evident that Chopin did not want one to split hairs in cases of this sort, nor to be unduly worried over such passages.

There are cases when the only way to discover whether the rhythm is correct or not is to think of each measure as being one beat, as in rapid moving compositions, such as the Scherzo in B-flat minor, Op. 31. In the following measure the five notes in it simplify themselves in the most amazing manner if that measure is thought of as one long beat, along with the immediately preceding and succeeding measures.

Ex. 12

Many students are unduly concerned over the measure illustrated below, which is an excerpt from the Nocturne in E-flat, Op. 9, No. 2.

Ex. 13

These notes are nothing but a slow trill, and, if one should accidentally insert an extra group, Chopin would not rise from his grave! Keep both hands light, maintain a musical tone, and if one tries to play the left hand part about where it appears on the printed page, the effect cannot be too far from that intended by the composer.

Never stop in the course of playing an irregular rhythm such as two against three. Keep going. The difficult passages should of course be concentrated on by themselves until the performer has played them correctly many times.

For the student who wishes supplementary practice on rhythms of two against three, the writer recommends Chopin's No. 2 Etude in his "Trois Etudes"; also Mendelssohn's Song Without Words entitled *Fleecy Clouds.*

A few irregular rhythms, thoroughly and accurately learned, cannot but be a real fortification to the serious music student.

The World of Music

(*Continued from Page* 191)

in length, suitable for Ascension Day. The work will be sung at a special Ascension Day Service, May 6, 1948; and it will be published by the H. W. Gray Company. All details may be secured by writing to the Secretary, Church of the Ascension, Fifth Avenue at Tenth Street, New York 11, N. Y.

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Questions and Answers

(*Continued from Page* 156)

ists is based on a very difficult examination in organ playing as well as in various phases of advanced music theory. The dean of a chapter is elected by his colleagues and he has duties similar to those of the president of any society.

As to class lessons, I am in favor of them, not only because of lower costs but because the pupils in a class stimulate each other, they enjoy coming together as a group, and they learn much from each other's mistakes.

Wife Begins at Forty-Plus

(*Continued from Page* 135)

instinctively the fact that the study of music is one of the "grandest" games of solitaire. They are presently astonished by the fact that when they hear good music they get a new and strange kind of enjoyment from it. More than this, they cease to be musically suppressed. The doors of musical understanding are thrown open to them.

It is reported that Queen Victoria (1819-1901) commenced the study of Hindustani when she was over seventy. (She died when she was eighty-two.)

The wise men of the ages have known that the secret of youth is to avoid rust by keeping interested in new things. Somewhere Shakespeare wrote, "My youth may wear and waste, but it shall never rust in my profession." Keeping young is a matter of keeping interested, or as La Rochefaucould observes, "La jeunesse est une ivresse continuelle; c'est la fièvre de la raison." ("Youth is a continual intoxication; it is the fever of reason.") Music is one of the most intriguing of all of the arts and it is no wonder that we can point to a surprising number of music workers who, upon the word of the calendar, are no longer in their teens, but who, through an enlivening interest in music have found a far finer fountain of youth than that which Ponce de Leon sought in Florida.

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The Romance of Famous Bells

(Continued from Page 157)

suburbs. It is regarded as a deed of distinction for a citizen to give a bell to a church; the larger bell, the greater the merit.

Next to Russia, the largest bells are said to be in China. It is not an uncommon sight to see tall towers, broken down by the weight of the bells. The most celebrated bell in China is the one at Pekin; its weight is sixty tons and its diameter twelve feet.

Some Bell Towers of The British Isles

Big Ben is one of the largest bells in England. Located in the Clock Tower of the Houses of Parliament, it weighs thirteen tons and the tone can be heard all over London. In the spring of 1925 Big Ben was heard in New York (via radio), for the first time.

What some claim to be the best bell in England, Great Paul, hangs in St. Paul's Cathedral, London, and weighs more than sixteen tons. This cathedral has always been famous for its bells.

Other Famous Bells

The most famous bell tower in Italy is near the Cathedral at Florence. This beautiful campanile was built by Giotto in 1334 and richly decorated with marble. Ruskin, in his "Lamps of Architecture," says, "Characteristics of power and beauty exist in more abundance in this campanile than in all others."

The round campanile of Piza (Leaning Tower of Piza), was begun in 1174 and finished in 1359. It is one hundred and seventy-nine feet high. Galileo tried his experiments regarding the laws of gravitation from the top of this tower. The slanting position served his purpose well. A plumb line, lowered to the ground from the belfry (top story), reaches the ground about thirteen feet from the base of the building.

Nowhere in the world are there to be found more beautiful bell towers than in Italy, the home of the first church bells. St. Mark's Campanile in Venice, another beautiful tower, is three hundred and twenty-five feet high.

The bell of Monserrat, near Barcelona, Spain, is of beautiful ornamented bronze. It bears a double inscription—the upper one being dedicated to the honor of God, the Virgin Mary, and all saints, and the lower inscription dedicated to Saints Sylvester and Cajatan, by Salvador and Francis Anthony of Monserrat. Italian campaniles and Spanish turrets are also used for alarms.

America's Great Singing Towers

The highest bell tower in the world in 1909 was and still is the Metropolitan Tower in New York. It is seven hundred feet high and has a peal of four bells. The largest bears the inscription: "A new commandment I give unto you—that ye love one another." The Westminster Peal, or Cambridge Quarters, that New Yorkers hear from this tower, is becoming more popular in the United States than any other peal. It is based on one of Handel's themes. The sound of this peal can be heard many miles at sea. The bells are tuned to the keys of D-flat, E-flat, F-flat, and G. One of the earliest bells in the New World was imported for Philadelphia by William Penn and hung in Town Hall in 1685. The original bells of Trinity Church, New York, were cast in England in 1700 and were a gift from Queen Anne.

A chime of eight bells was ordered from England for Christ Church, Boston, in 1744. They have mingled their voices with every popular ovation for over two centuries. In 1894 the bells were overhauled and a trained band of English bell-ringers revealed the volume and sweetness of their sound. Because of the shortage of bell-ringers, a society was formed in England which became extremely popular. The members were from the nobility, or were college students. Robert Southey said, "Great are the mysteries of bell-ringing, and this may be said in its praise; that of all the devices man has sought out for obtaining distinction, by making a noise in the world, it is the most harmless."

The famous Liberty Bell in Independence Hall, Philadelphia, was cast three times. To commemorate the fiftieth anniversary of the chartering of Pennsylvania, Robert Charles, then in London, was commissioned by order of the Assembly for the State House, Province of Pennsylvania, to procure a bell of two thousand pounds, to cost one hundred pounds sterling. The bell arrived in August 1752. Engraved on it is "Proclaim liberty throughout all the land, unto all the inhabitants thereof." (Lev. XXV, 10.) The second casting was made in Philadelphia, after copper had been added to reduce its brittleness. Dissatisfied with the ring, State officials again ordered it to be remade in April, 1753, and rehung in June of that year, where it rang the good tidings of the Declaration of Independence in 1776.

Harvard University had a bell turret as early as 1643 and the antique chapel bell at Yale University was described as "about as good a bell as a fur cap with a sheep's tail for a clapper." Now, all the principal universities have chime towers. The one at the University of California can be heard in Oakland and across the bay. Many city halls have clock towers with chimes.

The Columbian Liberty Bell, exhibited at the Chicago World's Fair of 1893, had a curious history. This duplicate Liberty Bell had all sorts of "tone sweetners" thrown into the melting pot. There was a copper kettle belonging to Thomas Jefferson, a surveyor's chain of George Washington, the keys to Jefferson Davis' home, Simon Bolivar's watch chain, thimbles from Revolutionary War days, two lead bullets from the Civil War, which had met in mid-air and made a perfect U for Union, and last of all, two hundred thousand pennies contributed by children from every state in the Union. Its tone was satisfactory, but Chester Maneely says, "They were plenty skeptical about the mixture." The bell was purchased by the Daughters of the American Revolution who are also rebuilding the Memorial Bell Tower at Valley Forge.

The chimes in St. Michael's Church Tower, Charleston, South Carolina, have had a most eventful career. They were cast in London and installed in St. Michael's in 1764. When the British evacuated Charleston in the Revolutionary War, they took possession of these bells and carried them to England. A merchant of Charleston, who went to London, bought them and had them sent home. When they were rehung in the belfry, there was great rejoicing that the city had its voice again. But the bells' adventures had only begun. In 1823, two of them were cracked. After local workmen were unable to fix them, they made their second journey to England, and were recast in their original molds. In 1839 they were again hung in the bell tower and chimed until the time of the Civil War. The chimes were then taken down and moved to Columbia, South Carolina, to escape injury. This proved to be a great mistake, for during the occupation of Sherman's army the bells were burned in the fire of 1865. They were so loved by the people that the precious fragments were guarded and when the war was over they were again sent to London to be recast. In February 1867 the eight bells returned home to the steeple of St. Michael's, having crossed the Atlantic five times. On March 27, 1867, they rang out joyously the old tune, "Home again, home again, from a foreign land." Since then, they have passed unharmed through cyclones, earthquakes, and fires. At the close of the Eighteenth Century the church narrowly escaped destruction by fire. It was saved by a courageous young Negro sailor who climbed to the top of the tower and tore off the blazing shingles. As a reward for his bravery the slave received his liberty, a sum of money, and a fishing boat equipped with nets.

In our hurried glance at bells and bell towers of America we must not forget the fact that the first ones of note were built by the devout Spanish monks who had charge of the missions in California and the Southwest. The missions, seventy in all, have their own bells and bell towers. They were all different in design; and in their sheltered walks, flowers, and chimes. No wonder they became such an oasis to the Indians, birds, and early settlers!

One of our most beautiful carillons is the Bok Singing Tower and Bird Sanctuary at Mountain Lake, Florida.

Another Florida carillon is in the Stephen Foster Memorial. It is sponsored by the Florida Federation of Music Clubs for three reasons. First, to honor the memory of the great American song writer. Second, the Federation wishes to show appreciation for the beautiful "Swanee" River which inspired the song, *'Way Down Upon the Swanee River*, adopted as Florida's state song in 1935. Third, to give Florida an amphitheater with a stage, a memorial shrine, a carillon which will play Stephen Foster songs, A life size statue of Foster will be in the entrance to the building.

For five generations the Maneely family has been casting bells in the foundry at Troy, New York. According to Chester Maneely, bells cast by them now ring out the call to worship not only in America, but also in Australia, Syria, Bulgaria, British Guiana, Ceylon, Hawaii, Cuba, Mexico, New Zealand, Turkey, and various Polynesian Islands. Two of their bells were with Admiral Byrd's Expedition.

One of the first cities in North America to obtain a fine modern carillon was Toronto, Canada. Fifty-three bells crown the Victory Tower of the Houses of Parliament. The commanding view of the buildings adds to the imposing appearance of the Tower.

The chimes of Notre Dame Cathedral at Montreal, are fine and deserving of their pride. One of the enormous bells in the Montreal Cathedral weighs fifteen thousand pounds. The first carillon hung in the United States was at Gloucester, Massachusetts, in 1922.

Some bells have unusual couplets inscribed. A bell at Coventry, England, dated 1675, bore this inscription:

"I ring at six to let men know,
When to and from their work they go."

Bells also were used for trade marks and curfews. Gray's "Elegy in a Country Churchyard" begins with: "The curfew tolls the knell of a parting day."

Shakespeare refers to the Pancake Bell, which is rung on Shrove Tuesday at 8 P. M., when everyone is to refrain from eating pancakes during Lent. Here are a few couplets:

"Pancakes and fritters, say the bells of St. Peters."

"Hark, I hear the Pancake Bell; fritters make a gallant smell."

The Pudding Bell was rung immediately after service as a reminder to hurry home and prepare dinner.

All chimes ring out at Yuletide with Christmas songs that glorify the air. Perhaps the one most often heard is *Adeste Fideles.*

A movement launched by Mr. Neil C. Miller, geologist of Elmore, Ohio, is well under way for erecting a Peace Bell Tower near the Memorial to the Unknown Soldier in Arlington National Cemetery, Virgina. This Tower will house, in addition to the great Peace Bell, a double carillon, with a bell representing each of the fifty-four United Nations, together with radio equipment for transmitting the tones of the bells around the world. This tower will be surmounted at night by a great pinnacle of light.

A bill H.R.1769 to authorize the appointment of a commission for this memorial has been introduced in Congress by Homer A. Ramey. What a fine bill for musicians to back!

William Graham Rice, conceded to be the greatest authority on bell towers says, "In two more years America will have outstripped them all in Bells and Bell Towers."

Choral Singing for Children

(Continued from Page 184)

discussed method and in already proven ideas! Here is the answer to a voice teacher's prayer for the ideal pupil material.

Only the director who has never known a complete "success experience" with the Children's Chorus will advocate "saving" the child voice; in my experience as a boy coloratura and as a director of children's music projects for more than ten years I have found that we best save the child voice by careful, pleasant use, rather than by allowing it the questionable freedom of the alleys, ball parks, and amateur shows! Several well correlated ideas such as "tuning" for pitch, exercising for flexibility, careful modulation for that sweet, forward, quality and individual supervision, are the answer to any choral needs. Even the most skeptical will agree that such care and well prepared methods could bring about only the best results; only the most ignorant could possibly condemn such proven facts.

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Junior Etude

Edited by

ELIZABETH A. GEST

Sick-in-Bed Games

by Gladys Hutchinson

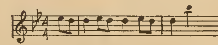
SOMETIMES bad colds, measles, and such things keep people in bed for several days, yet they are not too ill to want amusement to help pass the time. There are lots of interesting musical things to do then that will take the place of practicing.

1. See how many words you can find that can be spelled with the letter names of the notes, a, b, c, d, e, f, g. Write the words you have found in staff notation, using first the treble and then the bass. If you do not happen to have any music paper, just draw some lines and make your own staffs.
2. Write the alphabet on left margin of paper, reading down. See if you can write the name of a composer, performer or musical term beginning with each letter. You may have to skip Q but you can write the name of the violinist, Zimbalist, for Z.
3. Look in past issues of your Junior Etudes and see how many Quiz questions you can answer correctly. Ten is a perfect score for each Quiz, and each mistake subtracts one point from your score.
4. Write down a melody or two that you compose. Be sure to keep the measures in correct rhythm and don't forget signatures and accidentals. The next time you get to your piano, try it over and see if it sounds just as you intended it to sound.
5. Make (or buy) a cardboard keyboard. On this you can go over your exercises and pieces.

Instead of slipping back during an illness, you may be surprised to find these pastimes have really pushed you ahead in general music knowledge.

Quiz. No. 50

1. What instrument plays the lowest tone in the brass section of a symphony orchestra?
2. Which composer was born in 1840 and died in 1893?
3. What is a rondo?
4. Was "Finlandia" written by Tchaikovsky, Sibelius, or Grieg?
5. Is Faust a term meaning not very fast, the name of an opera or the name of composer?
6. If a minor scale has four sharps in its signature, what are the letter names of its dominant seventh chord?
7. When three performers play or sing a composition, what is the combination called?



8. From what composition is the theme given above taken?
9. What is meant by a cappella?
10. What is a melodious vocal solo in an opera called?

(Answers on next page)

The Pentatonic Scale

Usually everybody is so busy practicing major and minor scales it is sometimes forgotten that there are other forms of scales, too, such as the chromatic scale, the whole-tone scale and the pentatonic scale.

The pentatonic scale has only five tones and you can make this scale by playing F-sharp, G-sharp, A-sharp, C-sharp, D-sharp, and again F-sharp to end on—just the black keys of the piano.

Many nations and races in olden times built their music on this scale and many are still using it.

Try playing some melodies on this scale, using only the black keys. You can play *The Farmer in the Dell; Swing Low, Sweet Chariot;* the theme of the *Largo* from the "New World" Symphony; the first part of *Swanee River* and *Oh Susanna;* and almost all of *The Campbells Are Coming* and *Ole Man River.*

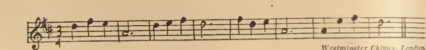
There are dozens of others. Try to think of some.

Bells Are Everywhere

by Margaret Thorne

EVERYDAY we hear bells ringing somewhere, but we get so used to hearing them in certain connections that we take them for granted, and we rarely notice them in their relation to music. As many kinds of sounds come from bells as the number of uses for which they were made; there are high pitched bells and low bells; bells deep toned or thin; bells of rich quality or harsh quality.

When our alarm clock rings it must be a jangly bell or it would not accomplish its purpose—to wake us up when we would much rather sleep. The school bell calls us to lessons, and in a hurry. The door bell always demands attention, but its bell has changed through the years from a jingly bell rung by pulling a wire, to a buzzing electric bell, or even a resonant gong with two or three rich, musical tones. The telephone bell insists on an immediate answer.



The fire gong clangs for a drill in school.

The clock on the mantel tells us the hour, with its quiet ring, but the grandfather's tall clock in the hall comes right out with a rich, low tone to sound out the hours. Some clocks have chimes and we find ourselves whistling the tune of the chimes.

Then, there are the warning bells. The tiny one around the kitten's neck lets the birds know she is near, and they can fly away. The scissors grinder swings a bell as he walks along, to let people know he is there and ready to sharpen their knives and scissors. The ragman's wagon has a string of bells, shaken by the jogging wagon. These bells are usually of different sizes and make different tones and it is fun to tell, as the bells come closer, how many bells can be counted from their tones without looking at the bells. The sleigh bells jingle as the horse and sleigh speed silently over the snow; the bicycle bell warns people of the rider's approach; the gong on a fire-engine or on an ambulance clangs to warn people or cars to get out of the way—they're in a hurry; the railroad engine has a swinging bell to warn people to keep off the tracks—or else!

The flow of the tide in the harbor rocks the bell-buoy back and forth to warn ships in the channel not to come too near, or they may run into rocks or shoals.

Then, the beautiful bells on animals. Bells on elephants; bells on camels, ringing across the desert; small bells hung around the necks of sheep, of goats, of cows high on the mountains in Switzerland. These bells tell the herdsmen where the

herds and flocks are, as the fairy-like tinkle of the bells is heard down in the valleys.

Many tunes can be made by ringing hand bells. These are made in various sizes, have wooden handles, and usually stand on a table in a row where they can be rung, one at a time, to form melodies.

All such bells are small and light in weight, but not so the big bells that hang high in the church steeples or in the bell towers. Some of these weigh many tons and can be heard great distances. How they are made of various metals and raised high in the towers to form sets of carillons, how they are played with levers, would make a long story.

The most famous bell in America is the great Liberty Bell, and one of the most famous sets of chimes in the world is in the tower of Westminster Abbey in London, and even though you can't play on them, you can make their tune and play it on the piano. You could also play it on musical glasses. You need only four tones, the first, second, third, and lower fifth of the scale. Fill four glasses with just enough water to make these tones. The Westminster chimes peal forth every fifteen minutes with their regular tune patterns. The tune on the hour is given above. Have you ever heard it?

A Musical Experience

(Not printed in full)

(Prize winner in Class B from February)

A musical experience gives us a chance to appreciate other artists. Music can be called an international language. It speaks all tongues. A musical experience aids us in our activities at home, in school, in our jobs, in church, and also in our social standing.

Mary Ann Ottaviani (Age 15),
New York.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for 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.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of March. Results in June. Contestants may select their own essay topic this month.

A Musical Experience

(Not printed in full)

(Held over from February issue)

(Prize winner in Class A)

The lights were glowing as the conductor raised his baton to begin the slow and mournful climb of Tchaikovsky's Sixth Symphony. The Symphony melted together in wonderful harmonies and rhythms. Soon the strings took up the second theme, sweet and poignant, and I realized the clarinet would soon echo them, but I had only a moment for such reflection. When given the cue I was ready to blend my instrument into the Symphony. I had feared nervousness, but there was only peace and happiness that came from being a part of something that was unbelievably wonderful.

Nancy Heitmann (Age 17),
Illinois.

Letter Boxers

Send all replies to Letters in care of the Junior Etude, 1712 Chestnut Street, Philadelphia 1, Pa., and they will be forwarded.

The following lines are quoted from letters which space does not permit printing in full.

"I am in my ninth year of piano lessons and also play organ. I would like to hear from some pianists and organists."
Claudette Leveque (Age 15),
District of Columbia

"I hope to be a concert pianist and I also play the organ. I would like to hear from music lovers."
Janice Liljegren (Age 16),
Massachusetts

"I would like to receive a letter from a JUNIOR ETUDE reader."
June Alcorn (Age 11),
Indiana

"I have studied piano for five years and play for church. We have no school bands here. I hope some one will write to me."
Orlen Richards, Wisconsin

"I am a student violinist and would like to hear from music lovers about my own age."
Edward Le Strange (Age 18),
New York

"I am studying piano and give lessons to eight boys and girls, I would like to hear from other music students."
Janet Arlen Leisenring (Age 15),
Michigan

DEAR JUNIOR ETUDE:

I play the piano and trombone and play second or third trombone in our High School band. I enjoy the JUNIOR ETUDE very much.

From your friend,
Virginia A. Wick (Age 12), Ohio

Prize Winners for "My First Lesson" Essays in December

Class A, Elizabeth Anne Butz, (Age 16), Pennsylvania

Class B, Frances Madigan (Age 14), Michigan

Class C, Suzanne Younger (Age 8), Texas

Answers to Quiz

1, tuba; 2, Tchaikovsky; 2, a form of composition in which the principal theme returns between each succeeding theme; 4, Sibelius; 5, the name of an opera by Gounod, and also the name of a character in the opera; 6, G-sharp, B-sharp, D-sharp, F-sharp; 7, trio; 8, first theme from first movement of Symphony in G minor, by Mozart; 9, without accompaniment; 10, an aria.

DEAR JUNIOR ETUDE:

My major instrument is cornet but I know if I want to be a first-class band conductor I should know something about all kinds of instruments, therefore I am studying other instruments as well.

Every time I study in musical history about a composer I draw or paint his picture and this helps me to remember him and his work better, for then he is a real friend I could never forget.

I am enclosing a picture of myself playing my first recital. This xylophone I made myself. For this I used poplar and oak wood for the frame, which was sandpapered and painted with three coats of dark rose enamel. Then I got a bar of flat steel and sawed it into the proper lengths to get the pitch that was needed for the scale. Holes were drilled in each bar and placed on the keyboard which was insulated with strips of felt, the keys being held in place by rubber covered pegs to fit the holes. My teacher helped me arrange the keys to make the instrument in the key of C. It sounds good alone or with other instruments. It took me two months to make this instrument.

From your friend,
William James Anderson, Jr. (Age 15)
Alabama

William James Anderson (*See letter*)

Honorable Mention for "My First Lesson" Essays:

Dolores Ellenas, Mary Therese Gregory, Polly Boaman, Phyllis Collins, Mary Belle Smith, Alberta Stone, Elmer Reisman, Nella Jordan, Audrey Brown, Grace Manell, Sue May Webster, Nancy Green, Fredricka Small, Wilma Oliver, Betty Smeltzer, Angela Donnelly, Josephine O'Connor, Cathey Sheldon, Ruth Witkin, Harriet Snell, Ellena Jacquette, Roberta Strohm.

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THE COVER FOR THIS MONTH—Beethoven is such a gigantic figure in music that any effort here to give a brief supplement to the Beethoven portrait cover on this issue only can be very inadequate.

In the great mass of literature on Beethoven various incidents mentioned verify the fact that a favorite recreation of this great master of music was to take walks by himself. Because of his habit of walking about Vienna it was easy for such a "legend" as Beethoven's passing the home of a blind girl and being inspired to enter her home and improvise for her, these improvisations resulting in his Sonata, Op. 27, No. 2, which is known the world over as the "Moonlight" Sonata.

More authentic, however, seems to be the association of the Countessa Julietta Guicciardi with the creation of this Sonata. As the story goes, Beethoven already was affected with the malady that began to take away his hearing when on a summer evening in 1802 he had walked clear out into the suburban section of Vienna where he paused outside a villa in which some of the Viennese elite were enjoying a social gathering. Some of the guests chancing to look out saw Beethoven in the moonlight and in full respect for his genius they prevailed upon him to come in and play for them. Among the guests was the charming young heiress, Julietta, for whom Beethoven secretly but futilely cherished a great love. At their request he seated himself at the piano and improvised. Later, when his "Sonata, quasi una fantasia," Opus 27, No. 2, appeared with a dedication to Countessa Julietta Guicciardi, some of those present at the villa on that summer night in 1802 recognized in this Sonata the same poignant message he had played at the gay gathering.

Beethoven died in Vienna, March 26, 1827, a world renowned figure who had started his musical career early in Bonn-on-Rhine where he had been born, December 16, 1770.

THE MONTH OF MARCH REMINDS—It is when the calendar currently is showing the month of March music teachers and other active music workers are reminded that the so-called music season is fast "marching" to a close. March reminds that it is time to complete plans for spring and close of the season pupil recitals, and other active music workers in their various fields of endeavor know that March reminds that there are not too many weeks ahead in which to complete all of the music undertakings which there is a desire to carry through before warm summer days break up musical groups and leave audiences only for outdoor presented programs.

Whatever may be the musical needs of which March reminds you, there is always help in obtaining suitable materials available through the service of the THEODORE PRESSER CO. Through this service you can obtain not only suggestions on suitable material, but by asking for a selection of such material as will meet the needs you describe for examination, you may examine and choose the right things at your own convenience at your own piano. Simply explain your needs and ask for a selection of material with the privilege of returning unused music, in the note you send off today to THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia 1, Pa. Our expert Selection Department will make every effort to send the right publications to meet your requirements.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

March, 1948

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

American Negro Songs—For Mixed Voices ... Work	.80
Basic Studies for the Instruments of the Orchestra ... Traugott Rohner, Student's Books, each	.25
Conductor's Score	.60
The Child Tschaikowsky—Childhood Days of Famous Composers ... Lottie Ellsworth Coit and Ruth Bampton	.20
Eighteen Etudes for Study and Style—For Piano ... Scher	.25
Gems from Gilbert and Sullivan—Arranged for Piano ... Mittler	.40
How to Memorize Music ... Cooke	.80
In Nature's Paths—Some Piano Solo Delights for Young Players ...	.40
Keyboard Approach to Harmony ... Lawry	.75
Lighter Moods at the Organ—With Hammond Registration ...	.90
Little Rhymes to Sing and Play—For Piano ... Hofstad	.30
More Once-Upon-a-Time Stories of the Great Music Masters—For Young Pianists ... Robinson-Stairs	.30
Music Made Easy—A Work Book ... Mara Ville	.25
My Everyday Hymn Book—For Piano ... Richter	.40
Noah and the Ark, A Story with Music for the Piano ... Richter	.35
Short Classics Young People Like—For Piano ... Ketterer	.35
Sousa's Famous Marches—Arranged for Piano Solo ... Henry Levine	.70

KEYBOARD APPROACH TO HARMONY, *by* Margaret Lowry—This harmony method for beginners presents a new approach—what the author calls a "singing and playing" system—which should appeal to high school or college classes in harmony. It introduces its subject matter, chord by chord, in piano notation rather than in the commonly used four-part voice writing. The author, a member of the music faculty of Queens College, Flushing, N. Y., has seen the need for just such a method in her teaching and has developed this system through her own practical experience. Liberal music quotations are given from Mozart, Haydn, Beethoven, Chopin, and other masters, in addition to material from folk song sources.

Every progressive teacher of harmony will want a reference copy of this important book at the low Advance of Publication Cash Price of 75 cents, postpaid.

SOUSA'S FAMOUS MARCHES, *Arranged for Piano Solo by* Henry Levine—Advance orders for this book are literally pouring in. Now for the first time, because of the lifting of certain restrictions, the covers of a single book will embrace playable arrangements of the most famous Sousa marches: *The Stars and Stripes Forever; El Captain; King Cotton; The Liberty Bell; Semper Fidelis; Washington Post; The Thunder; High School Cadets; Manhattan Beach;* and three others. All transcriptions are by the expert arranger, Henry Levine.

One copy may still be ordered at the special Advance of Publication Cash Price of 70 cents, postpaid.

BASIC STUDIES FOR THE INSTRUMENTS OF THE ORCHESTRA, *by* Traugott Rohner—This new work offers excellent study and practice for students having some playing knowledge of their instruments. It is not a conventional orchestra method, but a series of studies including scales, intervals, arpeggios, ryhthm, dynamics, etc. Students will enjoy the "Time Teasers" as well as the attractive pieces included.

These studies will be published for Violin, Viola, Cello, Bass, Flute-Oboe, Clarinet-Trumpet, F Horn, E-flat Horn and Saxophone, Trombone-Bassoon, Tuba, and Conductor's Score. Special attention is given to the strings and the Conductor's Score contains many helpful suggestions for the teacher.

Single copies of the parts may be ordered now at the special Advance of Publication Cash Price, 25 cents for each part and 60 cents for the Conductor's Score, postpaid. Please mention parts desired when ordering.

IN NATURE'S PATHS, *Some Piano Delights for Young Players*—The many melodic pieces with nature titles included in the book will provide the teacher and pupil with much suitable recital and recreational material. The contents offer a wide range of variety in mood, tempo and also many figures which will help build the pupil's technique. The contents are of grades one and two difficulty.

Prior to publication, single copies of the book may be reserved at the special Advance of Publication Cash Price, 40 cents postpaid.

LIGHTER MOODS AT THE ORGAN, *with Hammond Registration*—This new publication when released from press will be an addition to the series of cloth bound albums which includes THE ORGAN PLAYER, ORGAN REPERTOIRE, THE CHAPEL ORGANIST, ORGAN VISTAS, etc. The contents of the volume are of easy and medium grade of difficulty and are not duplicates of any previous volume of organ music. The registrations are for both Hammond and standard organ.

Single copies of the book may be ordered now at the special Advance of Publication Cash Price, 90 cents, postpaid.

MY EVERYDAY HYMN BOOK, *For Piano, by* Ada Richter—Probably the best known book of its kind is Ada Richter's MY OWN HYMN BOOK with its piano arrangements of favorite hymns in the second grade, and some even easier. Now there has been created a demand for a similar book f equally well known hymns. This new book not only presents such pieces but it also contains effective arrangements of hymns specially written for and sung by children, such as: *Fairest Lord Jesus; Children of the Heavenly King; I Think When I Hear That Sweet Story; God, Make My Life a Little Light;* and *Saviour, Like a Shepherd Lead Us.* The text of the first verse is given with each.

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THE CHILD TSCHAIKOWSKY, *Childhood Days of Famous Composers, by* Lottie Ellsworth Coit *and* Ruth Bampton—The books in this series have been warmly welcomed by teachers and pupils, the correlation of story and music serving to make lessons more interesting. In this new book on Tschaikowsky the music should prove especially attractive. There are simplified excerpts from the *Pathetique Symphony; Marche Slav; Piano Concerto, No. 1;* and the beloved *June* (Barcarolle). The *Troika* is included as an easy duet. A selected list of Tschaikowsky recordings also is given.

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NOAH AND THE ARK, *A Story with Music for Piano, by* Ada Richter—Departing from the custom of basing her *Stories with Music* on fairy tales, Ada Richter here has drawn upon the Bible. The engaging subject matter gives her unusual opportunity for musical description and attractive tunes in the early grades. Texts accompany some of the music, and there are line drawing illustrations, which pupils will enjoy coloring.

NOAH AND THE ARK performed as a unit, will serve nicely as studio recital fare, with narration by an older student, and musical performance by various younger pupils.

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HOW TO MEMORIZE MUSIC, *by* James Francis Cooke—Here is a work for everyone wishing to establish a direct road to the memorization of music. An important contribution to the limited material on the subject, this book testifies anew to the author's wide range of musical interest and to his constant resourcefulness in dealing with educational problems.

In this new book Dr. Cooke, editor of THE ETUDE, emphasizes practical theories on musical retention, and deals with the best methods of applying them. A special feature is the inclusion of practical suggestions from such notables as Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hofmann, Ernest Hutcheson, Isidor Philipp, and Moritz Rosenthal. The chapter headings cover such subjects as: *I Simply Cannot Memorize!; Playing by Heart; Practical Steps to Memorizing; A Symposium on Memorizing,* and *Remember to Forget.*

Orders for single copies of this book are being received now at the special Advance of Publication Cash Price, 80 cents, postpaid.

SHORT CLASSICS YOUNG PEOPLE LIKE, *For Piano, Compiled and Edited by* Ella Ketterer—The thorough teacher, who recognizes the value to her pupils of an acquaintance with the classics, will be delighted with this volume. As it contains thirty-five short numbers, grades two to four, the pieces may be assigned gradually as supplementary material in the pupil's course of study. The contents of this book were selected as a result of their popularity with Miss Ketterer's own pupils over the course of several years.

At the special Advance of Publication Cash Price, 35 cents, postpaid, orders for single copies of this useful volume may be sent to the publisher now.

AMERICAN NEGRO SONGS, *For Mixed Voices, by* John W. Work—This comprehensive book containing over two hundred Negro folk songs, religious and secular, has been compiled by John W. Work, a member of the faculty of Fisk University and a man distinguished in the field of the Negro spiritual. Although some of the spirituals are given with melody and text only, over one hundred appear in harmonizations for four-part choral use. Five chapters of descriptive text matter on the music of the Negro and an extensive bibliography and index increase the book's value to schools and libraries as well as to music teachers, choruses, and choirs.

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MORE ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, *For Young Pianists, by* Grace Elizabeth Robinson, *Musical Arrangements by* Louise E. Stairs—The short classics here presented in simplified form give an early introduction to the works of the masters. Emphasis is focused on the music and lives of ten composers, among them Sibelius, Dvorak, Tschaikowsky, Strauss, and Liszt. Interesting story-like accounts of amusing and important events in the lives of the composers lead naturally to the musical selections themselves.

One copy to a customer may be ordered now at the special Advance of Publication Cash Price, 30 cents, postpaid. Sales are limited to the United States and its possessions.

MUSIC MADE EASY, *A Work Book by* Mara Ville—Practical, learn-by-doing methods for young musicians are always in great demand. When cleverness and novelty are added, you have the ideal teaching combination. This new work book introduces the real music fundamentals, such as symbols, note values, time signatures, scales, rhythm, accent, ties, slurs, and tetrachords; and then gives thorough drill in each by means of matching tests, true-false tests, etc. The actual writing of the notes and symbols, and the stimulus of clever poetry and attractive illustrations, make this a book which progressive teachers will not want to overlook.

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GEMS FROM GILBERT AND SULLIVAN, *Arranged for Piano by* Franz Mittler—Here are sparkling rhythic gems from the operettas of Gilbert and Sullivan really brought home from the stage. Mr. Mittler, who is widely known for his radio performances with the First Piano Quartet, for whom he makes many transcriptions, has done an imaginative piece of work in arranging these. Stripping them of theatrical accessories and molding them into short easy-to-play pieces in grade three, he has made these gems into recreational fare for the entire family. The selection of numbers is admirable. Here among others are *I am Called Little Buttercup, A Wandering Minstrel, We Sail the Ocean Blue,* all with texts.

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LITTLE RHYMES TO SING AND PLAY, *For Piano, by* Mildred Hofstad—Made up of well-known nursery songs, this book is intended for pre-school musical training. Its familiar melodies, emphasized in single notes only, are cleverly adapted to the five-finger position for each hand.

The singing of a text leads to quick memorization of the tune, and serves as first ear training. This easily will be proven by the use of this collection in the studio and in the home. As early keyboard work, these tunes provide diverting recreational fare and make for early awareness of rhythm.

While Miss Hofstad's book is being prepared, single copies may be reserved at the special Advance of Publication Cash Price, 30 cents, postpaid.

EIGHTEEN ETUDES FOR STUDY AND STYLE, *For Piano, by* William Scher—An addition to the familiar *Music Mastery Series,* this new collection of second grade studies contains attractively titled exercises, each of which is devoted to a particular phase of piano technic, such as legato and staccato, double thirds, the trill, rhythmic precision, alternating hands, syncopation, left hand scale passages, arpeggios and chords, rotary hand motion, cross hands, and repeated notes, all in the easier keys, major and minor.

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An Interesting Letter from a Home Group in Brazil

Dear ETUDE:

At lunchtime today my husband brought home your June, 1946, number. Your arrival is a bright event every time! In this issue the editorial asks an important, these days very appropriate, question. It should be considered not only by musical beings!

May I transpose that question into another key: Does music develop good neighbourhood? It does and I will tell you how, if you kindly will overlook my imperfect English. It is not my mother tongue.

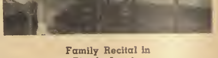
About two years ago we moved into our new house. High enough to allow eyes for ever and ever delighted, to gaze through each window at another stretch of the Guanabaray Bay and the surrounding hills, with small hamlets tucked into their green slopes, and little towns around the sea coast. But—the long winding cobble-stoned street leading up to this part of Brazil's metropole made living—no tram—no bus—no gasoline—a somewhat lonesome existence. Would have made but for music.

I play the piano fairly well and have helped my husband to manage the recorder. We play duets, the first of which I arranged out of "Anna Magdalena's Kalvierbüchlein." (She would accuse me of sacrilege, I hope, should we meet beyond.) You easily can imagine us two looking—for several years already—through your music pages for something arranged. Recorder music doesn't seem to be in your line.

Well, for some time we didn't see "folks" in our "burg." And the lady neighbours from the apartment house next door sent disapproval looks over, which didn't sweeten with crossing a beautiful garden. Who could blame them—our house took a part of the bella vista.

Then, on a thunderstormy, wet night, my husband came home from work perfectly dry. In spite of the dreadfulness without. The Brazilian lawyer living next door, coming home in a taxi, had seen and beckoned to him, sheltering at the bottom of our street. Music had been their conversa. The neighbour had heard us play. And was interested. Very! He had given up violin playing years ago for lack of accompaniment. Thus he was easily induced to come over with his violin. He brought his wife, too. Under the influence of our united musical effort she discovered a growing desire to learn to play the piano and gladly accepted my—of course not commercial—offer to teach her. We raced around Rio to buy an instrument and now she is studying rather hard all your little 1 to 2 grades, 1 & 2 grade pieces, looking forward to her own "Etude," which recently my husband asked your publisher to send out to her, although she cannot read your texts.

She is my oldest pupil. Some weeks ago I started an experiment with the youngest one. Forty years may be the difference. While her dad slipped into the workshop downstairs, where he soon grew into a real pal and hobby-partaker to my handy-man, even including flute-studies! little Marina, five years old, Dutch and golden-haired, came up to me on Sunday mornings, to listen to Auntie's music. Perfectly still to hours of Mozart and Beethoven. So I decided to try to open up to her another door into Paradise and teach her the use of the Treble Clef. She behaves much better, her mother tells me, since she may come and play on Auntie's Baby Grand every morning for ten minutes. And I, white-haired and growing old, get happiness out of this borrowed sunshine.



Family Recital in Rio de Janeiro

Marina and her Uncle

We are rather an international and racial crowd on Sunday afternoon's musical tea. The music, too, is! When the Swiss neighbour's zither joins in, we don't arrive every time together at the final bar. Some of us prefer "Tico, tico no tubia" which the young lady from farther down the street rattles off as I never will be able to, as much I regret it.

You see, it was Music which made our little community "a nossa pequena ilha feliz" our happy little island, as Donna Julia, the violin player's wife, baptized it.

And you, beloved ETUDE, are helping!

DORE CROOKS,
Rio de Janeiro.

Pius XII an Excellent Musician

"The Monthly Calendar" of St. Ignatius' Church of San Francisco states: "Pius XII is an excellent musician and a violinist of more than ordinary merit and capacity. Since his election it is doubtful if he has much time to handle the bow, but when he was only Cardinal Pacelli, nuncio at Munich, he loved to play his favorite classics and to surround himself with noted musicians. The future pontiff used to say to all those who bantered him upon this penchant that there is nothing frivolous about music: that on the contrary it can become a devout form of prayer."

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MUSIC SUGGESTIONS FOR SPECIAL OCCASIONS AHEAD

FLAG DAY
(JUNE 14TH)

CHORUS NUMBERS

15541 The Flag Is Passing By (Mixed) .... Barrett .. $0.08
219 O Glorious Emblem (Mixed) ...... O'Neill ... .15
224 Hail to the Flag (Mixed) .... Jeffery ... .05
35260 Stars and Stripes Forever (Mixed). Sousa .... .10
35234 Stars and Stripes Forever (S.A.B.). Sousa .... .12
35232 Stars and Stripes Forever (Unison). Sousa .... .10
10732 Our Country's Flag (Unison) ..... Wolcott ... .10
35233 Stars and Stripes Forever (2 Pt. School Chorus) .... Sousa .... .12
C2176 Flag Song (Fling Out Her Glorious Folds) (Male) .... Hammond .12
35119 Stars and Stripes Forever (Male) .. Sousa .... .12
Our Flag (Cantata for School) .... Root ..... .50
Our Colors (Short Cantata for Men's Voices) .... Spross .... .40
35428 Stars and Stripes Forever (Male) .... Sousa-Tidmarsh .15

PIANO SOLOS

16275 Betsy Ross .... Spaulding ..Gr. 2.. .30
25426 Flag Goes By .... Grey .....Gr. 2½ .50
27454 Flag of My Country ...... Stairs ....Gr. 1.. .25
16501 Hats Off to the Flag ...... Spaulding ..Gr. 3.. .40
12089 'Neath Old Glory .... Ralph .....Gr. 2½ .40
8234 'Neath the American Flag. Kern .....Gr. 3.. .60
11896 Ours Is a Grand Old Flag. Spaulding ..Gr. 1.. .25
17720 Salute to the Colors ...... Anthony ...Gr. 2½ .40
14568 Stand by the Flag .... Stults .....Gr. 3.. .35
30111 Stars and Stripes Forever. Sousa .....Gr. 4.. R-50
30552 Stars and Stripes Forever (Simplified Edition) ... Sousa .....Gr. 2½ R-50
30868 Stars and Stripes Forever (Trio) (Simplified) Sousa-Carleton ..Gr. 1½ .30
13652 Under the Stars and Stripes True ......Gr. 3.. .50
27154 Our Flag (With Words) .. Adler .....Gr. 2.. .25
27261 Star-Spangled Banner .... Arr. Richter .Gr. 1½ .25

PIANO DUET

27426 Our Flag (With Words) .Adler .....Gr. 2.. .40

TWO PIANOS—FOUR HANDS

30862 Stars and Stripes Forever. Sousa-Zadora Gr. 5.. 1.00

OUR FLAG—By Frank L. Bristow
A flag song, march, and drill, with directions and illustrations. Easy, short, and very effective. 50 cents.

INDEPENDENCE DAY
(JULY 4TH)

CHORUS NUMBERS

21002 Oh, Hail Us, Ye Free. From "Ernani" Arr. Felton (Male) .. Verdi $0.12
35227 Hail Brave Washington (Mixed) .. Powers ..... .06
21153 Lexington Ode .. (Unison) .. Schubert-Felton .... .08
21195 Ode to America .. (Mixed) .. Costa-Davis ..... .15
Complete Orchestration $1.50; Small Orch. $1.05.
21322 Our Flag Is Passing By (Mixed) .. H. P. Hopkins. .12
35434 Give us the Tools (Mixed) .... Dichmont ..... .10
21454 God Bless America (Mixed) ... Cooke ...... .08
21503 March on, America! (Unison) .. Thunder ...... .10
35438 Messiah of Nations (S.S.A.) .... Sousa ...... .12
21504 To Arms, America! (Mixed) .... Strickland ..... .12
21478 V for Victory (Mixed) .... Elmore-Reed .... .10
21493 V for Victory (Male) .... Elmore-Reed .... .10

PIANO SOLOS

6818 Fourth of July .... Liebling ...Gr. 2½ .30
Independence Day .... Cadman ....Gr. 2½ .35
11825 Independence Day (Intro. O Columbia the Gem of the Ocean and Yankee Doodle) Spaulding ..Gr. 2.. .25
22571 John Paul Jones .... Blake ......Gr. 2½ .35
30044 Liberty Bell March .... Sousa ......Gr. 3½ .50
15101 Patriotic Day .... Crammond .Gr. 2.. .35
25826 Spirit of '76 .... Rebe ......Gr. 2.. .35
30860 Hail to the Spirit of Liberty. Sousa .....Gr. 4.. .50

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Compiled and arr. by Ada Richter Price, 75 cents
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MAY DAY
(MAY 1ST)
... and other Spring Festivals

CHORUS NUMBERS

Cat. No. — Title — Composer — Price
20230 In May (Unison) .... Ira B. Wilson $0.06
35326 In Maytime (S.S.A.A.) ... Oley Speaks ...... .10
35342 In Maytime (T.T.B.B.) ... Speaks-Peery ..... .15
10234 Blossom Time (2 Pt.) ..... J. W. Lerman ..... .15
115 Dawn of May, The (2 Pt.) . F. Berger .... .12
20409 'Tis May (2 Pt.) .... Ira B. Wilson ..... .08
20672 'Tis May Upon the Mountain (2 Pt.) .... William Baines .... .12
15512 Lilacs (2 Pt.) .... Cadman-Forman .. .10
15504 Lovely Springtime (2 Pt.) . Moszkowski-Forman . .12
6174 May March (2 Pt.) ...... R. R. Forman ..... .15
6165 Maypole, The (2 Pt.) .... H. E. Warner ..... .12
20297 May Time (2 Pt.) .... R. M. Stults .... .08
20370 Spring Fantasy, A (2 Pt.). Norwood Dale .... .08
20330 Bright May Morning (3 Pt.—Treble) .... R. M. Stults ..... .12
20188 Come, Let Us Go A-Maying (3 Pt.—Treble) .... Ira B. Wilson .... .10
10866 O That We Two Were Maying (3 Pt.—Treble) H. W. Wareing ... .12
274 May Pole Dance, The (3 Pt.—S. A. B.) .... R. E. DeReef ...... .15
35036 Maytime. Waltz Song (3 Pt.—Treble) .... Clara R. Ricci .... .18
15715 Glad May Morning, A (4 Pt.—Mixed) .... E. L. Ashford ..... .12
20123 In the Pride of May (4 Pt.—Mixed) .... G. Ferrata .... .08

AROUND THE MAYPOLE—By William Baines
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Score with piano, 60c; string parts rented, $2.00 a month.

Pageant of Flowers (Operetto for Children) .... Richard Kountz ... .60
A splendid 20 minute singing, dancing and scenic presentation, indoors or outdoors. For girls and boys or girls alone.

PIANO SOLOS

22636 May Dance ......C. Huerter ....Gr. 2½.. .30
14125 May Day ....D. D. Slater ....Gr. 2.... .25
9632 May Day Waltz ...L. A. Bugbee ....Gr. 1.... .25
27521 May Mood ....Dungan ....Gr. 3.... .35
9631 Maypole Dance ....L. A. Bugbee ....Gr. 1.... .25
16201 Maypole Dance ....A. M. Foerster..Gr. 3.... .30
15019 Maypole Frolics ...W. Berwald ....Gr. 2½.. .25
27471 One Lovely Day in May .... Miles ....Gr. 2.... .30
27284 Dance of the Pink Petals ....C. D. Richardson Gr. 3½.. .35

TWO PIANOS—FOUR HANDS

26614 Joy of Spring .....C. Kohlmann ...Gr. 4.... 1.00

JUNE WEDDINGS

VOCAL SOLOS

30318 Nuptial Song—Davis $0.40
30173 For You, Dear Heart—Speaks (Two Keys) T.60
30172 All For You—d'Hardelot (Two Keys) T.60
12268 O Perfect Love—Burleigh (Two Keys) .... .60
24163 O Perfect Love—Kinder .... .50
17012 You Came to Me With Love—Braine .... .30
18489 I Love You Best—Brown .... .35
30722 Wedding Hymn (The Voice That Breathed O'er Eden)—Mendelssohn (Med.) .... .50

PIPE ORGAN

30326 Bridal Song—"Rustic Wedding"—Goldmark ... .35
24991 A Merry Wedding Tune—Saar .... .50
4427 Bridal Chorus (Lohengrin)—Wagner .... .40
13486 Wedding March—Mendelssohn .... .60

CHORUS—MIXED

20877 O Perfect Love—Kinder .... .12

MOTHER'S DAY
(MAY 13TH)

VOCAL SOLOS

Cat. No. — Title and Composer — Range — Price
25176 Candle Light..Chas. Wakefield Cadman .... d-g.... $0.50
26132 Candle Light..Chas. Wakefield Cadman .... b flat-E flat.... .50
An exquisite poem by Lee Shippey in a musical setting of particular richness. This song has been adopted by the American Parent-Teacher Associations for Mother's Day Programs.
26559 Mother O' Mine. Arthur Kellogg. c-sharp to g... .50
A new and unusually sympathetic setting of the well-known text by Kipling.
26002 Mother's Day..Frank H. Grey.......... c-E.. .40
19695 Mother Calling! Alfred Hall....... E flat-g.... .40
17956 Mother..Stanley F. Widener.......... c-F.... .40
A song with an excellent text.
24022 Old Fashioned Mother Of Mine Richard Kountz .... d-E flat.... .60
24021 Old Fashioned Mother Of Mine Richard Kountz .... E-F.... .60
24020 Old Fashioned Mother Of Mine Richard Kountz .... F sharp-g.... .60
The above song (published in 3 keys) is a song which will do anyone's heart good to sing or hear at any time, but it is particularly acceptable for Mother's Day.
25776 Little Mother..Evangeline Lehman..... d-E.... .40
Dedicated to Mme. Schumann-Heink.
19632 Little Mother Daniel Protheroe .... c sharp-D.... .50
18680 Little Mother O' Mine Herbert Ward .... E flat-E flat.... .50
6884 Mother O' Mine..B. Remick.......... d-E.. .35
24043 My Mother's Song..John Openshaw.. d-g.... .60
19404 Never Forget Your Dear Mother and Her Prayer May Parker Jones .... d-F.... .40
18696 Old Fashioned Dear..Cecil Ellis....... c-F.... .50
19420 Song of the Child, The..Mana-Zucca..d-F.... .50
The musicianly singer will appreciate the effective and dramatic qualities of this song.

QUARTET OR CHORUS

21232 Candle Light. C. W. Cadman (Treble, 3 Pt.).. .10
20010 Rock Me to Sleep..Frank J. Smith..(Mixed).. .10
20456 Memories..Gertrude Martin Rohrer.(Mixed).. .10
35151 O, Mother of My Heart..C. Davis..(Mixed).. .15
A number of good proportions. While not difficult it is of a quality that will satisfy the best quartets or choirs.
21554 Mother, So True .... (Mixed).. .15

CANTATA

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A beautiful choral work. The inspiring text of Alfred Noyes makes it a lovely contribution to a fine Mother's Day Program.

MEMORIAL DAY

CHORUS NUMBERS

Cat. No. — Title and Composer — Price
35154 Comrades' Song of Hope (Mixed—Sacred) .... Adam $0.18
81 Lay Him Low (Mixed—Secular).. Smith ...... .10
35398 Memorial Day (Mixed—Secular). Nevin ...... .10

PIANO SOLOS

22573 Abraham Lincoln .... Blake .....Gr. 2½ .30
12131 Battle Cry of Freedom.... Renk ......Gr. 3.. .25
11910 Decoration Day .... Spaulding ..Gr. 2.. .25
2534 Our Glorious Union Forever Howard ...Gr. 3.. .35
18425 Our Invincible Union...... Rolfe .....Gr. 5 . .50
11872 Taps. Military March...... Engelmann .Gr. 3.. .35

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