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Volume 65, Number 10 (October 1947)

James Francis Cooke

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THE ETUDE

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October
1947

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music magazine



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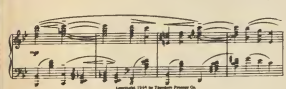
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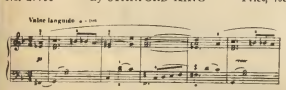
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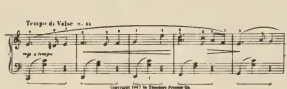
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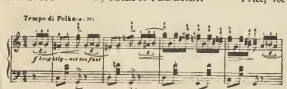
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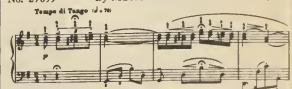
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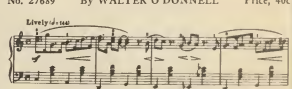
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THE ETUDE

MANY PEOPLE think that fat, pudgy Phineas Taylor Barnum (1810-1891), Connecticut Yankee exhibitionist supreme, was the father of all ballyhoo. Bless you, ballyhoo in all probability goes back to the pyramids! One need only listen to the mountebanks at the street

fairs in the older countries to sense the antiquity of the calling. Probably Barnum was the first to apply his eloquence to a great musical artist. When he induced Jenny Lind to come to America, she was already a tremendous success in Europe. The late Edward B. Marks, in his entertaining "They All Had Glamour," writes of the Swedish prima donna: "In London, every time she sang, the walls of the Opera House bulged, prices were boosted sky-high, the flowers from admirers would have filled several florist shops, thunderous applause shook the rafters, tears of pleasure streamed down the faces of ecstatic females, the Queen's presentation bouquet lay at her feet, and the whole Royal Family attended." Jenny Lind, then, already had a great reputation. Barnum merely exploited her with circus-like ballyhoo, just as he did Jumbo, General Tom Thumb, and the long parade of freaks which appealed to his curious genius. His interest was not in Jenny Lind or in music, but purely in the dollar sign. Jenny Lind was more valuable to Barnum than the Bearded Lady or the Dog-Faced Boy, only in that her gate receipts were larger. He was a mercenary virtuoso.

When Jenny Lind did come to America, Barnum actually got a little known Boston amateur singer, Ossian E. Dodge, to purchase at auction for \$625.00, the first admission ticket to Jenny Lind's first concert in the center of culture of the New World, Boston, the Athens of America. Barnum actually induced Jenny Lind to pose for a photograph with himself and the said Dodge. Dodge then circulated this picture in immense numbers, to increase his popularity. Jenny Lind was a big-souled, wholehearted woman. No wonder she became disgusted with Barnum's ballyhoo and paid him \$32,000.00 in order to get out of her contract and save her artistic dignity! Her conception of reputation was, that the only kind worth while was that which was earned through merit, and not the reputation which was blown up by ballyhoo.

William Shakespeare reserved for Jacques in "As You Like It" some of his most notable thoughts, and in the powerful soliloquy, "All the world's a stage," when he describes the soldier as "seeking the bubble reputation even in the cannon's mouth," he gave the word a connotation which always will be associated with reputation. However, as all engaged in music know, if reputation is a bubble, it is an indispensable one. Like a bubble, it may vanish with a pin prick, and many of the finest reputations of yesterday have evaporated because of some stupid blunder in artistic or in personal behavior. There is no question that to the musician a well cultivated, legitimate reputation is of priceless importance. His hard-earned fame brings him patronage and influences his income. This must be based upon real worth and the proper kind

Seeking the Bubble

The professed reputation seekers, who are really notoriety seekers, apparently will go through hell fire to make certain they are noticed. They are the world's front line exhibitionists. They are the boys who jump off bridges, the pole sitters, the human flies who scale skyscrapers, the dare-devils in airplanes and automobiles who make a circus of death and so on. "Give me death, if necessary, but don't fail to see me do it." We would prefer to think of a musical reputation as being a rare jewel, a talisman of destiny, to be preserved as one of the most precious of treasures.

Alas, in the public mind, reputation is often confounded with temporary notoriety. A French comedienne of the late Nineties, Anna Held, known largely for her exophthalmic grimaces, was introduced to America by her press agent with the story that she bathed daily in a milk bath, which of course she never did. Yet this story was used so much in the press that there can be no question that this raised her box office receipts. A few years later she was literally unknown. Compare her career with that of the great Rachel (1821-1858), the brilliant French tragedienne whose position in dramatic history is still honored, or with Booth, Forrest, Macready, Garrick, or Henry Irving, all long since dead but abundantly acclaimed by the dramatic historians of their day.

How are musical reputations made? This depends very largely upon what you consider a reputation. Some alleged reputations in music are not reputations at all, but rather a structure of fabrications furnished by some of the tribe of scribes who have forsaken honesty, integrity, or even decency to circulate fictitious reports, exaggerated rumors, and ridiculously false statements about their duped

clients. Their motto seems to be, "Get it in print or on the air," no matter whether it is true or not. Their creed apparently is, "It is far better to publish even a lie than nothing at all."

These cheap professional tricksters who haunt the newspaper offices with a "line" of pseudology that would shock even a Baron Munchausen, hoping to find sensational editors who will print their spurious stuff, are of course wholly different from the legitimate publicity men and more especially the public relation counsels, whose main object is to see that their clients are truthfully and honestly represented through statements based upon facts. The latter go to the greatest possible pains to form public opinions which are favorable to their clients, not merely for the present, but for years to come. This form of publicity is structural, in that it becomes a part of the career of the client as a public figure.

However, many young people seem to think that reputation is so

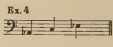
* Pseudologist! My, what a dandy sixty-four dollar word for an ordinary liar!
(Continued on Page 548)

The Pianist's Page

by Dr. Guy Maier

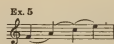
Noted Pianist and
Music Educator

keys. . . . Then combine thirds and fifths in triads. In the "flashes" don't forget to use melodic notation as well as chordal:



and remember that it would be quite okay to play the above (for instance) as G-sharp, A, C-sharp or E-flat, G, B-flat—just so long as black, white, black are played.

Now proceed to sevenths; same process, by way of thirds:

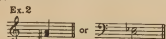


More Help in Reading

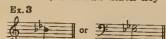
The reading problem is another headache that we never seem to cure. For years I have offered pills and panaceas in these columns. . . . (See especially the last one on the Round Table page, December, 1945) . . . But the entreating "Reading" letters still arrive! Always remember that reading must begin with the very first lesson; and you must never for a moment cease to drill on it. One of the most important paths to follow is the interval "feel" road. . . . Show the beginner the notation of any simple third;



. . . then without looking at the keyboard let him play any white-note third with any fingers *anywhere* on the piano. At first it doesn't matter where or what the notes are so long as he looks at the third on the card, and then plays a third on the white keys without looking at the keyboard. It is of no consequence whether he plays a major or minor third or a third above or below. . . . "Flash" various thirds, and if treble clef is shown, he uses right hand; bass clef, left hand. (You remind him of course that a third is always line-space or space-space.) . . . Follow this up with thirds which contain any black key plus a white key, like:



In this case insist that the sharp or flat (black key) be played as it appears in the notation (top or bottom note) but do not require the actual notes. Drill thoroughly on all these, and add black-key thirds also:



If you require a definite fingering you will of course dictate it.

Next, proceed to fifths in the same way. Under no circumstances permit the student ever to look at the

Up until now the pupil has been trained to read space, space, or line, line, and so forth. . . . Now work with seconds. Again, make no distinction between major and minor. Then tackle fourths always reading from the bottom, and explaining that line, space, or space, line intervals are seconds, fourths, sixths, and octaves.

The objective of these drills—which must be done daily over a period of many weeks for a few minutes at lessons and in home practice—is to enable the hand to grasp the keyboard space and stretch of each interval the moment it is seen—always without looking. Gradually the correct notes must be read, found and played by the student the instant the card is flashed. Confidence and speed are thus facilitated by first reducing the frightening reading complications to its lowest denominator, namely interval space recognition and keyboard feel. . . . It is any wonder that without such a process of simplification few students stand the chance of becoming fluent readers?

Sense and Nonsense

During my extensive travels over the country flashes of humour and wisdom keep popping up all along the way. . . . A sign in a music store admonishes: "Music is the Food of Love. . . . Why starve yourself?" . . . Good sense, I call that! . . . A classified advertisement in our home-town paper pompously offers: "Piano lessons; new psychopedagogical approach to rhythm and improvisation!" . . . Ugh! . . . A newspaper review of one of my youth concerts reports: "Mr. Maier also played *Improvisations* on Morse Code patterns." . . . Huh? How's that again? . . . A pupil's recital program lists "Murmuring Hephysors" by Jensen. . . . Usually sounds just like that, doesn't it? . . . Sign in the lobby of a hotel: "National Convention of Milk Goat Breeders." . . . Nearest I ever came to that was some years ago when I ran into the "National Convention of Hair Net Manufacturers." . . . So many music collections arrive called "Gems" from the Operas, "Gems from Beethoven," "Gems" from this or that. . . . From now on I refuse to play or recom-

mend any of these "Gem" books. Let the compiler be more specific. Why can't he call his precious tomes, "Rudiments from Rubinstein," "Garnets from Gounod," "Pearls from Puccini," or "Moonstones from Meyerbeer"? . . . Now you name some others! . . . Line in a local newspaper concerning the playing of a young American pianist: "Often during the program we couldn't hear the notes for the music!" . . . Think that one over! . . . It's one of the finest tributes a critic could pay to any artist. . . . How about your own teaching and playing? Does your preoccupation with the notes obscure the music? . . .

Eurythmics

In response to several correspondents who write concerning materials for home study and use in Eurythmics, I am relaying to you a brief list compiled by Martha Baker, the well-known Minneapolis authority on Dalcroze Eurythmics:

Books on Eurythmics

"The Importance of Being Rhythmic," Jo Pennington
"Music and Movement," Ann Driver
"Stepping Stones to Music," Florence E. Orange
"Rhythm, Music and Education,"
Emile Jaques-Dalcroze
Chart of Eurythmic Exercises and Games,
Leontine Plonk

Some Music to Use for Eurythmics

"Come and Caper," Whitlock
"The Children's Own Book," Newman
"Peter and the Wolf," Prokofiev
"Piano Rhythms," Lena Davis
"Rhythms and Dances for Pre-School" and
Kindergarten," Sister Ann Harvey
These books may be procured through the publishers of THE ETUDE.

On Staccato

Staccato compositions or passages become easier (1) if they are practiced, both alone and rapidly, almost *legato* with a sort of "fat," even *portamento* touch. This should be done with flashing fingers and with very slight rotary forearm help. (2) If groups of two, four, six or eight rapid notes are thought of as a "handful" of staccato; that is, as one relative gesture, or an armful of notes to be shaken out as individual finger staccato tones.

These practices should result not only in cleaner, *freer* staccato but in much improved rhythm and endurance.

Group Piano Lessons

A fascinating project which has been unaccountably neglected by aspiring teachers: carefully planned piano instruction for small groups of four to six students, not only beginners, but intermediate and advanced pupils as well. Teachers everywhere are finding such experiments extraordinarily rewarding both economically and musically. Once over the initial hurdle, students and teacher prefer such group lessons. The students progress more rapidly because their enthusiasm is constantly rekindled by their contact with their fellows. Self-consciousness falls away, listening comes easier, concentration never laps, musicianship develops apace with technique. Such a group quickly learns the incomparable joy of sharing the music freely with others.

And, *mirabile dictu*, teachers have not found it always necessary to assemble students of similar levels of advancement. The sole requisite for such music-making sessions! It gives him a natural confidence that nothing can destroy. So I always say: If your three-year-old child wants to play the violin, encourage him, get him a real little violin (not a toy), have music in your home, let him hear all the music it is possible for him to hear. And—get him a good teacher.

"When I hear music I fear no danger, I am invulnerable, I see no foe, I am related to the earliest times, and to the latest."—THOREAU.



BEFORE THE ATTACK
Mr. Francescatti as thousands have seen him on the concert platform.

TALKING with Mr. Francescatti for five minutes would convince anyone that the making of good music is for him the reason for existence, that, indeed, it is life itself.

"The violin has been my life," he said, with the volatile charm so natural to the natives of southern France. "My mother and father were both excellent violinists, and I heard violin music almost from the day I was born. When I was three I could recognize parts of different concertos and sonatas—Tchaikovsky, Mozart, Beethoven, Lalo. And I had a toy violin! With it I tried to imitate the things I heard my mother and father play. My ear must have been good, because when I was five my father gave me a real violin—and how surprised he was when he found I could play up to the fifth position! And in tune!"

"At that time, playing the violin did not seem to me a special accomplishment—it was a natural part of life, like eating or walking. I thought everyone played the violin, and it was a shock to me to find out that most people didn't play and that some even disliked the instrument. It made me unhappy. About this time an event occurred which showed me my path in life. Ysaÿe came to Marseilles to give a recital, and I was taken to hear him. Before the concert was over I knew I had to stand on that stage and play. Young as I was, my determination was set. Marseilles was my world; I knew no larger world, and from that time the center of the world was the stage where Ysaÿe had played."

"I was lucky, I know. My parents understood my ambition and did nothing to check it; instead, they did everything to encourage me. I think perhaps many parents do not realize what a deep ambition a small child can have. He cannot express it, and they think it is a little fancy, a feather that will blow away with the next wind. And yet what an advantage it is to the young musician to have his early ambition approved and encouraged! It gives him a natural confidence that nothing can destroy. So I always say: If your three-year-old child wants to play the violin, encourage him, get him a real little violin (not a toy), have music in your home, let him hear all the music it is possible for him to hear. And—get him a good teacher."

"So many people think that any teacher is good enough for a child. This is a big mistake! Many a fine talent has been ruined, or at least badly handicapped, by poor teaching in the early years. No, if a small child wants to study the violin he must have a teacher

The Violin Has Been My Life

An Interview with

Zino Francescatti

Sensationally Successful Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY HAROLD BERKLEY

Zino Francescatti (pronounced Francis-Scotty), the most celebrated of contemporary French violinists, was born in Marseilles, August 9, 1905. His father, who played the cello in the Opera and the "Concerts Classiques" at Marseilles was a naturalized Frenchman of Italian birth. Francescatti père had studied the violin under the great Italian virtuoso, Siorvi, who in turn had been the only direct pupil of Paganini. The master virtuoso wrote six sonatas and a concerto for Siorvi, who soon became second only to Paganini himself in his fabulous technique.

Young Zino made his first public appearance when he was five, and his debut with the local orchestra, playing the Beethoven Concerto, at the age of ten. The elder Francescatti did not want his son to be a professional musician. The career was too precarious financially, and he wanted him to be a lawyer, like many generations of his Italian ancestors. Zino's mother agreed to the plan but saw to it that he was also given every opportunity to develop his talent.

During the first World War Zino attended school on week days and played his fiddle for wounded soldiers in the hospitals of Marseilles on Sunday. He was in the midst of his legal studies when his father died suddenly. The family needed money badly and their most solvable asset was Zino's talent. Accordingly, he abandoned the study of law and went to Paris to make a musical career for himself. Francescatti was twenty-two when he arrived in Paris. Almost at once he won an audition with Jacques Thibaud. The same year he made his debut with France's most distinguished orchestra, the Société des Concerts du Conservatoire, in a concert of the Opera under Philippe Gaubert. During the next several years Francescatti appeared as soloist with the leading orchestras and conductors of Paris. These were, in order: the Concerts Colonne under Gabriel Pierné; the Concerts Paderloup under Théodore, and the Concerts Lamoureux under Albert Wolff. During his second year in Paris, Francescatti was chosen by Maurice Ravel to accompany him on an English tour, playing works by Ravel, among them the *Tzigane*, which requires unusual technical mastery of the violin. Since then he has played with practically all of the great orchestras of the world.

—ETUDE'S NOTE.

who not only understands children but who can also train them correctly and encourage their love for the instrument, for what a pupil learns in the first two or three years he learns for life. They do not often become famous, these teachers who can train beginners soundly and with imagination, but they deserve honor, much honor, for they are the most important influence in the development

of the young artist."

Mr. Francescatti paused, lighted a cigarette, then went on: "There are, of course, many other influences, some from the inside and some from the outside. The student must have confidence, confidence that he is traveling along the right path, and he must have him the willingness to fight, and fight hard, for his ideals. Difficulties, obstacles, arise for all of us, but one must fight through them. Not around them, *through* them! If you run around a difficulty, it comes back again to haunt you. This confidence, this 'fight,' these are the influences that a student must have within him. If he is easily discouraged, if he says to himself, 'Oh, I cannot do it!' he will never arrive—he will never be heard of."

"The other, outside, influences? There are so many of them! The teacher, of course, is the most important, for he can guide as well as teach. And if he is wise he will interest his talented students in many things besides violin playing. In paintings, for example. There is much the musician can learn from the painter. And he will try to interest his pupils in good literature. (Continued on Page 448)



A STUDY IN POSITION
Mr. Francescatti illustrates his fluent bow arm

Music and Culture

THE FIELDS of music and philately are indeed two fields which are different, yet they have become united through the efforts of stamp collectors or philatelists in several countries. They are today coming to be known more widely, as music becomes one of the greatest arts. Through correspondence with other countries, we come across philatelic items pertaining in one way or another to music.

To begin a story on music and postage stamps, one could not help but start with the United States, although regrettably, this country, it appears, has never recognized its music artists as highly as other countries—even on postage stamps.

In its entire postal history, the United States has issued only five stamps pertaining to music or musicians—these being the Famous American series on music issued in 1940 in five values.

Stephen C. Foster (1826-1894), one of America's most loved song writers and folklorists, is honored on the one cent green stamp. This stamp was first issued at Bardonia, Kentucky, on May 3, 1940, with a total sale of \$51,146. The two cent red stamp honors John Philip Sousa (1854-1932), band leader and composer. This stamp was issued at Washington, D. C., on May 3, 1940, with sales being \$26,130. On the three cent purple stamp Victor Herbert (1859-1934), composer and conductor is honored. This stamp was first issued in New York City on May 13, 1940, with sales reaching \$124,128. Edward A. MacDowell (1861-1908), pianist and composer, is honored with the five cent blue stamp. This stamp was first placed on issue at Peterborough, New Hampshire, on May 13, 1940, and sales were \$10,208. Rihbert Nevin (1862-1901), composer, was honored on the ten cent brown stamp. The stamp was first issued at Pittsburgh, Pennsylvania, on June 10, 1940, with total sales being \$89,140.



National Anthems Honored

So far the United States has not honored either our national anthem or its composers. The words of the *Star-Spangled Banner* were written by Francis Scott Key (1780-1845), and the music by Dr. Samuel Arnold, an Englishman.

Several countries have issued stamps to honor or commemorate their national anthems or the composers thereof. Argentina is reported to be the first American country to adopt a national anthem. This was *Marcha Patriótica* by Blas Perera, which was officially adopted on May 11, 1913. In 1946, the Dominican Republic issued a set of stamps portraying opening bars of its national anthem, *Himno Nacional*. The song was com-

posed in 1882 by Jose Reyes but was not officially adopted until 1904.

Last year, Italy issued a set of two stamps for use of Polish refugees at Trani and Baretta, the values being one lire blue and fifteen centavo brown. These two stamps portray the opening bars of *Jessce Polska*, the Polish national anthem.



In 1936, Brazil issued a set of stamps honoring the centenary of the birth of Carlos Gomes, famous Brazilian composer. Two of these depict the opening bars of his famous opera, "Il Guarany."

Six stamps issued in 1945 by Bolivia in honor of its national anthem were issued in the following values: two bs., five, ten, fifteen, thirty and ninety cts., with each depicting opening bars of the *Himno Nacional* with portraits of Beneditto Vincenti and J. J. de Sanjines, the composers.

Music and Philately



KENNETH E. CROUCH

by Kenneth E. Crouch

Kenneth E. Crouch, newspaperman, authority on folk music, and historian, is a member of the American Philatelic Society, Virginia Historical Society, Southern Historical Association, Sons of Confederate Veterans, and honorary member, United Daughters of the Confederacy.

—Editor's Note.

Other countries to issue stamps honoring their national anthems have been France, Brazil, Norway, Costa Rica, and Czechoslovakia in its fine issue for its national anthem "Kde Domov Muj."

Living Men Honored

Two of the greatest musicians of today have been honored in recent years by postal authorities of their respective countries. In 1945, Finland issued a five mk green stamp honoring Jean Sibelius (1865-), composer, noted for his *Finlandia* and other works.



Last year, Rumania issued a set honoring the twenty-fifth anniversary of the founding of the Bucharest Philharmonic orchestra. One stamp pictures the Opera House in Bucharest, three depict a wreath with the bars of *Second Rumanian Rhapsody* by Enesco and one depicts Georges Enesco (1882-), famed Rumanian composer and conductor.

Post Horn Depicted

It is evident that no other instrument of music has been depicted more often than the post horn. These horns were used in the early days when the postman was required to be a bugler and had a post horn call. The countries that have used this horn on their stamps have been Germany, Italy (in a new issue), Hungary, France, Sweden; and one of the best views is offered by a Brazil issue of last year. A forty cent brown value, the stamp is in honor of the Postal Congress of the Americas.



In 1943 Uruguay issued a four value set depicting this honor in honor of the Institute of Geography and History in one cent, five mills, two cent and five cent values.

Musicians Are Depicted

One of the greatest pianists of the world was honored by Poland on its stamps not because of his achievements in that field but as a Polish statesman. This man was Ignace Jan Paderewski (1860-1941), famed Polish composer and pianist. Paderewski was premier of Poland from January 16, 1919, to December 8, 1919.



During the period that German forces occupied Czechoslovakia in World War II, postage stamps were issued for Bohemia-Moravia and depicted some of the greatest musicians of that area. Frederick Smetana (1824-1884), Bohemian composer, is honored on two stamps; Richard Wagner (1813-1883), German composer, is honored in a set of three stamps; and Wolfgang A. Mozart (1756-1791), is honored in a set of four stamps. More about these stamps honoring the Austrian composer Mozart will follow later. Germany has also issued two stamps honoring Mozart.

Music Recognition in Other Ways

Not only through the honoring of musicians or songs or the post horn is music included in philately. In 1940, Belgium issued a set of six stamps for the Queen Elizabeth Musical Foundation. Three stamps depict a child and three depict the music center.

Australia has honored the lyre bird with a one shil-

ling green stamp. The bird's plumage is sooty-brown and the long graceful feathers of the tail are arranged in a form resembling a lyre—an ancient musical instrument. The bird has a loud musical voice which is used to mimic other bird calls.



Sometime between May 1940 and May 1942 (during Japanese occupation), the Netherlands East Indies issued a two cent red stamp depicting a Javanese dancer.



In 1946, France issued a set honoring famed French leaders of the twelfth century and included in this set was a stamp honoring François Villon (1431-1485), poet and lyricist. The value is two francs plus one franc, blue-green in color.



In 1940, Russia issued a set honoring Peter I. Tchaikovsky (1840-1893), portraying quotations from his Fourth Symphony and from his opera "Eugene Onegin."

Musical Errors Made

It would appear that any country honoring either its national anthem or a favorite song should see that these are reproduced correctly in music when they appear on stamps. However, errors have been noted from time to time.

Finland, in 1941, issued a stamp in honor of the late President Kyösti Kallio depicting him reviewing a military band. Two opening bars of the celebrated Swedish march, *The Björneborgers*, are illustrated on the stamp. The march was played by the King of Sweden during the Thirty Years War (1618-1648) at which time Finland was still a part of Sweden. An error occurs in the second measure where a dot is omitted after the first eighth note.

On the Argentina issue is a very serious music error—the lines dividing the composition into measures are wrongly placed. This necessarily places the rhythmic accents on the wrong beat.

In the set from the Dominican Republic last year honoring the *Himno Nacional*, some music students note an error while other versions do not prove it. This is in the opening phrase, where there is a slight difference. This is placed an octave lower on the staff and

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leads up to the G rather than down to it. The second 2 in the second bar should be an eighth note. The little hook at the end of the stem is missing on all five stamps in the set.



On the sheets from Rumania honoring the Bucharest Philharmonic orchestra, the background is a first violin part of Enesco's *Second Rumanian Rhapsody*. Some of the leger lines below the staff have been omitted, completely altering the melodic line or theme of the composition. The bottom line is correctly written but some of the notes are badly placed on the staff and it is difficult to read.

The Mozart issue from Bohemia-Moravia depicts an error in his "Don Giovanni" opera. These stamps, issued to commemorate the one hundred and fiftieth anniversary of the death of Mozart in 1781, have two depicting Mozart and two a picture of the Old Prague Theatre. The set was issued with tabs, two of which show his grave and the other two which illustrate the two opening bars of his opera "Don Giovanni." There are only three quarters or three beats in the first bar, which can be clearly seen.



Home Town of Composer Honored

Finland has issued a set of two commemoratives to honor the sixth century village of Borga (Parvoo). The two values are five mk black and eight mk carmine lake. Borga was the birthplace of J. L. Runeberg, composer of the national anthem of Finland, *Vårt Land*.

With other countries bringing the public through postal use their national anthems, it is time the United States began a movement to honor the sacred memory of the composers of our beloved national anthem. The banner for which so much blood has been shed and which was written in the great sufferings of war? The task is ahead and we must begin it.

Christmas Hymn Honored

One of the most loved of Christmas hymns, *Good King Wenceslas*, is honored by a set of stamps issued by Czechoslovakia honoring its patron saint, Václav, of Bohemia.

Prince Václav, who was assassinated by his brother in 929, was the only Czech King to attain sainthood and the only king-saint to have an altar dedicated to him at St. Peter's in Rome, Italy.

Commemorating the 1000th anniversary of the death of Václav (Wenceslas), a series of five stamps was issued. They were in three designs: (1) St. Václav on a horse; (2) St. Václav founding the church of St. Vit; and (3) the death of St. Václav. These stamps were issued on May 6, 1929.

The carol *Good King Wenceslas* was first published as one of Luther's collection of "Pie Cantiones" in 1582 and the Rev. John M. Neale is credited with the authorship of the words.

Seeking the Bubble

(Continued from Page 543)

much a matter of fancy, empty, adjectives or faked up press notices that we want to take this opportunity to assure them that reputations founded upon anything but real work cannot last and become the most fragile of bubbles.

Numerous readers of *The Etude* doubtless have read Russell Janney's best seller, "The Miracle of the Bubble," a masterful and absorbing piece of fiction of its type. In it the author, a well known Broadway press agent and theatrical producer, tells the story of a pathetic and beautiful girl, born in the coal mining district in Pennsylvania where her father, the town drunkard, dies and leaves her alone. She escapes to New York, where she gets a job as a chorus girl in a burlesque show through the influence of Bill (White Spots) Dunnington. Dunnington is a Broadway press agent of the rough and tumble type, with a human streak. He has a penetration of difficult situations, combined with the courage to meet them, that makes the reader his friend from the start. Later, he is influential in introducing her to Hollywood, where she is blown by the winds of destiny to her doom. As her first picture is finished, she dies. Dunnington, who has become devoted to her in a lofty, platonic manner, takes her body

hers of taste and criticism. He must also learn how to criticize the playing of other violinists, but constructively! Too many students listen to an artist as a fellow-student with the intention of counting up the mistakes they notice. That is not criticism; that is petty fault-finding, and it does no good to anybody. Criticism here is a decision. He must say to himself: "That is good, that is not so good; this I will try to absorb into my own playing, that I will forget." And by this means, too, he will develop his personality, his individual way of expressing himself.

"But what is personality? I do not know. It is like beauty, indefinable, but one knows when it is there. It is the force, the ether, that carries an interpretation convincingly to an audience. It is not technique; it is not merely tone. These things are just bricks and mortar. Many a violinist has a grand technique and a beautiful tone, yet he does not convince. Perhaps the music is not alive within him; if that is so, he cannot make it alive to the public. Or perhaps he lacks, or has never developed, that vital force that gives out to the audience when he plays. It may be that personality is a sort of inner radio-station. Whatever it is, one must have it if one is to succeed as a concert artist.

"And, of course, one must have technique. Technique is clarity, equality, control; especially control. One must have absolute control of one's fingers and of the bow. In this country, I am afraid, there is not enough attention given to the technique of the bow. Yet without it, what is there? If a violinist has a poor bow arm, what can he express of his feelings or of the meaning of the music? He can give a hint, but he cannot give a complete realization. And the basis of a sound technique is still—after all these years—to be found in Kreutzer, Fiorillo, and Rode. If a student can play these studies accurately and clearly at the indicated tempi, he is a fine violinist, he is a young artist. And of all these studies, the most difficult, I think, is the first of Kreutzer. What control, what steadiness of bowing it must have! It deserves months of practice.

"These studies, Kreutzer, Fiorillo, Rode, are still essential to the modern young artist, but they should be re-edited to conform to the modern style and technique. Today we use the second and fourth positions more than they were formerly used—yet what have we heard by the E-flat Concerto of Mozart, well if he was not comfortable in these positions? In modern music, we often have to play two or even three positions at the same time. But in Paganini, we meet this, too. Take, for example, the first five measures of the Sixth Caprice:



Here, in one measure, we are playing in three positions without shifting. So far as fingering is concerned, very little is involved, but more complicated.

The intervals? Ah, this is another thing. But what a study this is, this Sixth Caprice! I use it to warm up before

almost every concert—this, and the Seventh of Kreutzer, very rapidly, for the bow arm. And, of course, the *Son Joli*, the *Spun Tone*—every artist must practice this regularly.

"But we were talking about modern music. There is much fine music being written for the violin, but all of it is good violin music. Some of it is written against the violin, not for it. Modern composers, too many of them, do not consider the idiom of the violin when they write for it. They write as if it were a leaf from Ravel's book. When I was touring with him in 1927, he told me that he had taken two years to compose his *Violin Concerto*. Ravel did not play the violin, but he wanted to write as if he so he bought the Kreutzer 'Caprices,' the Paganini 'Caprices,' the *Zigeunerweisen* of Sarasate, and concertos by Wieniawski and Vieuxtemps, and studied them. With the violin on his shoulder and his elbow resting on a table, he worked out combinations of fingering. The result? He produced a marvelous virtuoso piece that makes use of his familiar violin technique and, in addition, some new effects that he himself invented. Thus an artist prepares himself for what he must do.

"There are some students, I am afraid, who think that the modern style of composition is a thing apart. There are, of course, many modern styles, but most young violinists think of the modern 'modern music.' And they think that the only way they can prepare to perform such music is to practice it and to the technique of forget that the greatest modern composers were thoroughly grounded in the classics, and could write well in the older styles before they developed the idiom which best expressed their relationship with the world of their time. The ambitious student must do the same, no matter how great may be his sympathy with the modern styles. If he can play Mozart well, he will play Stravinsky or Bloch the better for it.

"Some people think that the trend of modern composition means that the violin as a solo instrument has passed the hey-day of its popularity. I do not believe this. As long as Bach and Mozart and Beethoven are appreciated, so long will the violin be loved. And television will help. The violin as a solo instrument can be brought into homes by the simpler styles of music will be preferred. For the well-trained, imaginative violinist, there is a future in television. Of course, it will be a great help to him if he is handsome!"

"The contagious enthusiasm with which Paganini had discussed these varied topics shows no sign of abating. Indeed, it seemed to grow more and more. American violinists were mentioned. 'American violin talent? It is marvelous, tremendous! I have been amazed. Last year I was one of the judges for the Jacques Thibaud 'Grand Prix du Violon' in Paris. There were contestants from all over Europe—and one from America. The American won the prize. He had technique, tone, style, but he had as much technique or more, a better tone, a more modern style—and he had personality and an individuality that expressed itself freely within the frame of the music. He was outstanding.

"I have heard many other Americans whose talent was big enough to make them famous. If they had the courage, and much patience, they will arrive. But perhaps these qualities are more rare than talent. Who knows?"

"IF ANYONE says that Bach is dry, mathematical, or dull, you may be sure that the person giving the opinion has never really heard Bach. He may have listened to Bach's music; he may even have tried to play it—but he has not truly heard it. An understanding of Bach requires an understanding of the contrapuntal movement of his lines. Now, a perception of the lines in Bach has become obscured to listeners through a habit of hearing the music of harmonic tradition, in which a melodic line moving horizontally (in the right hand) is set above a harmonic accompaniment moving vertically (in the left hand). This they should turn on its head. They should hear the pattern of important melodic and 'less important' accompaniment. It is a beautiful pattern as far as it goes—but it does not apply to Bach! Our Bach problem, then, results from trying to force such an application through the mental habit of expecting it. The average student sitting down to his first encounter with a Bach Invention, invariably tries to read it as



ROSALYN TURECK

right hand melody plus left hand accompaniment. After the first hour, he may give it up as useless and dull. Naturally, the work was never meant to be taken that way!

"The ultimate goal of Bach study is to recognize the several lines and to treat them simultaneously as both independent melodies and inter-related parts of a unified whole. In other words, the lines must 'sound' in their own right, and also as the component elements of the whole piece. That, I repeat, is the goal, long path of study precedes it. And the first step along that path is the development of a sure, clean-cut, disciplined polyphonic sense.

"In my own teaching, I begin to build this polyphonic sense by asking the student to learn, by memory, the first of the 'Two Part Inventions' and to write it. In memorizing it, he is asked to learn each line separately, so that it can be played independently and without the aid of the other line.

"Now, this might seem a most familiar practicing of each hand separately—and at this point, the student must learn to change his mental approach. In studying Bach, he must learn to speak, not in terms of hands, but of lines and voices—soprano, alto, tenor, bass. In the *First Invention* (as in most two-part pieces) it happens that the right hand carries the soprano, and the left hand, the bass. But it is always the lines of development and not the hands that are of prime consideration. The fact that is clearly demonstrated in the more advanced works where the voices do not 'happen' to fall into any familiar division of right and left hands. This is of the utmost im-

portance in learning to understand Bach.

"When the student has learned the individual lines (or voices) separately and in combination, I ask him to transcribe them into all keys. This may be done either chromatically, or in the circle of fifths. Again, each voice is learned separately and then the two are combined.

"The next step is to turn the lines upside-down. The development of the invention itself reverses the subject; what I mean is to play the soprano line in the right hand, and the soprano in the left (playing the bass voice in the treble register of the piano, and the soprano voice in the bass register). Again, each voice is learned separately and in combination, and again the upside-down voices are transcribed into all keys.

"This is an excellent drill in applied polyphony, and also an excellent preparation for Bach, whose own development of his subjects uses all kinds of 'turnings around.' Indeed, the many reversals and inversions in Bach are the root of much of the 'difficulty' in understanding him. Thus, the student who learns to put any line into any voice, at any time, familiarizes himself with Bach's idiom. He learns to think contrapuntally.

Further Analysis

"More ambitious students will be encouraged to go on with this kind of work, separating and transposing the lines of other Two Part Inventions. I do not advocate it with three part works. When they have done so, they will find that thinking independently of each line has become a habit—that Bach's idiom is getting to be their own.

"And now a second analysis becomes necessary. We begin to find the independent lines crossing each other and blending harmonically. We work on this chromatically and see how the lines fit. Once the student arrives at this point, a number of interesting things happen. He finds himself intellectually stimulated by

making the various lines speak independently and fit together. He finds that, so far from being 'dull,' this many-voiced Bach is absorbingly exciting. He finds that he has, not a 'strong' right hand and a 'weak' left, but two independent hands, each occupied with fulfilling its own line of expression. And he finds that he is able to think not in terms of hands, but of music.

"All these are great gains—but the student is not yet equipped to play Bach. He must still learn to project these lines, to make them sound. Again we go back to the text, studying each line in terms of its own frame, its own register, its own rhythm. We examine the shape of the individual lines in order to determine the phrasing. The student sees each line assuming its own shape. The clarity of these shapes must be understood and projected by the performer, and readily heard by the listener. And the lively variety of these several lines that move simultaneously, keeps both performer and listener vitally interested.

"An important part of Bach playing lies in an understanding of his use of ornaments. Any really adequate understanding involves years of research into the entire subject of ornamentation—still, that, too, can be approached in a practical way. My own belief is that, in teaching, as few 'orders' as possible should be given. I do not tell students to play an ornament this way or that. Instead, we analyze the treatment from the text. I explain the various laws (and exceptions) governing the particular ornament in question, explaining what may apply and what may not. Often enough there is more than one way of playing the ornament. I explain this to the student; ask him to go home and mull it over, thinking his own decision as to what to play. By the time he comes back, he has contemplated a great deal more than the merely imitative business of doing what his teacher told him to do. He has exerted personal thought on the (Continued on Page 586)

Learning to Understand Bach

A Conference with

Rosalyn Tureck

Distinguished American Pianist and Bach Specialist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Rosalyn Tureck, one of the foremost Bach specialists of our time, comes to her work from a distinguished background. Music has been in her family for centuries. On her mother's side, Miss Tureck traces her descent from a line of cantors for nearly two hundred years; on her father's side, for five hundred years. The paternal branch of her family came from Turkey and, on entering Russia, was called "Turk," from which her name derives. Born in Chicago, young Rosalyn began to play at the age of four, started her studies at eight, and gave her first public concert at nine. Her first teacher was the late Sophie Brilliant-Liven, at one time pupil and assistant to Anton Rubinstein, under whose care the child received an unusually solid background in the classics. At twelve, she had studied most of the works of Scarlatti, Hummel, the early sonatas of Haydn, and Beethoven, and all of Bach's "Two and Three Part Inventions," and most of his Suites. Her early training did not exclude romantic music, but lay chiefly in the early classics. By fourteen, she was already giving all-Bach recitals. When she was thirteen, she came to her second teacher, Jan Chapius, a noted Bach scholar, whom the girl astounded by memorizing a *Prelude* and *Fugue* from "The Well-Tempered Clavier," in three days. Under Chapius she also studied Bach transcriptions. At fifteen, Miss Tureck won the first of her scholarships at the Juillard School, where she studied with Olga Samoff-Stokowski. Juillard entered requirements demand, among other works, a *Prelude* and *Fugue* of Bach; Miss Tureck offered sixteen, together with a knowledge of all the *Two Part Inventions* and all the *Three Part Inventions*. As a result of the first of these, she won the first Town Hall Award, offered to the young artist to have given the most eminent Town Hall recital of the year. Miss Tureck has fortified her infinitive sympathy with Bach by profound research. Despite the unusually heavy schedule of her tours (not only in Miss Tureck in wide demand, her Bach series require several recitals in each town), she has always managed to reserve some time for teaching, both privately and as a member of the Juillard School faculty. In the following conference, Rosalyn Tureck outlines her approach to Bach study.

—ELEANA'S NOTE

New and Distinctive Master Recordings

Handel: Twelve Concerti Grossi, Op. 6; Busch Chamber Players, conducted by Adolf Busch, Columbia set 685.

Bach: Brandenburg Concertos, Nos. 2 and 5; The Boston Symphony Orchestra, conducted by Serge Koussevitzky, Victor set 1118.

Bach: Suites Nos. 2 and 3; The Boston Symphony Orchestra, conducted by Serge Koussevitzky, Victor set 1123.

The orchestra of Handel's and Bach's time was not the same as today—it was more intimate and far less spectacular. We often hear the Handel Concerti Grossi and the Bach Brandenburg Concerti played by modern orchestras but their suppleness of pace and fluidity of expression are best served by the chamber orchestra for which the composers wrote these works. In the annals of phonograph literature, Adolf Busch's performances of the Bach Brandenburg Concertos and Suites are unchallenged, in our estimation, since he has sought to duplicate the intentions of the composer, and has played these works with taste and consummate musicianship. Indeed, Mr. Busch captures the elegant and facile qualities of eighteenth-century music in a wholly admirable manner. His latest work—the Handel Concerti Grossi—calls for the greatest praise; only a hypercritical person would cavil over minor blemishes in the playing. It is the spirit of the performances, the substantiation of the qualities of the works—their melodic appeal, their rhythmic charm, their nobility of expression—which count and which Busch and his able players happily sustain. In our estimation, this is one of the most important records sets released in a long time.

Koussevitzky's Bach is more luxuriant in tone than Busch's, and more modern in spirit. Some of his tempos are jerky and he employs far more retards than we like. His performances will appeal to those who like a more opulent orchestral quality; they are excellently recorded.

Bartók: Piano Concerto No. 3; György Sándor and The Philadelphia Orchestra, conducted by Eugene Ormandy, Columbia set 674.

Bartók: Violin Concerto (1941); Yehudi Menuhin and the Dallas Symphony Orchestra, conducted by Antal Dorati, Victor set 1120.

From Bach to Bartók there is about as long a step as music can show, yet the worth and appeal of this music is such that the music lover need not fear the step. One of the greatest composers of all time, Bartók in much of his music is so intensely subjective that the average listener cannot grasp his import. But in these late works, we find the composer objective and immediately accessible. The piano concerto is an exhibitionistic work, whose outer movements have a rhythmic swing, while the middle movement is suggestive of a nature scene with a beautiful inner section. The violin concerto is also a virtuoso score, wherein the composer's expressivity transcends his craftsmanship. The blend of beauty and subtle rhythmic patterns in the slow movement make it of enduring appeal; the style is appropriately masterful in the long opening movement, and the finale is in the manner of a *maestro perpetuo*. It would be hard to imagine a better performance of the piano concerto than Sándor, a Bartók pupil, gives. He has the technical equipment and, in the softer passages, the sensitivity of touch to make everything seem just right, and Ormandy gives him a smoothly integrated accompaniment. Menuhin plays the violin concerto very well indeed, and the Dallas Orchestra and Mr. Dorati give him fine support, but here again the solo instrument is favored a bit too much. If the reader has not heard these sets, we recommend that he do so; they both own great interest and appeal.

Schubert: Symphony in C major; The Philharmonic Symphony Orchestra of New York, conducted by Bruno Walter, Columbia set 679.



ADOLF BUSCH

by Peter Hugh Reed

Schumann: Symphony No. 4 in D minor, Op. 120; The Cincinnati Symphony Orchestra, conducted by Eugene Goossens, Victor set 1124.

Tchaikovsky: Symphony No. 2 in C minor, Op. 17; The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos, Columbia set 678.

Tchaikovsky: Symphony in B minor, Op. 74 ("Pathétique"); The National Symphony Orchestra, conducted by Albert Coates, Deca set EDA-21. Also by the Hollywood Bowl Symphony Orchestra, conducted by Leopold Stokowski, Victor set 1108.

Blitzstein: Symphony—The Airborne; The New York City Symphony Orchestra, RCA-Victor Choral, Charles Holland (tenor), Walter Scheff (baritone), Robert Shaw (narrator), conducted by Leonard Bernstein, Victor set 1117.

Shostakovich: Symphony No. 9, Op. 70; The Philharmonic-Symphony Orchestra, conducted by Efrem Kurtz, Columbia set 686. Also by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, Victor set 1134.

Stravinsky: Symphony in Three Movements; The Philharmonic-Symphony Orchestra of New York, conducted by the composer, Columbia set 680.

Here is a goodly selection of symphonies. The Schubert C major of the "heavenly length" is a work which conveys on a grandiose scale, as one writer (Moses Carner), has said, "and in a more objective way what the lyrical miniatures (the songs of *Die Schöne Müllerin* and *Die Winterreise*) express in an intimate and

subjective manner." Walter plays this work even more admirably than he did in an earlier recording, his treatment of rhythmic patterns is smoother and more cogent, and the recording is superb. . . . The Schumann Fourth, despite its less distinctive thematic material when compared to his other symphonies, seems to us a more logical and more closely integrated work. Goossens' performance is admirable for its vitality, and the recording is better contrived than previous issues of the score. . . . Tchaikovsky's "Little Russian" Symphony (No. 2) is a friendly and likeable work, more classical in style and less concerned with dramatization of personal emotions than his last three symphonies. Although Mitropoulos' performance is one of sustaining musical attainments, the recording hardly does it justice. Our preference leans towards the earlier set by Goossens. . . . Two new versions of the "Pathétique" reveal widely divergent interpretative viewpoints. Coates gives the work a straightforward reading, admirable for its dramatic restraint. While Stokowski indulges in retards, accelerations, and dramatic excesses which are far from cogent. If one owns a machine of wide range the Coates set will surpass the latter, but on the ordinary machine the fine Victor recording will be most satisfactory.

Of the three modern symphonies, the Stravinsky is musically the most rewarding, yet its appeal is not for every man. Blitsstein's Airborne is not really a symphony—it is a combination of dramatic cantata, opera, and symphonic poem. Its appeal is theatrical and not enduring, and like all works in which a narrator holds forth, the musical portion is apt to be devitalized. The performance is a capable one—the recording excellent. . . . Shostakovich's Ninth owns a certain gaiety and exhilaration, but is musically trite. Most reviewers give the palm to Koussevitzky, but to our ears the Kurtz performance has prize-worthy qualities—the achieves more exuberance, a broader touch of humor, and a carefreeness that is not as evident in the more carefully polished performance of Koussevitzky, and the Columbia recording has an edge over the other. The fact that the Kurtz set takes only three records to the four in the Kurtz set (the latter makes an unnecessary repeat in the first movement and ends up with only an inch of music on one disc face) may influence most of our listeners' favor. The Stravinsky symphony, closely akin to his "Sacre du Printemps" in spirit, is a neo-classical work in which there is a lean musculature of movement and an instinctive agility in the handling of a precisely selected maneuver. The work has three movements—the first of which, a sort of Symphony Overture, is most impressive in its enormous expansion; the second, an intermezzo with a delicacy of mood sensibility; while the finale, the least successful of the three, is disjointed and unrelenting in its mechanistic drive and far too abstruse for its own good. The dramatic content of the instrumentation of the score are in keeping with the esthetic economy of its composer. The work is clearly and realistically revealed in a splendid recording.

Ravel: Daphnis and Chloe—Suites I and II; The Paris Conservatory Orchestra, conducted by Charles Münch, Deca set EDA-29.

Stravinsky: The Fire Bird Suite; London Philharmonic Orchestra, conducted by Ernest Ansermet, Deca set EDA-30.

Thomson: The Plough That Broke the Plains—Suite; The Hollywood Bowl Symphony Orchestra, conducted by Leopold Stokowski, Victor set 1116.

The ballet music which is welcome. On a big scale machine, this recording brings out more color, nuance and detail of the score than will be heard from other recorded versions. . . . The Fire Bird set is also magnificently recorded, but on (Continued on Page 60)

KEY TO KEY

"COMPLETE TREATISE ON TRANSCRIPTION." By Charles Lagourgue. Pages, 68. (Paper bound, octavo size). Price, \$1.50. Publisher, H. C. L. Publishing Company.

A short manual of transcription along the lines taught in many continental schools but little known in English. At the very start the student is introduced to the various clefs—C Clef (Treble Clef), F Clef (Bass Clef), Soprano Clef, Mezzo-Soprano Clef, Alto Clef, Tenor Clef, and Baritone Clef. Since, in piano music, only two of these clefs are employed, this system requires that five additional clefs be learned at the start.

There can be no question that the student who has mastered these clefs will find his difficulties with transcription much reduced. Your reviewer, while studying at a famous European conservatory, was often obliged to learn to play in four different clefs before he could enter a class in score reading. Once he began to study transcription, he found the training very helpful. Mr. Lagourgue's book has many useful hints that will prove most helpful to the student who really wants to learn transcription.

MUSICAL MEDICINE

"MUSIC IN HOSPITALS." By Willem van der Wall. Pages, 86. Price, \$1.00. Publisher, the Russell Sage Foundation.

Few men have been engaged so continuously in the subject of musical therapeutics as the noted Dutch specialist, Dr. van der Wall. Dr. Van der Wall is not a physician. His degree is M. Sc. His musical work started as a harpist and he has played with several of the great symphony orchestras here and abroad. His pioneering in this connection with social and health work, and most of his life has been spent in colleges and universities. Mental hospitals and prisons have been his laboratories. After the War he was Head of the Adult Education Section in the Division Office of Military Government for Germany.

Your reviewer has been engaged with him in observing many experiments in his clinical work which always have been done under the supervision of a physician of standing. Few men have made as important a contribution to musical therapeutics, and "Music in Hospitals" cannot fail to be a standard reference book.

AMERICAN FOLK SONGS

"SING OF AMERICA." Folk Tunes collected and arranged by Tom Scott with Text by Joy Scott and Wood. Drawings by B. Brussel-Smith. Pages, 83. Price, \$4.00. Publisher, Thomas Y. Crowell Company.

Mr. Scott, a well known singer of folk songs, has collected and arranged a representative group of ditties from various parts of America and has set them to the simplest possible harmonies, so that they are available to a very large audience. Each song is preceded by annotations suggesting the spirit and the background of the text. They reflect the folk spirit of our pioneers in very direct and enjoyable manner. There are thirty-five songs in all.



THE ERIC CANAL

An Illustration to a Folk Song.

by B. Brussel-Smith for

"Sing of America"

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

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

THE ANIMALS GO 'ROUND AND 'ROUND

"MEMORABLE IN F SHAP." By H. W. Heinshelmer. Pages, 275. Price, \$2.75. Publisher, Doubleday & Co.

This is an exceedingly clever book by a widely experienced man who has had connections with many of the famous modern musicians and publishing houses. Driven to America by war conditions, he set out to make a new career in a new world.

Associated for years with the famous Universal Verlag in Vienna, Mr. Heinshelmer came under the influence of one of the most influential figures in the publishing field in Europe, Dr. Emil Hertzka, who as director of the Universal Edition, was the moving force in most of the great musical undertakings in the Europe of his time. It was your reviewer's privilege to know Dr. Hertzka at his home in Vienna and when he visited Philadelphia. His astuteness in picking out and developing young composers makes a little drama in itself. Mr. Heinshelmer recounts this with skill and understanding. Nothing was quite too "modern" for Dr. Hertzka, provided the public curiosity was sufficient to bring him a profit. He was smart enough to know that if the critics violently condemned an opera because it was a flood of dissonances, that opera might become a sensation and people would run to see it, just as they run to a fire. Once the fire is started, the critics lay smoking, they have no desire to see it again. It was inconceivable to many people how a publisher could attempt to issue such a carnival of noisy experiences as Alban Berg's "Wozzeck." We learn from Mr. Heinshelmer that "Wozzeck" was a financial success. But where is "Wozzeck" given in these days, when the world is surfeited with the post-war wake of ugliness?

Mr. Heinshelmer, in his lively American explorations in music, finds an exciting field in music and grasps the American picture with surprising perspicacity. His report on Hollywood is well worth the price of the book.

MORE MUSICAL AESTHETICS

"IN SEARCH OF BEAUTY IN MUSIC." By Dr. Carl E. Seashore. Pages, 389. Price, \$4.50. Publisher, Ronald Press Company.

Dr. Seashore, for thirty-six years one of the leading educational figures of the Middle West, where he is located at Iowa State University, is one of the most original and inventive of psychologists. He certainly deserves the degree of V.V. (venerable and vermal) which he is as fresh as a teenager. If you doubt this, you should read the chapter "Music as Play" in his new book. He believes in the psychological importance of play, all the way from childhood to the crowning years of life, of deriving pleasure from music. Life without play is meaningless to Dr. Seashore. He writes: "The stimulation of the senses is a source of play. Basking in the sun is a temperate play. Sweetmeats are frequently eaten not for their food value but for

the agreeable stimulation of the sense of taste; even bitter and sour substances are played with. Color in nature, in pictures, in dress, and in ornaments is part of the enjoyment of life; so also is form, both in real objects and in drawing, painting, sculpture, and architecture. The music lesson may become work, but the artist in music plays and reaches his highest mastery through play. The real development of music and poetry is largely the spontaneous result of play; when genuine and a true expression of impulse, art even carries the quality of play.

"The exercise of memory is a variety of play. The power of reminiscence is one of the charms of life. Primitive man was a story-teller. We memorize a great deal for the mere pleasure of memorizing. Recognition gives a feeling of warmth and possession, as in the appreciation of the drama or the interpretation of historical events. The exercise of the imagination is a form of mental play. The effective novelist lives with his characters. It is the play illusion that makes the



DR. CARL E. SEASHORE

writing article; and the same spirit is transferred to the reading of fiction and poetry. The theater is by nature as well as by name a playhouse. The imagination invites play, even the shocking and the grotesque. Imaginative play constitutes the charm of reverie, of mental romance, of musings and idlings. The child plays with sticks and toys; the adult plays more in images. A score of men engage in action on the football field, while thousands replay the game in the grandstand.

"The exercise of the most distinctive mental process, reasoning, may also be play or its close partner. The game of conversation, and chess are all plays of thought. The emotions enter distinctively into mental play, in that their very presence reflects the enjoyment of the play impulse. Even the disquieting misanthrope plays with a morbid craving for bad news, tragedy, and misfortune. Indeed, we enjoy or (Continued on Page 586)

RECORDS

Short Cuts

My daughter, age fourteen, has played the piano for five years. I started her, and now she is studying with the best teacher in town. She is wonderfully gifted and loves her piano; but she is bored by the exercises, scales, and so forth, which her teacher gives her, and I cannot get her to practice them. I have two questions to ask you: 1. Do you think that one with her exceptional talent could do without all that tedious work? 2. Is there some substitute, some special material which would be a short cut to technical perfection?—(Mrs.) E. D. S. Ohio.

1. No. 2. None.

Wants Debussy Etudes

I am an advanced piano student and have studied a number of years with master teachers. I love Debussy, but only until recently have I developed great admiration for his "Etudes." I have your book on "How to play and teach Debussy" and it has helped me a great deal; however, as the "Etudes" are so entirely different from other piano compositions that he has written, I would appreciate, from you, a little more detailed advice on the correct approach as to the pedaling, phrasing, and tonal colors when playing these difficult works.—G. D. Ohio.

When you call the Debussy "Etudes" difficult, you're putting it mildly! Why? ... They are more than difficult, and I can hardly find adjectives to describe their unbelievable resistance to the best developed technique, their peculiar, slippery pianistic realization which causes one to feel insecure, as if "trembling on the edge of the chair," their relentless pedaling problems, their awkwardness of hand and finger positions, to mention only a few characteristics. And to think that it was all planned by Debussy, carefully, purposely, and wittily! "I am going to make trouble for the pianists," he declared with a twinkle in his eyes. "The Etudes will be an excellent ground for establishing new interesting pianistic records." To this I add only two words: "And how!" Nevertheless, let's mention quickly that all efforts spent on these complex, unusual compositions will not be wasted, for I know of nothing else that can bring such extraordinary results in all aspects of technique. They belong to what might be called Debussy's third period, entirely different from his previous elusive, delicate style. Here we find everything: tragedy, humor, bravura, dissonance, polytonality. Let me quote Debussy himself: "I have put much love and faith in the future of the 'Etudes,'" he wrote. "It is my conviction that it is unnecessary to bring additional pianistic technique in order to appear serious-minded: a little charm has never harmed anything, as Chopin has already demonstrated. Truthfully, this music hovers above the summits of pianism." Then Debussy continues: "When I play the 'Etudes' my fingers sometimes balk in front of certain passages, and I myself catch my breath as if climbing a mountain. But beyond their mechanical advantages, I can say without boasting that I am happy to have created a pianism which will occupy a special place, for the 'Etudes' will also enable the pianists to better understand that one must not enter the kingdom of music equipped only with fearless hands."

It is impossible, of course, to give you detailed advice on the approach to an adequate performance of the "Etudes."

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

But you will be on the right path if you follow, amplified and carried further, the principles used in Debussy's great works of the second period (*Images, Etudes, and Preludes*). Tonal research, careful adjustment of sonorities, and sensitive pedaling are in order, with the discreet flexibility, the "discipline within liberty" recommended by the master himself.

Parent-Teacher Relationship

Is it possible for you to explain why most parents fail to understand a music teacher? They want their children to learn thoroughly and play well, yet, when the teacher appeals to the parents for cooperation with regard to better practice, they become hostile and usually stop the child's studies. The teacher is condemned without a hearing, she is wrong, and the pupil is right. Would it be advisable to let the pupils do as they please and stop studying? Cannot parents understand that their help is needed at times, and that the teacher cannot perform miracles?—(Mrs.) F. E. M., Oregon.

Frankly, I do not think that your generalization is in keeping with real conditions, or does justice to the parents. Those whom you describe are the exception, rather than the rule. Many parents are cooperative and understanding. There are, in particular, many mothers who are musically inclined, who took lessons in the past and continue to play the piano in the present. Many fathers likewise love music, even if their tastes lean more toward popular tunes than toward the classics. But in most cases, both father and mother are proud of their children, and eager for a constant betterment of their accomplishments. Consequently, progressive piano teachers should make it a point to analyze the parents' psychology a little more closely. It differs greatly from one home to another, of course, and each situation should be handled accordingly. Why not become more acquainted with the families of your young students? Then you would feel exactly what musical diet to use in each case, and it would be up to you to

The Teacher's Round Table

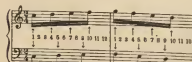
Conducted by
Maurice Dumesnil
Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

sufficient high speed is reached, the count is omitted."

Well . . . Well . . . My sincere congratulations and thanks to H. J. K. for his thorough, and perfectly accurate demonstration of that three-against-four never-ending bugaboo stirred up by Chopin's *I'm Always Chasing Rainbows*; excuse me, *Fantaisie-Improvisation*. It is mathematically sound, and absolutely to the point. But there is a fly in the ointment, and here it is: speed. In the March issue of *The Etude*, after suggesting a similar process for the rhythm of two against three, I said: "This method, however, cannot apply to three against four, for the placement of notes is too fractional." All goes well and smoothly, of course, as long as the student proceeds at a snail's pace. But at this stage the mind is too deeply absorbed in counting and following the arrows to permit any benefit to the fingers themselves. Then if one tries to gradually increase the speed of the count, it becomes something of an inextinguishable tongue and finger twister for which little, or nothing at all can be expected. In conclusion: this particular difficulty is tricky in more ways than one, for I have seen mediocre students deal with it easily and without any trouble, while others, far better gifted by nature, could never get their fingers to overcome it. Let's not be pessimistic as regards the latter. A *Song to Remember* will soon be a thing of the past, the *Fantaisie-Improvisation* will regain its normal place, and they can well afford to leave it alone, for the pianistic literature—Chopin himself—is rich in masterpieces which will bring as much, or more, satisfaction and reward.

Tired Hands

I am a normally developed girl of twenty-two. My piano lessons started when I was eight. When I was twelve our family moved to another town where no piano teacher was available, and from then on such lessons as I had were few and far between. At present I am having regular lessons, but here is my trouble: in playing long octave or tremolo passages, the muscles in my forearms tire very quickly, causing loss of power in the fingers. My teacher says it is lack of strength and feels that it may be overcome by practice, but all my efforts fail to produce satisfactory results. How should I go about acquiring that badly needed strength? May I also have your opinion on two other questions: 1. Does typing harm my hands for the piano? What specific activities should pianist avoid? 2. Is it true that washing one's hands often when they are tired (after practicing) is injurious? The doctors whom I have consulted have conflicting opinions.—(Miss) K. A. M., California.



"The time required for each sixteenth is one-fourth of a beat and the time required for one note of the triplet is one-third of a beat. If one-twelfth of a beat is used as the common interval of time, for each sixteenth note and four intervals, for each eighth note and two intervals, for each eighth note of the triplet, as indicated above. The student counts one-two-three-four-and so forth, up to twelve. At the hand and C with the right arm, at the count of four, he plays D with the right hand. At the count of five, he plays D with the left hand, and so on, as indicated by the arrows. The speed of the count is gradually increased. When a

Well . . . Well . . . My sincere congratulations and thanks to H. J. K. for his thorough, and perfectly accurate demonstration of that three-against-four never-ending bugaboo stirred up by Chopin's *I'm Always Chasing Rainbows*; excuse me, *Fantaisie-Improvisation*. It is mathematically sound, and absolutely to the point. But there is a fly in the ointment, and here it is: speed. In the March issue of *The Etude*, after suggesting a similar process for the rhythm of two against three, I said: "This method, however, cannot apply to three against four, for the placement of notes is too fractional." All goes well and smoothly, of course, as long as the student proceeds at a snail's pace. But at this stage the mind is too deeply absorbed in counting and following the arrows to permit any benefit to the fingers themselves. Then if one tries to gradually increase the speed of the count, it becomes something of an inextinguishable tongue and finger twister for which little, or nothing at all can be expected. In conclusion: this particular difficulty is tricky in more ways than one, for I have seen mediocre students deal with it easily and without any trouble, while others, far better gifted by nature, could never get their fingers to overcome it. Let's not be pessimistic as regards the latter. A *Song to Remember* will soon be a thing of the past, the *Fantaisie-Improvisation* will regain its normal place, and they can well afford to leave it alone, for the pianistic literature—Chopin himself—is rich in masterpieces which will bring as much, or more, satisfaction and reward.

whereas melodies of a chordal character may need fewer changes of pedal. The damper pedal is an absolute necessity if a melody with staccato chords for its harmonic background is to be sustained. Example: Trio from Scherzo from Sonata, Op. 5 in F minor, Brahms.

It seems to me that your trouble comes not so much from a lack of strength, as from a lack of relaxation and flexibility! Perhaps in your practice, and your efforts to acquire strength, you stiffen up; and this goes directly against your aim. In your place, I would study extremely plain, and broken octaves, in all keys, without looking for volume of tone, or much speed. The value of scales in broken

(Continued on Page 585)

Techniques of Damper Pedaling

by **George MacNabb**

Member of the Faculty, University of Rochester

Readers are referred to Mr. MacNabb's article, "The Pedals—The Soul of the Piano-orte," in *THE ETUDE* for September 1947, giving opinions upon the fundamental principles of pedaling.

—Editor's Note.

When a melody is supported by a brilliant, moving (Example: Reminiscence, from Three Miniatures, Hanson.)



Brilliant and powerful chords, widely spaced, which must be played with a sharp staccato in rapid tempo are made to appear legato by the use of the damper pedal. Examples may be found in the bi-tonal measures of *Etude en Forme de Valse*, Op. 52, No. 6, Saint-Saëns, and in the opening measures of Tchaikovsky's Concerto in B-flat minor.

In pedaling a melodic passage, consideration must be given to both the harmonic changes in the accompaniment and the interval relationships of the melody itself. Chromatic and adjacent notes may demand individual or no pedaling, according to the tempo: (Examples: Sonata, Opus 27, No. 1, *Adagio con espressione*, Beethoven.)



An exquisite effect may be obtained in pianissimo melodies made up of adjacent notes by changing the pedal only as the harmonic background changes. Such melodies would sound insignificant if the pedal were changed on every adjacent note, or were omitted entirely. In similar melodies played *fortissimo*, the pedal should be changed more frequently than even the harmony dictates. Example: Nocturne, Op. 9, No. 1, Chopin.



Related tones are those which vibrate sympathetically with tones and overtones of one harmony. Tones unrelated to a certain harmony will not vibrate sympathetically with it. However, related and unrelated tones may often be pedaled together advantageously, particularly when the related tones and their sym-

pathetic vibrations are strong enough to overpower the vibrations of the unrelated tones. Example: Choral from Prelude and Fugue, Op. 35, No. 1, Mendelssohn.



There are times when chords of a prolonged identical harmony demand consideration for a change of pedal because the intensity of their sympathetic vibrations interferes with clarity. An example of this may be noted in the opening measures of the Tchaikovsky Concerto in B-flat minor.

The damper pedal gives great brilliancy to runs, cadenzas, and rapid passages. In rapid *fortissimo* passages (the pedal should never be used in slow scale passages, for obvious reasons) a terrific din or flourish of sound is created. Whenever the blur is too unbearable (unless this disagreeable detonation is specifically desired), changes of pedal will be necessary. In pianissimo scale passages the result is less a delicate (Example: *Etude*, Op. 25, No. 11, Chopin.)



breath of sound. Generally speaking, volume and velocity are considerations for pedal changes in scale and running passages. Obviously, slow speed and great volume will require no pedal changes than great velocity and little volume.

In ascending scale passages with a changing harmonic background of chords the pedal must be changed to coincide with the harmonic changes. Without any pedal the scale passages would sound dry and the chords would be disconnected; without the correct pedal changes the chords would be submerged in muddiness.

Caution must be exercised (Continued on Page 588)



LUCREZIA BORI

My Hall of Memories

Famous Singers I Have Known

by Andres de Seguro

Eminent Operatic Bass and Teacher
Former Member of the Metropolitan Opera Company

Part Two

GREETINGS! Greetings! It is very gratifying to see you all back with some newcomers. Let us continue our visit of this Gallery of Fame, and by the way, these words make me call your attention to the fact that a person can be famous without being "great." Please keep this in mind during this excursion of ours. Which at this point brings us in front of a famous cantatrice: Luisa Tetrazzini.

I do not understand why the character of *Rosina* from the "Barber of Seville" was chosen for this painting of her, because *Rosina* was certainly not one of Tetrazzini's best operatic presentations. Her stage mannerisms and her stocky figure were certainly not characteristic of the sparkling, graceful, aristocratic *Rosina*. And I well know it, for in 1908 I made my very first appearance before a New York public, singing the role of *Don Basilio* in that Rossini masterpiece opposite her.

Tetrazzini's vocal instrument was a very peculiar one. Wonderful highlights next to deplorable shortcomings. High and superhigh tones of exceptional brilliancy and outstanding size for a coloratura, next to a gamut of low and middle tones of white, lifeless, and childish production. There were two distinct contrasting voices in one. Furthermore, while her *staccato*

and *floratura* passages were always delivered with dashing technique, it was practically impossible for her to sing competently any *andante* so frequent and so remarkably beautiful in the great majority of the coloratura operas, particularly in those by Bellini and Donizetti.

Contrary to what happened to her colleague Melba, Luisa Tetrazzini never enjoyed the admiration of her own countrymen, the Italians. Here is an example: In the fall of 1913 the popular and distinguished conductor, Maestro Campanini, brother-in-law of Luisa and well known in New York and Chicago, arranged a series of operatic performances for the special purpose of introducing that kin of his to the public of Parma his native town, which by the way, boasts the privilege of having one of the most exacting and bold operatic audiences in Italy. On that occasion the role of *Don Basilio* was entrusted to me also more.

An Unjust Appraisal

The evening of the opening performance, on entering the beautiful and historic royal theatre of that city of Parma, aligned on both sides of the corridor to the dressing rooms was an array of splendid baskets of flowers of all shapes and (Continued on Page 352)



MARY GARDEN AS MÉLISANDE

CLEOFONTE CAMPANINI
Former Director and Manager of the
Chicago Opera Company, as sketched
by Enrico Caruso, peerless tenor.



FRANCES ALDA



LUIA TETRAZZINI

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

WHY DO WE not understand the diction of singers? Is it not possible to enunciate distinctly without sacrificing the vocal quality? These questions are being asked over and over by the music critics as well as the laymen.

For years many have been of the opinion that the English language is difficult to sing. Today that idea is being challenged by some of the ablest educators in the field of song. We know that English, well spoken, results in beauty of sounds and melody. If one is able to effect such good results when speaking English, why is not the same medium, correctly used, effective for singing, which is enhanced speaking. Since the majority of singing teachers believe that singing and speaking are closely related; since many in the field of speech advocate singing lessons for the speech pupils; and since these ideas are being accepted more and more, is it not timely to consider the correlation of these two subjects in our schools? The idea of correlating singing and speaking is not new. Centuries ago Cleoro said that the way to fine tone production is by way of correct pronunciation. Today we do not acclimate any one a true artist in either speech or song unless he communicates his message in a manner that can be understood. An indistinct speaker annoys us. But somehow we have taken for granted the indistinct diction of the singer. How often do we sit an entire evening listening to songs without words.

In the age in which we are living, it is of the utmost importance that we transmit our thoughts clearly and distinctly if we wish to effect better understanding and cooperation among world groups. For this reason, speech training is taking a paramount place in the well organized curriculum. Song has always been recognized as a universal means for communication of feeling. But the singer rarely communicates his ideas. The poor diction of singers and the inadequate voices of speakers are convincing leaders in education that these subjects should be more closely related in both the elementary and high schools.

Similarity in Speech and Singing Techniques

When the modern singing teacher tells us that good singing and good diction are synonymous; that good diction results in correct tone placement . . . it is not timely that the singing and speech teachers become aware of the close relation of their subjects and the contributions they can make to each other.

Place the fundamental needs of the pupils side by side. Are not their problems identical and their beginning techniques similar? The astonishing thing is that the singing and speech teachers have not worked together long ago. When a normal pupil (one who has no physiological or structural deficiencies) begins to study speech, what is discovered? Usually he has no idea of basic conditions for tone production. His muscles may be flabby from lack of use or tense from misuse. He has no conception of breathing in relation to tone. He uses only the area from the mouth to the top of the larynx when speaking. Many pupils are not aware even of those parts. That speech is a function of the total organism is an entirely new concept. The first step is to awaken the pupil to an awareness of how he is using his vocal instrument. He is taught to relax, to free the muscles from constrictions and to become aware of the responsiveness of the entire being. This release of tension helps him to realize that breathing is a total function and to recognize the freedom that accompanies freedom from strain in the region of the throat muscles. Such an approach is of paramount importance in the beginning for both speaker and singer.

In the November, 1945 issue of "Voice," Alfred Lukin says: "There are two prime problems in the mechanics of learning to sing. One is breathing and the other is the voice." And he adds that the learning of the simple technique of vowel formation makes it possible to control the cavity, and these perfectly formed cavities or vowel patterns result in better resonance. The only muscles that we are able to control and shape are those in the pharyngeal and mouth area. This will be discussed more in detail later.

I should like to add to these two, another prime factor . . . release of tension of the muscles. As said before, when they are free from constriction, they will respond readily to the vowel molds, and transfer from sound to sound with agility. But more important than all, breathing will find its proper level only when the

Speech and Singing

by Gertrude Walsh

Author of "Sing Your Way to Better Speech"

Miss Walsh has been an instructor of speech at many colleges, including Ladycliff, Mount Saint Vincent, and Hunter, and is well known as a lecturer upon her subject.

—Editor's Note.

larger intercostal and those of the diaphragm and abdomen are free to respond. With such elasticity it will not be necessary to force a deep intake of breath. To tell the pupils to pack the breath against the diaphragm, to push or hold the muscles of the abdomen, or to hold the breath, results only in constriction of the parts pushed or held. It needs no discussion to convince anyone that such distortions may cause hyper-tensions of the more delicate muscles involved in voice production.

Up to this point the techniques used for the singer and speaker are similar. However, at no time does the speaker ever attain the heights of pitch levels required of the singer. The intervals of pitch are never so wide. Nor is the quantity of the vowel or the continuant consonant sustained so long in speech as in song. The musical instrument helps the pupil of song to attain these elements. It is the recognition of these elements that the speech pupil needs.

Because he is completely unaware of the physical preparation for speaking, his tones are often throaty and thin. This lack of volume is no aid for distinct speech. He may think logically but his voice will not respond as he has little or no vocal range. Rarely does he change pitch levels. The result is monotony in both reading and speaking. Because he has had no ear training, he thinks of emphasis as mere exaggeration. An exercise which is illuminating to the speech pupil is the sustaining of the vowel or the continuant consonant to a music note until he hears the resonance of the sound. Another ear training exercise, in which the drill on the sound to be learned is set to music, helps to establish basic conditions for tone. A response results from singing the drill which never could be attained by the mere repetition of the sound on a speaking pitch level. For instance the singing of any one of the following sounds *p-o-u-e-o*, combined with the sound *a* as in *ah*, up and down the scale or to some familiar melody, will not only train the ear to hear and discriminate between the various sounds but will free the muscles around the mouth and jaw involved in the production of sounds. The same approach can be used for the tongue and teeth sound *th* or the tip of tongue sounds *t-d-l-n*. Any of the sounds of the language may be repeated in a simple jingle and set to a melody. In the following example the chorus of *Jingle Bells* is used.

Peter picked the peppers sweet,
Put them on a plate;
Bobby baked the bread and beans
But it was getting late;
Papa peeled the peaches bright,
Put them out at sight;
Bob was grumbling, Pete was mumbling
We have appetites.

While singing they observe the need for breath, the

*By permission of publisher E. P. Dutton and Co., Inc. From "Sing Your Way to Better Speech."

VOICE

agility or lack of response in the muscles, the variety of tones, emphasis, and projection. These factors can be carried over readily to speech. The development of range, flexibility, volume, and resonance in the singing classes would prepare the pupil to respond vocally when speaking or reading, or when interpreting literature. In this basic voice building, singing lessons would be of supreme benefit to the pupils in the speech classes. It is a vision now but let us hope that in the not-too-far-distant future, speech and song will be taught in the same department in our schools.

What can the speech teacher contribute to the singing teacher? Nothing will give the pupil such an exact picture of the forty sounds of our language as the study of the International Phonetic Alphabet. This scientific approach to the language sounds is a most efficient method for training the ear and for teaching the accurate placement of the speech patterns. The Roman alphabet is totally inadequate. It has only twenty-six letters to represent forty or more sounds in our language. Spelling does not always indicate how words should be pronounced. The following words are spelled differently yet all have the same vowel sound: *euchre, Lou, Sue, Jew, through, too, two, do*. The next group is spelled alike and the vowel sound is different in each word: *through, would, thought, though, rough*. The foreigners are helpless. The singing and speech pupils are confused because the letters do not give the exact sounds as heard in the correct pronunciation of the word. Nor do the letters of the Roman alphabet tell him what to do with his tongue and lips in order to make the desired sound.

Study Phonetics

The phonetic alphabet gives one letter and one only for every sound. Each letter is a symbol for the organic placement that will bring the desired auditory result. So accurately has it been worked out that a departure from a rounded position of the lips as, for instance when producing the sound of *oo* as in *boom*, results in a flat tone. If the front of the tongue is low instead of high, *let* and *get* are heard instead of *let* and *get*. If the back of the tongue is depressed, when saying *low*, the word is distorted into *lahse*. And you are all familiar with the *haching* that should be *hand*. Such distortions make it evident that the singer is straining to open his throat at the expense of losing the vowel value.

A study of phonetics gives exact directions for clear-cut and distinct consonants. It classifies them, telling where and how they are articulated, whether they are voiced or voiceless, stop-plosive or continuant. Exact directions are given for raising or lowering the back or front of the tongue when making the vowel sound. Such suggestions as placing the tone in the front of the face, singing the vowel in the head, or focusing the tone on the lips may be good kinesthesia but leaves the pupil with no accurate notion of what he is doing. The coordinating and functioning of the muscles to produce vowels and consonants, the agile transfer from sound to sound, and the auditory discrimination must be automatic. It will take hours of practice. Because of this, the correlated singing and speaking should be presented in the elementary grades during the formative years in order to train the (Continued on Page 358)

IN A CERTAIN sense it is something of a liberation to stop formal piano lessons and to continue practice on our own without benefit of a teacher. Essential as a teacher is, there are many things in the teacher-pupil relationship which keep us from realizing for ourselves the true values of music. Under a teacher we are cramped in many ways. As a rule our assignments are definitely laid out for us. We are told how to practice and how to practice. The genuine aim of practicing for its own sake is complicated by extraneous ends.

We can now see music for what it is—a new world full of rich treasures which are ours to explore and acquire. We are now free to explore them as we will. We have experienced a musical awakening. But with this freedom comes an obligation—the obligation to choose for ourselves an intelligent way of practicing. The old methods of practice are no longer suited to the new attitudes and purposes which we have. There is something in us which makes us want to find a more suitable way of practicing, one more consistent with our new viewpoint.

In the hope that it may help some of us in this search, I would like to present a few ideas that have come to me as I have tried to revamp my old methods. I have found that the learning of a new composition falls into six stages, and that if I am conscious of these stages as I practice, my efficiency in learning and joy in practicing are increased manifold. Before presenting these stages, however, let us discuss as a background, a few principles of learning which represent the ways of the mind as it operates in learning any material.

One basic assumption underlies all that follows. It is, that learning to play a new composition on the piano is a mental process, just as any other act of learning. It has the same characteristics; the same laws apply to it as to learning a poem, solving a problem, or mastering a school lesson. Applied to learning a difficult passage on the piano, this would mean that the passage is mastered as the mind absorbs it; absorbs it so completely that there is control over every movement involved. Only when such mental control is acquired can we have confidence that we have truly mastered a passage.

Apply Principles of Learning to Practice

Perception is the mental process which illustrates the workings of the mind in relation to learning, better than any other process, since it is so clearly and easily observed. It is the act of understanding or grasping the meaning of any object presented to our senses. When a person looks out the window and recognizes a moving object to be an auto, he has perceived the auto. His mind takes the impressions presented to his visual senses and organizes them into a meaningful pattern. The automobile stops. He subjects looks at it again and sees that it is black. As he continues to look at the car, he perceives its other qualities. He notices that it is a sedan and that its body is streamlined. He may then notice the make of the car and the color of its tires. Thus, we see that perception does not take place step by step, adding various details together to form a whole. Rather the whole is perceived first as a unit and then the various details usually in descending order.

Insight, another perception which has great significance for learning. This is a sudden grasping of the solution to a problem after a time of apparently futile effort. For example, we are working on an algebra problem. After working some time with apparently no seeing relationships between the numbers, the solution happens in our piano practice. We find ourselves suddenly able to play a difficult passage when we have almost given up.

Orientation also is a very important principle of learning. According to this principle, a background should be provided for the material to be learned. This is because things are learned and remembered best by seeing relationships between the new material and the old. In relation to the background of which they are part. The same applies to the acquisition of skills since

Studying Without a Teacher

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Photo by Chisling Studios

NORMAN MEHR

this is largely a mental process. In learning a piano composition, for example, the more one perceives of the form of the composition and the more clearly one sees the relationship of the passage he is trying to learn to the whole composition, the more readily and accurately will he learn it.

Motive and aim are important to the learning process. Learning is most efficient when the material is directly related to one's motives and interests. As for aims, efficient learning demands definite and immediate aims. Remote general aims must be broken up into definite and immediate ones which are tangible and capable of being realized.

Unconscious learning is the final factor to be noted. The mind continues to work on a problem after we have consciously ceased to work on it. Many times we have awakened in the morning with the solution to a problem which we could not solve the night before.

Summary of These Applied Principles

From these principles we can derive the following rules of practicing:

(1). Because the mind naturally learns in wholes, as we are in the process of perception, we should try to get an idea of the composition, as a whole, before trying to get its details. Instead of trying to master the composition from beginning to end, perfecting each step as we go, we should rather plunge into the whole composition, gradually digging deeper and deeper, mastering the grosser and more obvious aspects first, and the finer and more subtle details later.

(2). We should remember that a higher level of achievement is the result of insight which is due to a change of viewpoint in the individual. Therefore, we should not persist too long in the practice of a passage if we try to force ourselves too much; we are only wasting time, since there has not yet occurred that change of viewpoint which will bring us to a higher

level of achievement. This should not be interpreted to mean that we sit idly by and wait for the insight. Much hard work is necessary to help bring about the insight and to be able to take advantage of it when it does come.

(3). Because of orientation we have another reason for trying to get the feel of the whole composition before trying to master its difficulties. Only in this way we come to see the relationship between the parts. Only in this way can we provide ourselves with a background to which we can relate the parts.

(4). Finally, it is better that our efforts to learn a given bit of material be separated by a period of time. This is true because of unconscious learning and mental fatigue.

Analysis of a New Composition

Let us now show these principles in action by analyzing the learning of a new composition. This falls naturally into six stages, as follows: (1) Exploration stage; (2) Whole-feeling stage; (3) Moderate tempo playing stage; (4) First wave of memorizing; (5) Second wave of memorizing; (6) Polishing and perfecting.

(1). *Exploration Stage*—The aim of this stage is to see what the composition is about and to get a feel for it. It is to go through the composition, practicing enough of the problems presented to get acquainted with them, but not lingering over them. There will have to be some concentrated practice on the more difficult parts, but at all, but there is no attempt to join the parts. It is not to be understood that the composition must be gone through in one sitting. But one should take up where he left off each day so that the whole composition will be gone through in several days. This procedure provides the frame of reference and orientation necessary to effective learning. It also cuts out wasted effort due to mental fatigue, since it follows our natural interest and curiosity to know what it is all about.

(2). *Whole-feeling Stage*—Here the aim is to get the feeling of playing through the composition without stumbling, at a moderate speed, with notes. This will necessitate more practice on the technical problems, but still no attempt to master them in a moderate tempo. Just enough practice should be done so that the composition will go through; enough to get the feeling of the whole composition and realize some of its musical possibilities.

(3). *Moderate Tempo Playing Stage*—Here the aim is to gain accuracy at a moderate tempo, still with notes. It seems necessary to include this in a separate stage because it represents a new aim. In the second stage our aim is to get the feel of the composition in spite of technical inaccuracies. To linger over them too long in the second stage would interfere with the purpose. It would not be in line with our natural interest in the outline of the piece, but to concentrate on technical problems. With the second stage completed, we are ready and interested in trying to patch up some of the difficult passages. There will still be some passages that will not yield even at a moderate tempo, but we must leave these for the following stage.

(4). *First Wave of Memorizing*—By this time much of the composition probably will have been memorized. Perhaps some of us may have memorized the entire composition. But even so, conscious memorizing is necessary to reinforce the composition in the memory to make it more definite, and to give the learner confidence and assurance. It is only after a composition has been thoroughly memorized with conscious effort that it can be played at its best.

The first wave of memorizing corresponds to the first stage of learning the composition. A new part should be taken every practice session until the entire composition has been gone over, without regard to whether what is practiced in one session is remembered in the next.

(5). *Second Wave of Memorizing*—In this stage the aim is to get the composition thoroughly memorized. The various parts are given as much practice as needed and effort is directed toward joining the parts. This change of viewpoint which will bring us to a higher

New, Progressive Material for Organists

by Dr. Alexander McCurdy

Editor of the Organ Department

Dr. McCurdy, in the following very progressive article regarding organ materials, notes many new works of signal interest. The Erus has stepped aside momentarily from its historic policy of not mentioning proprietary publications and those who prefer the informal. We knew a Gypsy violinist in Budapest who had a glorious tone and a fabulous technique, but had never had any formal musical education. In fact, he could read music only with considerable difficulty. In general, the student who has not had a formal training is very likely to find himself at a definite disadvantage late in his career. Old Father Stainer states this very clearly in his method, "The Organ": "There are two ways in which time may be devoted to the practice of a musical instrument: the first and the best is to overcome difficulties which present themselves, and to be content with mastering just so much of the art of playing as will afford a little amusement; the other is, to face upon the special difficulties of the instrument and persevere until they are surmounted. By the former, a player cannot possibly rise above a mediocre standard, and his performance will never receive higher praise than that of being called tolerable; but by the latter, the highest excellence will be within reach, and the student will only be limited in his attainment by the amount of natural talents with which he may be endowed."

"Perhaps an instrument offers such a temptation to trifles at the Organ, for the obvious reason that an immense variety of tone can be produced on it by merely mechanical means. Hence it is of the utmost importance that the student should take his first steps in the right direction."

—Ernest's Note

THERE are teachers of organ who say that we do not even need a formal method for teaching most of the students who study the organ. We know perfectly well that there are many students who study the organ that no method, teacher or anything else will ever make organists of them. However, there are many, who can be good organists, but who need formal methods. At any rate, I have heard some fine players who have never seen Stainer or any other book of instructions.

There are a good many teachers of organ now who claim that if the student hasn't had a complete organ course, there is no use trying to advance further. That may or may not be right. As I understand it from my friends who use no formal method, the system used generally is to give the student a good outline of the piece, but to leave him to explain about the use of the toe and heel, and start him on a hymn or two. The teacher marks rather carefully, for the first, every toe and heel. The student is expected to practice at least two hours a day. About the third week these teachers start the students on some of the less difficult Bach Chorale Preludes and before one knows it, the student has done creditably, the Eight Short Preludes and Fugues. As we see it, although carefully watched by the teacher, it is not according to the best accepted standards of teaching the organ.

Many Important Details

When one thinks of the detailed work that is done by great teachers, with beginners at the organ, it is truly amazing. With all of the detailed work that Gaston Dileon does, that Lynnwood Farnam did, that Harold Gleason and other teachers do, it is no wonder that our students can play music of such quality. I am picked right up when I heard the playing of other students who had never done the ground work that these had done. I wonder if, for the most part, we are doing the same thing with the beginning students at the organ. There are students, we admit, who will be good organists, who never could get along with this sort of training; everything must be done for them and made

so clear. The student who could take this quick beginning course may regret it some day and no doubt the teacher will regret it even more. When we teach, we must take into consideration the average student, and the teacher must use good judgment as to the proper method he should select for the student in mind. We have real responsibilities as teachers, teachers of any instrument or subject. Many times we take teaching much too lightly. I fear that as organ teachers we perhaps have more responsibility than others.

Handicaps in Organ Study

The difficulties in studying the organ are constantly before us, such as, places to practice, the lack of standardization of the instrument, and many others. Sometimes the good student gives up at once when he sees the difficulties he must encounter. One wonders how we get as many good organists as we do. There is no doubt that it is easier today than it was when I was a boy, and had to hire someone to pump the organ for practice.

The need for preparatory work in connection with the study of the organ is of the utmost importance. It is quite generally agreed that no one should even study the organ without a good background on the piano, as we have mentioned in these columns before. To have at least studied the Two and Three Part Inventions by Bach, and to be able to read a score of organ reasonably well, is a prerequisite. One has a "mill stone" around his neck, if he cannot be relieved of technical difficulties in the manuals when he is studying the organ. And, as we have said before, he should keep up his work on the piano. If this isn't true, one will not know which hand is which, and which foot is which, when he puts his hands and feet together in his first trio for the organ.

Harold Gleason, head of the Organ Department of the Eastman School of Music in Rochester published a "Method of Organ Playing" which is altogether complete. It is one of the very best. If a teacher uses this book carefully, and watches his student diligently, he will certainly have a complete understanding of his instrument. I commend it most heartily to teachers who do not know about it.

A Beginner's Book

There is a new book published this past summer called "First Elements of Organ Technique" by Arthur B. Jennings, Associate Professor of Music, University of Minnesota. It is a book for the beginner and has the enthusiastic praise of such successful teachers as Lillian Carpenter, Bassett Hough, and Ernest White. It seems to me that the whole approach is a good one. Although many of us have been using the Stainer Method in the editions by Kraft, Barker, Rogers, and others, there is so much of the material that is not even usable. The teacher must leave out a great part of it.

Dr. Jennings' book the real fundamentals are there and the student, if he has any ability at all, reaches the point where he can enjoy his work in study. How important it is to enjoy oneself in study, and there is no enjoyment greater than studying the organ. Mr. Jennings uses a number of famous melodies in his book. His psychology is good and to quote his foreword, "The use of familiar melodies is a stimulus to the beginner. Even a threadbare tune,

played clumsily by a discriminating novice, can arouse a joyful enthusiasm in the player. This is good pedagogy, and is sufficient reason for including a few favorite tunes." Mr. Jennings has a very interesting approach to the two systems of pedal playing. His pedaling of the scales is something upon which too little emphasis has been placed. He makes excellent suggestions about the playing of hymns, chants, and chorales. I like his suggestions on registration for the beginner.

"The study of the organ is a tremendous thing. We who teach the organ need good ideas as to teaching. I have an idea that many teachers do too little research. We don't study the methods that we do use; we cannot do the things that we expect our students to do. It would be good for us to take refresher courses, even if we give ourselves the course."

Recommended Material

I wonder how many have read "The Contemporary Organ" by Barnes, Schweitzer's books on Bach, or Wallace Goodrich's book on "The Organ in France"? Organ teachers who should be on our must list as organ teachers are G. A. Audley's books, Gaspar Koch's "The Organist's Gradus ad Parnassum," Ernest M. Dickinson's "Organ Stops." The following methods, in addition to those mentioned, are certainly worthy of our study: Marcel Dupre's "Organ Method," Edward Shippen Barnes' "School of Organ Playing," Clarence Dickinson's "The Technic and Art of Organ Playing," "The Liturgical Year" (Forty-five Organ Chorals) by Johann Sebastian Bach, edited by Albert Riemannschneider; "Six Organ Chorals" by Schubert, also edited by Riemannschneider; "Eighteen Compositions for the Organ" by Robert Eilmore; "Eighteen Chorale Preludes" by Johann Sebastian Bach, edited by Edwin Kraft; Early note, a noteworthy composition, entitled "The Church Organist's Golden Treasury," edited and annotated by Dr. Archibald Davidson and Dr. Carl Plattecher, will be published in three volumes. Some excellent studies for pedal have been written recently by H. William Hawke and by Flor Peeters. All of the material mentioned may be procured through the publishers of THE ERUS.

The course in organ playing given last summer in Methuen, Massachusetts, must have been an inspiration. There were forty organists, from all over the United States, to study a week with Ernest White, a week with Carl Weinrich, the same amount of time with Arthur Howes and E. Power Biggs. There were church organists, University organists, and many serious young students. The outlook, for the young student, must have been "too wonderful," the help that the University organist must have gotten from observation in teaching, and the thrill of the church organist, must have been immense. Imagine, for example, studying some works for the organ with these four men, getting their ideas which were undoubtedly all different. We hope that this course can be given each year to interesting large numbers of students. It should be one of the important steps in developing good organ playing in this country.

Look up some of the new works by Carl Parrish. He is a composer who should watch. The compositions are Chorale Preludes and Welsh tunes.

Do you listen to E. Power Biggs on CBS on Sunday mornings? His recitals are an inspiration.



NATIONAL MUSIC CAMP HIGH SCHOOL CHOIR

The Choral Director's Dilemma: Bach or Boogie

by Maynard Klein

Tulane Photo Service

MAYNARD KLEIN

Maynard Klein is universally recognized as one of America's outstanding college choral conductors. He is professor of choral music, Newcomb College and Tulane University, New Orleans. For the past several summers, Mr. Klein has served as choral conductor of the National Music Camp, Interlochen, Michigan. During the summer of 1947, Mr. Klein taught at Northwestern University and the University of Missouri. He also has a penchant for conducting little known compositions, such as Anton Bruckner's "Palm 150," which received its first performance in English under his direction last March. Easy-to-do compositions are rarely featured on the programs conceived by Mr. Klein. Instead, the works of Paul Hindemith, Zoltan Kodaly, of the modern school, and the classic works of Berlioz, Handel, Prokofiev, and Palestrina are performed.

—Eaton's Note

"THE BOBBY-SOXERS have gone boogie mad; there is no possible chance of redeeming the children from the vicious giant that comes to them by way of the radio, the juke box, and the dance hall. The whole teen age group is 'herp' to a degree that makes the serious musician's job next to hopeless." These are common statements that we hear uttered by many teachers who claim to be interested in music with a capital "M," but in many cases, these teachers have divorced from their thinking the fact that they themselves are mainly responsible for the situation as it exists. Our prayers should be offered for that choral director who believes in the value of doing only the best, but who feels that he must do the more "popular" so that his choir will make a "hit." We should pray for him, for he is sure to suffer the tortures of the damned in leading such a dual life while molding the lives of children.

Let us first think of the child—we must not blame the youngsters. Let us look back at our own days of adolescence and try to recall those things that interested us most. Try to remember the music that interested us; what subjects demanded the greater part of our day-dreaming time? I am sure that our tastes and attitudes have changed a great deal since those far away days, and in many cases we may look with revolt to the type of thing that demanded our attention.

We will also recall that our interest was most always guided by the attitude of an adult group that was doing its best to understand our adolescent point of view. One may be fortunate enough to look back on a wise adult counsel, either in the form of a person or a group of persons. It was mainly this influence of affecting the upes of adolescence either to follow or revolt that molded our attitude toward any given interest. Happy indeed are those adults who can look back and respect the teachers of their childhood—teachers who had convictions as to the real values of life, and the courage of those convictions in leading their charges through the constant maze of popular appeal. Happier still can those individuals be who were taught by teachers who were sensitive to beauty and who made the beauty of externals a part of their lives so that children would live in this reflection and inevitably absorb it for their own use.

In this bygone day the influence on any given child was confined to a small area of living. In the main, his attitudes were affected by forces near him such as parents, church, or the immediate school faculty. In other words, the "pressure group" interested in molding his tastes and behavior was well confined to the immediate neighborhood unit. This environment may have proved totally inadequate for certain future developments in the lives of these children, but this lack was most often offset by the absence of "pressure" from larger organizations interested mainly in the exploitation of children, under the false guise of education.

The picture has totally changed for our children today. The rocket development of oral communication

has made every living room and breakfast nook the point of focus for large scale pressure in molding the thinking of people. This tremendous force can be the greatest boon to our American cultural life if used to that end, but it can prove to be the work of Satan himself, if permitted to run without wise appraisal. This modern method of oral communication has done much to bring enjoyment to millions of lay-minded Americans, while at the same time attempting to satisfy the demands of a minority who would like better fare. The presence of large commercial interests has in many cases focused their presentation to satisfy the immediate demands of an adolescent group. They work on the theory that the average intelligence of fourteen years should be the limit over which they should not go in the production of their musical fare. With this as an axiom for musical creation, it is easily understood why the serious teacher is alarmed and why he might shudder at the responsibility that is his in maintaining a higher level of cultural understanding. One might as well say that fifty million teenagers can't be wrong. One might further make the preposterous assumption that the bobby-soxer feels the pulse of the times and that boogie-woogie is best suited for that expression.

It has been intimated above that the interests of youths and adults alike are guided in at least a two-fold manner: by their own present tastes and by the dictation of individuals or groups. The "Pressure Group" of mass musical degeneracy is holding a strong lead.

Why should we want to give our youngsters something better than the fare purveyed for popular consumption? As was stated above, the adolescent mind is very flexible and will respond to any given influence in a fearfully receptive manner. As educators and parents (and in the best sense, teachers are foster parents), we want our children to be in contact with the higher idealisms of man's creative mind rather than with the base and banal. Music and Art are said to be "A Mirror of Man's" (Continued on Page 560)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Drill and Formation Routines For the Football Band

by Harold Ferguson

Assistant Conductor, University of Michigan Bands

IT IS FREQUENTLY said of football games that the band is almost as important as the team. Certainly the half-time program adds greatly to the tremendous popularity of this all-American sport. Without it, there is a decided lack of color, a fact attested to most recently by the professional football clubs who have set aside considerable portions of their budgets for this extremely important part of the game. Being so closely related to him, should make the conductor of the band feel free to borrow a page from the football coach's book. The one most likely to help is headed "Fundamentals" and contains in profusion the words *drill* and *work*.

I wonder if there exists a coach who would prepare for a game simply by telling his eleven players to their respective positions on the field? Football teams with winning records are those well drilled in fundamentals, and this work is continued throughout the season. The day before the big game no bruising scrimmage is called, but there is plenty of time spent in drilling fundamentals and in the running of plays which require split-second precision and automatic execution of basic skills. How many games are lost because one member of a team loses the rhythm of a play? How many are won because of the machine-like smoothness acquired through diligent hours spent in laying a solid foundation?

The Purpose in Drills

In the preceding article we discussed the fundamentals necessary to the development of the marching band. These are:

- | | |
|---------------|-----------------------------|
| 1. Attention | 8. Halt |
| 2. At ease | 9. To the right flank |
| 3. At rest | 10. To the left flank |
| 4. Right face | 11. To the rear |
| 5. Left face | 12. Military countermarch |
| 6. About face | 13. Column right (minstrel) |
| 7. Mark time | 14. Column left (minstrel) |

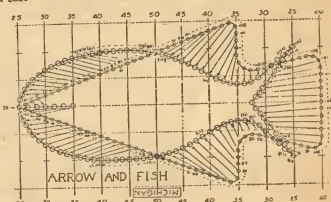
If it is your goal to develop an outstanding organization, you must work constantly to perfect the execution of each of the above. Plan your daily drill periods so that some time each day is devoted to this end. Don't make the mistake of merely going through the motions. Your band will be no more enthusiastic than you, so give your commands with rhythm and vigor.

other things you must always be on the watch. Don't relax! Attention to detail in drilling makes for a clean-cut, snappy performance. And now before we actually plan the first program, what have you done about music? The marches you have chosen to use should be well within the ability of the entire band. Music a grade lower than you would use if the group were seated is generally a safe choice. First of all, it must have solidity in rhythm. The melody should be broad and well within range. A good, strong countermelody is desirable. Be sure it is in the lower brasses for your band. Take as much care in preparation of the music for the field as you do for a concert. Hundreds of people hear your band at a football game who will never hear it indoors!

Let us assume that your band is five files wide and ten ranks deep and the performance will take place on a field having bleachers or a stadium on one side only. The band will "fall-in" on the outside line, across the field from and facing the bleachers. Plan to use a spirited fanfare for the purpose of inviting the audience

measure repeated first and second strain and a thirty-two measure repeated trio. With black ink for the first time through a repeated strain and red ink to indicate the second time through, mark the parts as follows:

1. At the drum major's signal, the band will start playing but will stand fast throughout the four measure introduction. So, all the parts of the march should be marked "Stand Fast."



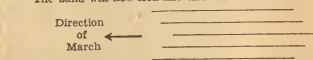
2. The entire band will step off on the first beat of the first strain. Mark the first measure in all the parts "F.M." (Forward March).

3. On the first beat of the first strain, second time through, the band will execute a right minstrel turn. Mark the first measure "R.M.T." using red ink to indicate second time through the strain.

4. On the first beat of the second strain, execute the military countermarch, so mark the measure "M.C.M."

5. On the first beat of the second strain, second time through, files one and five execute "to the rear." Mark the parts for the bandmen in these two files "T.R." On the first beat of the third measure file two and four will execute "to the rear," so mark the parts for these two files "T.R." On the first beat of measure five, the third file will execute "to the rear." Mark the third file parts "T.R."

The band will now look like this from the stands:



6. In order to get back into band formation, files one and five will execute "to the rear" on the first beat of measure nine. Mark the parts "T.R."

On measure eleven, files two and four will execute "to the rear." Mark the parts "T.R."

On measure thirteen, file three will execute "to the rear." Mark the parts "T.R."

We are now in regular band formation.

7. On the first measure of the third strain, the band will execute a "right minstrel turn." Mark the parts "R.M.T."

8. On the eleventh measure of the third strain, the entire band will execute "to the rear." Mark the parts "T.R."

9. On Measure 15 of the third strain, entire band again executes "to the rear." Mark the parts "T.R."

BAND and ORCHESTRA

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

Remember, a command is not a request!

The purpose in your drills is to convert a heterogeneous group of individuals into a unit which reacts as one person. Therefore, you must at all times be on the alert. Is everyone really at attention? Heels together? Body erect? Shoulders square? Head and eyes straight to the front? Does the entire unit snap to the "at ease"? Is anyone talking? Do the heels click as one, "about face"? Are all feet raised equally on the "mark time"? Is the carriage of the body still at attention as the drill progresses? Is there any talking or movements immediately after the "halt"? For these and many

to watch a good performance. Now we will mark the parts of one of our marches so that each bandman will know exactly what to do. We will keep the first program simple so that the band will gain confidence more complicated maneuvers as the season progresses. If you wish to follow this pattern exactly, use a march having a four measure introduction, a sixteen

OCTOBER, 1947

Music and Study

10. On the seventeenth measure, execute "right four." Mark the parts "R 4."

11. On measure twenty-five execute the "military counter-march." Mark the parts "M.C.M."

12. Proceed into the letter representing the opposing school or into the usual type of formation based on a current event or well-known song, and so forth.

Using the suggested routine, a participant can include your program with another march developed in a similar manner, but making use of the remaining fundamental maneuvers and ending in the letter formation representing that of your own school.

The diagram is illustrative of the factors necessary to clarify in charting formations. The bandman looks at a diagram and immediately asks several questions which you must anticipate. What is it? Arrow and Fish. In this case the band was in the arrow-head formation and was going to the fish as indicated by the arrows. Where is it formed? The yard lines must be clearly marked. Which side of the field do I face? This is indicated by the box containing the word Michigan. Where is my new position in relation to that in which I am standing? Clearly indicated by the arrows.

We find the most satisfactory way of numbering is by combination of file number and rank number; the right pivot being No. 11, because he is number one in the first rank and also number one in the first file.

Don't be misled by the fact that the chart is a fine band. The same painstaking attention to detail is as essential to precise formations work as it is to precision drill work.

Here is a question asked frequently at marching clinics, "What is the secret of having a fine marching band?" My answer invariably is the same as my closing remark to you, "You too, can have a fine marching band. Stop trying to find an easy way out and go to work!"

The Choral Director's Dilemma

(Continued from Page 558)

World"; it is also startlingly true that the world of the adolescent mind is a mirror of surrounding conditions and attitudes. He may be cloistered either with the embryonic crooning of a popular star or with the broader vistas of the cultural past and present. This heritage will not fall on deaf ears, but rather on the enthusiastic receptors of youth. The noble thoughts recorded on the pages of the manual will be received as quickly (after the initial barrier is down) as the more trivial utterances that take quickly and die shortly because of sterility.

One might counter again by saying that the picture is not nearly so bad as the writer would lead one to believe. It might be said further that music teachers the country over are trying to give the children the very best that they know; festivals are being held, school assembly programs are being organized with more thought as to content, parents are spending more for music lessons and phonograph recordings than ever before, and symphony orchestras the country over have the children in mind by presenting children's concerts. It gives one a good feeling to see these things taking place. When surveying the situation from a distance we are heartened, and realize that we have surely come a long way.

To this writer the whole crux of the problem lies in the responsibility and capability of each individual teacher or director of music. It is he who must decide what music will be presented to the singing groups. For this reason, a strong conviction toward doing only the works of high quality should guide his choice of literature.

And now the big question: What is good music? T. P. Giddings tells a story of an Englishman who once stated: "Good Music is the Music that I like." That seems to be a rather adequate definition, but it immediately places upon the shoulders of the teacher the task of constant study so that tastes and power of discrimination will constantly change for the better. The director must evaluate a work according to his own judgment, even though that particular number

seems to be having a big run on the market. It is not easy to stand up against the publicity and force of large concerns who feel that the market value of a piece of music is the guide for its real value. Nevertheless, this individual evaluation must be the final check. If a teacher expects his presentation to live, He may be considered the personal ambassador of poet and composer in bringing their combined music to life within the understanding of his chorus. Without this understanding, this work will be as the utterance of hollow sounds.

It is not easy for the young choral director to follow this line of action. He will be much more popular (and as a choral way) if he apes the mood of the day and stays in the "groove." This philosophy may be somewhat appealing when looking at the future in a rather pertentory way, but the higher idealism of educating the young must never permit the teachers themselves to pervert their better musical judgment.

The writer wishes to submit the remarks of a high school girl from the National Music Camp. It is such respect for their intelligence, and help him continually to better his own tastes for their sake.

Lillias Wagner says: "Although there are dozens and dozens of memories I shall always cherish from my high school years, I don't believe any one experience affected me more than that of being able to play and sing truly great music in orchestras and choirs in school and at the National Music Camp. I have loved singing from the time I was a very small girl—and for years I tried to satisfy myself by learning the words of every popular song, but somehow that was hardly enough. When I came to Indiana, however, I discovered what real singing is like. This doesn't mean that I gave up dancing and jam sessions on the spot; they are fun, but they aren't lasting or satisfying, nor do they contribute much of anything except passing recreation to me."

"After my first summers at Interlochen, I joined the a cappella choir at school—and between the two choirs, one during the year, the other in the summer—I sang a great deal of really beautiful music. I can honestly say I thought were perfectly wonderful the first few times, but which I tired of shortly; while others, about which I was sometimes lukewarm at first, have grown more beautiful every time I sing or hear them. They are so much more important to me than other types of

pieces because they deepen my love and feeling for music, and at the same time, enrich my overall outlook and education. "The Messiah," and Vaughan-Williams "Serenade to Music," which I have sung and heard over and over are examples of this. Brahms, Bach, Handel, Benjamin Britten, these composers and their music stay and sink in my memory as being rich in harmony, deep in feeling, and worth remembering because they did something to me inside and left a touch of their beauty with me always."

"A person of high school years should be years of growth, spiritual as well as mental and physical; and whatever may come in future years is the reflection of that development of an adult personality begun in the 'teens.' There are many elements—nationality, temperament, schooling, and so on—contribute to the inherent personality of the artist; but, we ask ourselves, by what means does this personality find expression in the work? The violinist is not the musical factor, for a violinist retains his characteristic tone no matter what instrument he may be using. The answer, to a very large degree, is—the vibrato. It is almost entirely through the vibrato that a player's inner emotions merge with the tone of the violin and finds release and expression. As a poor vibrato is an insurmountable obstacle to the attainment of an eloquent tone, the acquiring of an expressive vibrato is of immediate importance to every violinist."

Until very recent years it was regarded as a natural gift that could not be taught; now, happily, that idea has been discarded, and it is now possible to teach the vibrato. Let us look into the subject here, from the point of view of the teacher.

It is, indeed, not very hard to teach, if certain essentials are well understood. The first of these is relaxation. As the ideal vibrato is the result of combined movements in the elbow, the wrist, and the joints of the fingers, it stands to reason that there must not be any tension in the arm or the hand that will affect the coordination of these movements. For example, the pupil cannot be allowed to push up his left shoulder in order to hold the violin, for this inevitably produces stiffness in some part of the arm. Another essential is the study of the pulse of the heart—usually in the first year or two, the vibrato will then more easily become a natural part of the pupil's musical expression than if no attention had been given to it until the fourth or fifth year.

The first point to consider in the purchase of an instrument is its quality. It must be in perfect mechanical condition; it should be modern in its construction; it should be in tune and responsive. I believe that the flute would be more practical for you, since it is less difficult to control and is better adapted to your use. The oboe is more difficult to master and the need in itself, requires much attention and study. I suggest that you secure the assistance of a competent flutist, should you decide to purchase such an instrument.

The Meyer System Flute

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Embouchure for Saxophone

Q. I am a clarinet player, and have recently been practicing on the saxophone. I have had considerable trouble securing a good tone, and am unable to obtain one. Can you suggest a good tone? I have read in your column that the saxophone should be made by the bassoon player himself. Is this also true of the clarinet and saxophone?

—R. W., Youngstown, Ohio

A. The saxophone embouchure is quite different from the clarinet, although the changes are not difficult to make. With the saxophone embouchure, we place the lower lip slightly over the lower teeth. Place about three-fourths to one inch of the mouthpiece in the mouth. (This will vary in accordance with the type of mouthpiece, strength of reed, and whether it is an alto, tenor, baritone, or bass saxophone. Experiment until you have found the proper position.) The upper teeth rest lightly upon the mouthpiece. Keep jaw and chin relaxed. Draw corners of the mouth toward the center. Do not pull the corners of the mouth toward the center. The saxophone embouchure must be firm but relaxed. Do not press on the reed as this will tend to pinch and close the tone. In regard to the problem of reeds, the commercial saxophone and clarinet reeds are excellent and need no reed or have the individual performer of these instruments to make his own reeds.

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Music and Study

A Well-Developed Vibrato

The Soul of Violin Tone

by Harold Berkley

So many requests have been received for copies of Mr. Harold Berkley's article, first printed in July 1944, that it is presented here for the second time.

—Eaton's Note.

less, it is always worth while to see if it can be acquired in the earlier stages. If so, it will be part of the pupil's equipment six to twelve months sooner; if not, nothing has been lost—and perhaps a seed has been planted.

The method of approach is the same in the third position as in the first—with one important difference: the wrist can be rested against the shoulder of the hand, thus anchoring the forearm and enabling the violin to rock more easily. Exercises should be confined to the second and third fingers, on all four strings, until the hand motion can be made smoothly, if slowly.

Then the first and fourth fingers should be brought into use. All violinists have difficulty with the fourth finger vibrato, and it can be acquired only by giving it continual attention; difficulty with the first finger, however, is usually caused by allowing the knuckle of the finger to press against the neck, and this can be easily eliminated. There are some students who bend the first finger too lightly when trying to vibrate with it; this, too, is a simple matter to correct, provided that the student realizes the necessity for a relaxed finger.

A Warning
At this stage, the part played by the finger joints can safely be ignored, mention of it generally tending to confuse the pupil. Usually it is sufficient to warn him against stiffening his fingers. The so-called "finger vibrato" is really nothing more than flexing the joints of the finger, something that nearly always comes naturally when an easy wrist-and-arm motion has been attained. Some students produce a kind of "quasi-vibrato" by alternately pressing and relaxing the fingers of the right hand in this manner tends to produce a "bleat" rather than a vibrato!

When the pupil can vibrate evenly from the wrist in the third position, he should try it again in the first. After a few days' practice he is likely to find that it comes as easily in the lower as in the higher position. Then the time has come to introduce the arm vibrato.

The Arm Vibrato
In his first experiments with this, the student should keep one idea clearly in his mind: that his arm is hanging loosely between the shoulder and the finger tip. There must be no tension anywhere—no clenching of the shoulder muscles and no rigidity in the upper arm. The teacher must be sharply on the look-out for any tendency in this direction. Many fine violinists vibrate from the shoulder, and if the pupil begins to do this naturally, there is no need to check him unless he vibrates too widely. The important thing is relaxation; once this is acquired, the rest will follow in due course.

While he is doing, continue to work on the wrist vibrato; if he does not, he may lose it. Later, he should practice them alternately—a few notes with the arm, then a few with the wrist, and so on. A little later still, he should use the arm and the hand on alternative notes; in this way he will (Continued on Page 568)

THE LAST ENCORES have been played, the lights are dimmed, Kreisler has taken his final bow, and the audience is pouring from the concert hall into the street. What has brought so rapt an expression to the faces of these thousands of lovers? What is it that will fire their imaginations for days and weeks to come? The virtuosity, musicianship, and imagination of Kreisler's interpretations? Yes. But above all, it is *tone*; the glowing magic of the Kreisler tone.

Other artists, too, thrill us with their technical wizardry, excite our admiration by the sweep and subtlety of their interpretations; but it is the beauty and individuality of his tone that sets each apart in our minds. Many elements—nationality, temperament, schooling, and so on—contribute to the inherent personality of the artist; but, we ask ourselves, by what means does this personality find expression in the work? The violinist is not the musical factor, for a violinist retains his characteristic tone no matter what instrument he may be using. The answer, to a very large degree, is—the vibrato. It is almost entirely through the vibrato that a player's inner emotions merge with the tone of the violin and finds release and expression. As a poor vibrato is an insurmountable obstacle to the attainment of an eloquent tone, the acquiring of an expressive vibrato is of immediate importance to every violinist.

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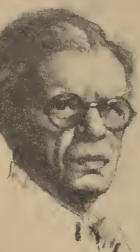
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The Romance of John Howard Payne and His Immortal Song, "Home, Sweet Home"

by S. J. Woolf



S. J. WOOLF
A self portrait

PAYNE's failure as a manager did not stand in the way of his being engaged to return to Paris once more as a theatrical scout. When Washington Irving, one of his life-long friends, visited him, he found him living in style in an apartment near the Palais Royal. His tame canary birds flew in the palace gardens and returned when he whistled for them. But, as usual, creditors were knocking at the door. Irving rented a part of his apartment and the two of them worked together on several dramas including "Richelieu" and "Charles II."

Although Irving probably helped him financially he nevertheless needed more money. Having three plays on hand he sent them to Charles Kemble, the manager of the Covent Garden Theater. He offered the three of them for two hundred and fifty pounds, adding that for fifty pounds cash he would turn one of the plays, "Angioletta," into an opera and get Sir Henry Bishop, a well known musician of the day, to write the score.

Payne waited anxiously to hear from Kemble. He needed the money. At last he was told to go ahead and "Angioletta" became "Clari, The Maid of Milan." Its plot was typical of the time. A cunning duke induces a young innocent girl to elope. Surrounded by luxury, but with no wedding ring on her finger, she longs for the humble home she has left.

According to Payne, when he sent the libretto to the composer he accompanied it with the "hint" of a melody which he had heard a Sicilian girl humming in Italy. This he suggested should be adapted to the plaintive words which Clari sings, "mid pleasures and palaces," when she realizes her plight.

The song as sung by Anna Maria Tree quickly became popular. In a short time one hundred thousand copies were sold—a remarkable record considering there were no phonographs, radios or song pluggers. The publisher netted two thousand guineas, but Payne was not even credited on the title page with the authorship of the lyric.

For the next ten years he wrote plays, started papers, and did literary hack work while he wandered about Europe. "How often," he wrote, "have I been in Paris, Berlin or London or some other city and have heard a person singing *Home Sweet Home*, without having

In the September issue the noted artist, author, and war correspondent, Samuel Johnson Woolf, told of the earlier years of John Howard Payne. In this installment we find Payne moving from London to Paris, hoping to recoup his losses in the British capital.

—Editor's Note

a shilling to buy myself the next meal or a place to lay my head. The world has literally sung my song until every heart is familiar with the melody, yet I have been a wanderer from my boyhood and have to submit to humiliation for my bread."

Payne's song crossed the ocean. So too had his plays. But he had never received a cent in royalty. His friends thought that a visit home might cheer him up and bring in some returns. With their help he sailed for New York. His sense of the dramatic was hurt when there was no committee on hand to meet him. That the cholera was raging in the city was no excuse in his mind.

It was not until a benefit performance and public dinners were arranged that his feelings were soothed. For a pat on the back meant more to him than a pocketful of gold. But he had to live and the amounts he received from the benefits were soon spent.

Accordingly he planned another magazine, and set out on a trip through the country to get subscribers.

In Georgia he heard of trouble between the Cherokee Indians and the government as to the amount they were to receive in return for their leaving the state. Here was a ready made drama going on under his very nose. He had to play a part in it. He went to live in a hut with John Ross, the chief of the tribe, and acted as his advisor.

Payne was incensed by what he considered the unfair treatment accorded the Indians and wrote articles for papers and magazines espousing their cause. The government agents resented what he was doing and one night a company of soldiers was sent to arrest him.

As they were riding along in the darkness on the way to jail, he heard one of the guards singing *Home Sweet Home*.

"I wrote that," he exclaimed. "Like hell you wrote it," the soldier growled. "That song comes out of the 'Western Song Book'."

There was no evidence that would hold in court and Payne was soon released. He (Continued on Page 593)



JOHN HOWARD PAYNE'S HOME ON LONG ISLAND, NEW YORK

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

MOONLIGHT ON THE MOUNTAIN TOP

While designed as an effective piano piece, the alluring melodies in this composition might well have been the theme songs for a metropolitan musical show. As the composer suggests, the theme should be introduced softly like the moon shining between the tall pines, should rise to a climax later, but should never be too loud. Grade 4.

RALPH FEDERER

Moderately slow (♩=52)

p very smoothly *hold back* *pp* *mp in time again*

simile

mf with a full, singing tone

l.h. over r.h.

gradually increase *increase* *broadly*

slower and softer *Fine* *pp*

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RONDINO

LUDWIG van BEETHOVEN

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NOCTURNE

This, one of the loveliest of Mendelssohn's themes, like the other sections of the composer's early masterpiece, the *Overture* to "A Midsummer Night's Dream," astonished all Europe when it first was heard. The *Overture*, however, was written in 1826 (the year of Weber's death). This *Nocturne* did not appear until 1843, seventeen years later when Mendelssohn wrote incidental music for Shakespeare's play. The sonorous hymn-like theme introduced with French horns in the orchestra produced an atmosphere of tranquility in splendid contrast to the fairy-like sections. Grade 5.

FELIX MENDELSSOHN
Arr. by Henry Levine

Andante tranquillo (♩ = 63)

The first system of the musical score for the Nocturne. It consists of a piano (p) and bass (b) staff. The tempo is marked 'Andante tranquillo' with a quarter note equal to 63 beats per minute. The key signature is one sharp (F#). The score begins with a 'dolce' (sweet) marking and a piano (p) dynamic. The piano part features a series of chords and arpeggiated figures, while the bass part provides a steady accompaniment. The system concludes with a 'simile' marking, indicating that the previous dynamics and style should be maintained.

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The continuation of the musical score for the Nocturne. It consists of a piano (p) and bass (b) staff. The score continues with various dynamics including 'f' (forte), 'dim.' (diminuendo), 'dolce', 'cresc.' (crescendo), 'mf' (mezzo-forte), 'pp' (pianissimo), and 'f.l.h.' (for left hand). The piano part features a series of chords and arpeggiated figures, while the bass part provides a steady accompaniment. The system concludes with a 'pp' marking.

AFTERNOON IN VIENNA

From the large number of waltzes suggesting Vienna, one might think that the city spent both its days and nights in dancing; but Vienna by day is quite different from Vienna at night when gaiety rules. This attractive piece captures the gaiety of the Viennese night. The mordents can also be fingered 2-4-3 for incisiveness. Grade 3.

Andantino, con molto rubato (♩. about 52)

LEWIS BROWN

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THE KATKIN

* From here go back to the beginning and play to *Fine*; then play **TRIO**.
OCTOBER 1947

DANCE OF THE LEPRECHAUNS WALTER O'DONNELL

Lightness, deftness, smoothness, and gaiety must be the main elements in the interpretation of this composition. The division of the triplet theme between the right and the left hands is prime pianistic fun, but it must never be ragged. Grade 4.

Allegro (♩ = 138)

mp *f* *mf* *f* *mf* *f*

To Coda

Gaily

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* The bass may be omitted if desired.

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THE ETUDE

marcato *f* *mf* *f* *mf* *f*

CODA

for. ed accel.

Grade 3.

CLOWNS ON PARADE

ROBERT A. HELLARD

Marcato *f* *mf* *f* *mf* *f*

Con brio

il basso sempre staccato

(Fine)

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Poco animato

TRIO

Tempo I

D.S. ad lib.

POLKA PARISIENNE

STANFORD KING

Grade 3½

Brightly (♩ = 66)

mf Bring out the melody

TRIO

mp

cresc.

f

mp

cresc.

poco rit.

a tempo

D.C.

*From here go back to the beginning and play to *Fine*; then play **TRIO**.

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SOFTLY NOW THE LIGHT OF DAY

SECONDO

CARL M. von WEBER
Arr. by Clarence Kohlmann

Andante

mf *rit.* *mp a tempo* *più mosso* *mf* *dim.* *rit.* *mf a tempo* *cresc.* *rit. e dim.* *rit.*

SOFTLY NOW THE LIGHT OF DAY

PRIMO

CARL M. von WEBER
Arr. by Clarence Kohlmann

Andante

mf *rit.* *mp a tempo* *mf* *dim.* *più mosso* *mf* *rit.* *mf a tempo* *mf a tempo* *mf* *rit. e dim.* *rit.*

JESUS, PRICELESS TREASURE

Swell: Strings, Flutes, Soft Reed S'
Great: Flute, Diapason
Pedal: 16; 8; Coup. to Gt. and Sw.

Melody by Johann Crüger, 1698-1662

JOHANN SEBASTIAN BACH
Edited by Edwin Arthur Kraft

Largo (♩ = 54)

MANUALS

PEDAL

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I DO NOT WALK ALONE

N. W. Lovely

ROY NEWMAN

Moderato espressivo

When I tread the nar - row path, I do not walk a -
Mul - ti - tudes of friend - ly hands Do His works of

lone; Far from ways of greed and wrath, Man - y walk there-on. Oth - er feet in
love; Pray'r goes up from man - y lands To our God a - bove. So I do not

Is - ra - el Seek Je - ho - vah's ways; Oth - er lone - ly voic - es tell Qui - et - ly His praise.
walk a - lone But with joy - ous throng, Make the Mas - ter's way mine own,

Share the pil - grim song, Make the Mas - ter's way mine own, Share the pil - grim song.

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POÈME

GEORGE J. HECKMAN

VIOLIN Andante espressivo (♩ = 72)

PIANO

Poco più mosso

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THE ATUDE

Tempo I

OCTOBER 1947

581

SPOOKY TALE

Misterioso (♩ = 120)

WILLIAM SCHER

[illegible]

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LITTLE BOBOLINK

Moderato ($\text{♩} = 63$)

J. J. THOMAS

5. 3. 2. 3. 1. 3.

mp

J. J. THOMAS

5. 1. 4.

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THE ETUDE

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody features a mix of eighth and quarter notes, with some measures containing rests. The accompaniment consists of chords, primarily dyads and triads, often beamed together. Measure numbers 1 through 6 are placed above the first staff of each system. The piece concludes with a final chord in measure 12.

Grade 1.

DARK SHADOWS

BRUCE CARLETON

Mysteriously (♩ = 112)

The image displays a musical score for the song "The Rose Tree." It is written for voice and piano. The score is organized into four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato." The score includes various musical notations such as notes, rests, and fingerings. The piano part features a prominent bass line with triplets and chords. The vocal line is a simple melody. The score concludes with a "The End" instruction.

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A Well-Developed Vibrato

(Continued from Page 561)

come to an unconscious merging of the two—and an expressive vibrato will be within sight.

All these suggested exercises should be practiced with the bow, except perhaps the very earliest ones, for the ear is a surer guide to evenness than the eye can possibly be. At first the sounds produced may be rather dismal, but any embarrassment on the part of the pupil can be laughed off by the teacher with some such remark as, "Never mind, we're all glad to make sounds like that at times. They soon improve."

Some students develop a smooth and even vibrato which, however, is too slow to be musically acceptable. The best remedy for this is to practice scales in slow quarter notes, with a heavily accented *marcato*, giving each note an rapid vibrato as possible. The concentration of nervous energy necessary to make the accents reacts sharply on the left hand, causing it to vibrate with considerably greater speed. In this connection it may be recommended that the pupil use a fairly rapid bow stroke in all the earlier exercises. A slow, wobbly bow has a detrimental effect on the vibrato, while a faster, firmer stroke encourages it. A bow stroke of three seconds' duration is quite slow enough.

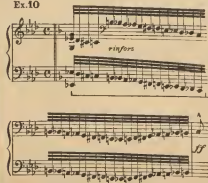
The use of the vibrato in artistic musical expression is quite a separate subject, and a discussion of it must be reserved for a later date. One point, however, may be mentioned: a violinist cannot attain to more than a moderate degree of artistry with only one vibrato. Although it must be a subconscious part of his tone production, it must at the same time be under control; so that the player can make it wider or narrower, faster or slower, at will; a vibrato, it is expression to each and every style of music, and to the temperament and imagination of the artist.

Techniques of Damper-Pedaling

(Continued from Page 553)

In pedaling descending scale passages, particularly those descending into the bass clef, great brilliancy and power, however, are achieved by pedaling such passages throughout their entire duration. (Example: *La Campanella*, Paganini-Liszt.)

Example: *Rhapsodie Hongroise*, No. 14, Liszt.



It is customary to pedal *glissando* scales unless a dry effect is desired. Chromatic scales must be pedaled with great care. As a general rule, the pedal should be applied very lightly and briefly to chromatic runs. A special effect of shimmering delicacy may be obtained by applying the pedal to *piantissimo* chromatic runs of short duration, or a terrific dynamic effect by applying it to *fortissimo* chromatic runs. This is because of the blur created by the compact relationship of the sequential half-steps in chromatic scales.

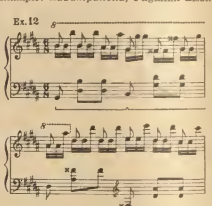
The pedal is invaluable in assisting the release of the last note of runs or phrases, both in a slow or an abrupt release, depending upon the type desired. In such instances the pedal punctuates the music by creating a rising inflection, emphasis, or impulse. (Example: *Gottweiger's Cake Walk*, Debussy.)



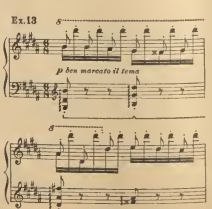
The sustaining quality of the pedal would obviously nullify the detached characteristic of *staccato* tones. However, (Example: *La Campanella*, Paganini-Liszt.)

Example: *La Campanella*, Paganini-Liszt.

Example: *La Campanella*, Paganini-Liszt.



When the pedal sustains a harmonic background beneath progressions of *staccato* passing notes in the upper register of the piano, the vibrations of the nonessential notes create a most pleasing music-box effect. When the pedal is used on progressions of legato. (Example: *La Campanella*, Paganini-Liszt.)



(Continued from Page 550)

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Q. 1. We are a group of beginners on a three manual organ. Our regular church pianist is trying to keep the music going until we can learn to use the organ properly. We are using Stainer's "Organ Method," and of the first series of exercises regarding some of the stops given in this. The exercise on page 50 has been baffling. Some of us are short legged, and our teacher insists on our following exactly marks for the feet. We have been taught to cross our feet back of each other, except when using stops or flaps. If we do this it is almost impossible to reach the heel on the third measure of Exercise 8 without getting our body out of position and wiggling around. This, again, is forbidden. Dates are per- mitted to either cross our feet in this case or not, or to be allowed to use the right foot on the top, or to be allowed to keep in position or sit down. What we want to know is, would it be permissible to use the toe or cross over the top?

2. The stops on our organ are on the enclosed list. Please tell me how to bring out the foot tones on the pedals without increasing the volume on the Swell or Great, when one wants a quiet tone on them. The teacher insists on a little louder pedal tone. She teaches us to play a different instrument in another church, and has not been able to try out this organ for its possibilities; we are using the "hunt" system, but feel more beautiful tones could be produced.

3. Please suggest combinations for general congregational singing, in a church singing 120, and congregations averaging about three hundred, with fifteen in the choir, mostly women's voices. Also suggest some combinations for a communion hymn, and playing during the communion service. —E. S.

A. 1. The exercise mentioned is exceedingly awkward, as given by Stainer, and we feel you would be quite justified in both crossing over and also using the top of the foot. The exercise has been omitted entirely in at least one other edition of the Stainer Method, and it is just possible its awkwardness is the reason. Far be it from us to take issue with such an authority as Stainer, but we do believe the more natural pedaling is always better.

2. The pedal section of your organ seems just about what you have only the choir of a rather heavy sub-bass, which would be almost too much for very soft manuals, and the much too soft for anything but the softest manual combinations. The pedal should be coupled to one of the manuals—whichever is using the softer combination, or to the manual of the accompaniment background to a solo stop, but any increase in the volume of that manual, either by the use of the swell or by the use of the pedal, would be reflected in the increased volume of the pedal. An 8' Flute or 'Cello' would be a better choice, but since you do not have it, you can only do the best you can with what is available.

3. For accompanying congregational singing of the more solid type, you could use Great with all stops except Tubas, coupled to full Swell, and pedal coupled to Swell. The Tubas could be added, together with 4' and 16' couplers, where special volume is required, as with a large congregation, enthusiastic singing, and festive hymns. All of this, however, should be reduced according to the character of the hymn, the solemnity of service, and so forth. In reducing, the 4' and 16' couplers should come off first, then the Tubas on the Great, then the Open Diapason and the Gem-bas. After this the Swell should be reduced by talking off the Obow, Harmon and Bourdon. Only for special effects should the organ be reduced below "medium" volume for hymn accompaniment, and it is sometimes effective by way of contrast to omit the pedal for one of the verses, provided this hymn contains a verse suitable for such a contrast. For accompanying solo voices, or the choir, the Great organ should be used sparingly, although the Gem-bas makes an excellent solo stop to take care of any counter melody which may be in the accompaniment. The louder stops on the Great Diapason, Gem-bas and Tubas—should be used only for very special tonal effects in anthems of a festive nature. On the Swell, the Stopped

Flute, Viol d'Orchestre, Viol Celeste and Orchestra Flute are sufficient for most purposes, and for softer effects either of the 4' stops could be dropped, according to the tone quality preferred, and the orchestra flute should be used only in conjunction with any two of the 8' stops mentioned. The Obow horn should seldom be used for accompanying the choir or a soloist, and 4' and 16' couplers are not usually desirable. For Communion hymns and other very soft playing you have the Dulciana on the Great, which makes an excellent background accompaniment, with the Stopped Diapason, Viol Celeste on the Swell as solo stops, with the manuals not coupled, and the Lieblich in the Pedal, coupled to the Great in this case. The Orchestra Flute also makes a good solo stop, and of course your Vox Humana comes in very useful for these purposes, but it is a stop that can be easily overused; the Vox Humana is not a solo stop, but the full harmonies are used for best results. The Chimes without any accompaniment and closed swell are most effective for these purposes, but should be used sparingly. The Choir Organ really has only one active stop—the Harp, and this is used wherever your judgment suggests suitability.

Q. Following is a list of the stops on our church organ. I am not satisfied with the combinations I am using for church, choir, and special music. I used to play a small pipe organ, and perhaps that accounts for my dissatisfaction. Please indicate best stops for church hymns, choir, preludes, and postludes. These stops are usually not the same as those suggested in my organ books. Stops listed: —G. A. K.

A. Instead of thinking of stop combinations in terms of hymns, choir, preludes, and so forth, it would be better to think of volume—soft, medium and loud, depending on the needs of the occasion. Generally speaking congregational singing requires rather full support, choir numbers might vary from very soft to fairly loud, depending on the type of anthem or sections of anthems, and usually service preludes should be rather subdued, but under certain circumstances full volume is desirable. In reverse, the postlude during which most organs are inclined to "pull all the stops out" should be reduced to be loud, and sometimes a quiet, subdued postlude could be a very effective close to an impressive service of worship. We suggest therefore the following combinations ranging from "soft."

Soft—Great, Dulciana, Swell, Melodia; Vox Celeste, Pedal, Open Diapason, Dulciana. Medium—Add Great Diapason, Flute 4'; Swell, Obow, Violino 4'; Pedal, Bourdon. Loud—Great, Trumpet, Pedal, Bass Flute 8'.

The normal couplers would be Swell to Great 8' and Swell to Pedal.

The 4' couplers may be added to increase volume, or to add brilliant brilliancy, and the 16' couplers give depth to the general effect, but should be used sparingly.

The "Swell to Great" stop disconnects the 8' coupler effect.

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Junior Etude

Edited by

ELIZABETH A. GEST

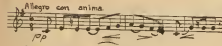
Wreath of Music
by Frances Gorman Riser

Children all around the world
In an endless row,
Practicing so patiently,
Fingering just so,
Counting, phrasing carefully,
Working 'til they know
Lovely things to sing and play,
By the lamp light's glow.

Miles and miles of girls and boys,
Pushing out dull fears,
With a flood of melody,
Stronger far than tears;
Envision on the globe
Understands and hears
Music, language of the world,
Singing down the years!

Quiz No. 25

1. What was the nationality of César Franck?
2. What is meant by *piu animato*?
3. How many thirty-second notes are equal to a dotted eighth-note?
4. In what major scale is C-flat the fifth?
5. What instruments usually are included in a piano trio?
6. What is a viola?
7. What melody is given with this quiz?
8. What is the letter-name of a minor sixth from E-flat?
9. Does the oboe play higher or lower than the English horn?
10. Does the Morris Dance come from Bohemia, Switzerland, England, or Wales?



last flat in the signature?
5. What instruments usually are in-

Wood for Violins

DID YOU ever stop to wonder how many kinds of wood, and where they come from, are used in making good violins? Not just any old wood will do; it has to be very special. For instance, figured maple is one kind, and it must be brought from the Carpathian Mountains between Northern Hungary and Transylvania, or from the Alps. This wood is used for the back. Then special kinds of pine, grained in certain ways, are used in making the "belly" of the violin, and these pines come from Switzerland, Germany, and Czechoslovakia.

Some of the very fine old violins were made of curly maple that came from Dalmatia and Turkey. The Turks used to send this wood to Venice for other purposes, but Stradivari procured some and used it. The pegs are made of ebony or rosewood; the "bridge" of spotted maple, and the sound-post is a cer-

tain kind of pine. The narrow purflings that trim the edges of the body are made of the wood of the plane-tree, a tree of the sycamore family. The woods must be selected with great care and then thoroughly dried, which may take several years. And, Oh yes, the bow. Nobody could play a violin without a bow and the better the player, the better the bow desired. There is not much wood in a violin bow, but what there is, is very important. The wood for the stick of the bow comes from Brazil, snakewood or lance-wood, with the earlier ones being made from Pernambuco. Other woods have also been tried for the bow but were not very satisfactory. When the nut is made of wood it is of ebony.

So you see, were it not for the handsome trees that grow in the world's great forests, nobody would be able to possess those great musical treasures, fine violins.

Haydn and the Esterhazy Palace

by E. A. G.

WHEN we read any biography of Haydn we always read something about his living for many years in the Palace of Prince Esterhazy, where he was paid a good salary to compose music and produce concerts for the Prince. There was an orchestra there under his direction and singers for performing his operas, also smaller groups of musicians to perform his chamber music. Many of the longer biographies of Haydn describe the Palace.

Grove's "Dictionary of Music" tells us "there was no place but Versailles to compare with it for magnificence." It was constructed by the Prince at a cost of eleven million guilden. Its canals and dykes were substantial improvements to the neighborhood.

one, two or three years. The books of works were printed. Special hours and days were fixed for chamber music and for orchestral works. The Esterhazy, where he was paid a good salary to compose music and produce costly collections of works of art. Royal and noble personages formed a constant stream of guests, at whose disposal the Prince placed his beautiful carriages. Here Haydn composed nearly all of his operas, most of his songs, the music for the marionette theatre—of which he was particularly fond—and the greater part of his orchestra and chamber works. He was satisfied with his position though cost of eleven million guilden. Its canals and dykes were substantial improvements to the neighborhood. Haydn and the Esterhazy Palace.



The Palace of Prince Esterhazy

The dense wood behind the castle was turned into a delightful grove, containing a deer park, flower gardens, and hot-houses, elaborately furnished summer-houses, and groves. Near the castle stood an elegant theatre for operas, dramas, and comedies; also a second theatre brilliantly ornamented, and furnished with large, artistic marionettes, excellent scenery, and appliances. The orchestra was under Haydn's direction; the singers were, for the most part Italian, and were engaged for

In one of his letters Haydn wrote, "My Prince was always satisfied with my work; I not only had the encouragement of constant approval but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it and was thus in a position to improve, alter or make additions or omissions and be as bold as I pleased; I was cut off from the world, there was no one to confuse or torment me and I was forced to be original."

What They Said About Music

Some of the great composers left letters and other writings in which they expressed their opinions and thoughts about music, and, since these musical geniuses knew so much about music, had so much music in their lives and in their hearts, their ideas are interesting.

Haydn said: "It is the melody which is the charm of music."

Beethoven said: "Music should strike fire from the heart of a man and bring tears from the eyes of a woman."

Schumann said: "We have learned to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony."

Mendelssohn said: "What a divine calling is music! Even the smallest task in music is so absorbing, and carries us so far away from town, country, earth, and all worldly things, that it is truly a blessed gift of God."

Answers to Quiz

1. French; 2. More spirited or animated; 3. six; 4. G-flat; 5. violin, violoncello, and piano; 6. a string instrument, similar to the violin in appearance and manner of playing, but tuned a fifth lower than the violin; 7. Fifth Symphony, by Tchaikovsky; 8. C-flat; 9. a fifth higher; 10. England.

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 October. Results in January. Puzzle appears below.

Results of Hobby Essay Contest:

Some interesting hobbies were mentioned in the Hobby Essays, including "Baseball," the choice of Charles Walls, Maryland; Margaret Christy, Nebraska, "Flute Playing"; Florence Snell, Kansas, and Rita Cleary, Quebec, "Pen-pals"; June Smith, New York, "Music," on which she spends from four to eight hours a day; Beverly Hays, California, "Nature Study"; Fred B. Gueneman, California, "Composing Music"; Christine Miles, Ohio, "Collecting Photograph Records"; Lindsey Jackson, Jr., Alabama, "Painting and Modeling"; Lorena Schrenk, District of Columbia, "Sailing"; Rita Blenker, Wisconsin, "Collecting Fiction and Lyric Poetry"; Burnie Burton, Missouri, "Collecting Pictures and History of Planets."

My Hobby

(Prize winner in Class A)
Some time ago I read about playing musical glasses. My curiosity and interest much aroused by the article, I tried it and found it so much fun that I made it my hobby.

The first step was to take several drinking glasses and pour different amounts of water into them. Next, I took a small metal spoon and tapped the glasses lightly with the handle. The more water there is in the glass, the lower the pitch. So I poured water and tested the sounds over and over until I got a tinkle with the pitch of Middle C. Then I built an octave from that. Soon I was able to play such tunes as *Yankee Doodle* and *Pop Goes the Weasel*, but before long I could play more difficult melodies.

This hobby has given me and my friends a great deal of pleasure and the only bad results—a broken glass now and then!

DOROTHY GUNN (Age 17),
Massachusetts

Prize Winners for Hobby Essay in July:

Class A, Dorothy Gunn (Age 17), Massachusetts; "Musical Glasses." Class B, Dorothy McClain (Age 14), Oklahoma; "Music." Class C, Mary Jo Miller (Age 11), California; "Reading Stories About Composers."

Instrument Puzzle

by Stella M. Hadden
Insert a letter in each blank; then the central letters, reading down, will spell the name of an instrument.

1. *
2. * * *
3. * * * *
4. * * * * *
5. * * * * *
6. * * * * *

1. A consonant; 2. a curved line connecting two notes of the same pitch; 3. a conductor's wand; 4. custodian of money in a bank; 5. a flute-like instrument; 6. accordion-like instruments.

Dolores Lewis
(Age 10)

Louis Bonelli
(Age 19)



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