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### Volume 65, Number 07 (July 1947)

James Francis Cooke

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# THE ETUDE

July  
1947

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CZECH-SLOVAKIA



# Songs for Concert and Recital

NEW AND FAVORITE SELECTIONS FOUND ON THE PROGRAMS OF LEADING SINGERS

AFTERWARD	By Olive F. Conway.....	50
	Low	
AT DAWNING	By Charles Wakefield Cadman.....	50
	High Medium Low Low	
BLUE ARE HER EYES	By Winitzer Watts.....	50
	High Medium	
A DREAM	By J. C. Bartlett.....	50
	High Medium Medium Low Low	
FORGOTTEN	By Eugene Cowles.....	50
	High Medium Low	
GOIN' HOME	By Dorval—Arr. Fisher.....	50
	High Medium Low	
HOLD THOU MY HANDS	By Graham Godfrey.....	50
	Low	
THE KING OF LOVE MY SHEPHERD IS	By William R. Spence.....	50
	High Low	
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CHARLES IVES, American composer, has been awarded the Pulitzer Prize for 1946, for a "distinguished musical composition in the larger forms of chamber, orchestral, or choral music." Mr. Ives' prize winning work was his Symphony No. 3, first performed in New York in April of last year.

THE OUTDOOR CONCERT season has gotten under way in all parts of the country. On June 16 the Lewisohn Stadium concerts in New York City opened a season of forty concerts; on June 19 the Watergate Concerts in Washington, D. C. began its season of eighteen concerts played by the National Symphony Orchestra. Robin Hood Dell in Philadelphia had an auspicious opening on June 23, when Dimitri Mitropoulos conducted the first of twenty-eight concerts. The six weeks opera season at the Cincinnati Zoo began on June 23, while the Hollywood Bowl season will open on July 2.

LEONARD BERNSTEIN, young American conductor and pianist, scored a sensational triumph late in April when he made his debut with the Palestine Orchestra in Tel Aviv. On May 1 he conducted the same orchestra in his first performance in the Holy Land of his own symphony, "Jeremiah."

THE SEVENTEENTH ANNUAL festival of American Music of the Eastman School of Music, Dr. Howard Hanson, directing, had an impressive opening on April 29, in the Eastman Theatre, Rochester, New York. A radio version of Dr. Hanson's opera, "Merry Mount," on June 3, was an outstanding event. The closing concert on May 5 had Dr. Serge Koussevitzky as guest of honor at the Founders' Day program.

THE 1947 PHILADELPHIA MUSIC FESTIVAL, sponsored by The Philadelphia Inquirer-Charities, Inc., was held in that city on June 13. Featured on the long program were the New York Philharmonic-Symphony Orchestra, the U. S. Marine Band, the Washington Redskins Band, Fred Waring and His Pennsylvanians, and the Philadelphia Le Scals Corps de Ballet. Robert Merrill, of the Metropolitan Opera Association, was an outstanding soloist, and Paul Whiteman was master of ceremonies.

PRIZE WINNERS in the fifth annual young composers' contest of the National Federation of Music Clubs have recently been announced. The major prize of one hundred dollars for a work for orchestra went to Willard S. Elliott of Houston, Texas, while second prize of fifty dollars in this classification was given to Samuel Thomas Beversdorf, also of Houston. First prize of fifty dollars in Class 1, for a choral work, was won by Rosalind Bursick of Lynbrook, N. Y. Second prize of twenty-five dollars in this classification went to Penelope Svendsen of Forest Hills, N. Y. First prize of fifty dollars in Class 2, for a chamber music work, was won by Sidney Cox of Ithaca, N. Y., with a second prize of twenty-five dollars going to Irwin A. Bazelon of Oakland, California.

PIETRO DEIRO's Concerto in E for Accordion had its world premiere on March 14 in London, when it was played by the noted Norwegian accordionist, Toralf Tollefsen, with the London Inter-



national Orchestra conducted by Pistouli. This same work was given its first performance in the United States when it was played by Carmelo Carozza in Philadelphia on May 17, with piano accompaniment by F. Cusumano. On this occasion it was the feature of a program presented by the Pietro Accordion Band of Philadelphia, directed by Arnold E. Crowe.

THE EMINENT AMERICAN educator, organist, conductor, and Bach specialist, Dr. Albert Riemenschneider, has retired as active director of the Conservatory at Baldwin-Wallace College, Ohio. Dr. Riemenschneider has held his present position for nearly half a century. He will remain at the College in the capacity of an advisor, devoting more time to his remarkably fine Bach Library, as well as doing special work upon the completion of his notable editions of the Bach Chorales. His plan is to present his immense Bach Library to Baldwin-Wallace as a memorial to his parents. A remarkable fact is that between Dr. Albert Riemenschneider and his father, Karl Riemenschneider, long-time president of the Bera, institution, a total of one hundred years of service has been given to Baldwin-Wallace College. This is perhaps a record for service to an educational institution.

THE EIGHTEENTH ANNUAL CHICAGO Music Festival, sponsored by the Chicago Tribune-Charities, Inc., will be held at Soldiers Field, Chicago, on August 16. The festival will feature contests in various classifications—vocal solo, dance, choral, band, instrumental solo, accordion, and baton twirling. A series of preliminary festivals will be held in various cities during the weeks preceding August 16.

LOUIE KAUFMAN, noted Hollywood violinist, whose unseen solos have featured over four hundred film scores, has been awarded the Musical Courier Magazine Citation for the "best instrumental solo" in film music for 1946. His solo in Warner Bros. "Of Human Bondage," for which Erich Korngold wrote the score, brought Kaufman the award.

THE VIRGINIA MUSIC FESTIVAL, the first of what is expected to be an annual event of major importance, was held at Charlottesville, on June 13, 14, 15. The National Symphony Orchestra, under Hans Kinsler, gave three concerts, in two of which a world-famous soloist was presented. At the first concert Mona Paule, mezzo-soprano of the Metropolitan appeared with the University of Virginia Glee Club in Brahms' "Alto Rhapsody." The second concert featured John Powell, Virginia composer-pianist.



Mrs. Louise Homer, with her famous composer husband, Sidney Homer, and Dr. Hamilton Hollt of Rollins College, Winter Park, Florida.

THE FIFTEENTH ANNUAL Bach Festival of the Baldwin-Wallace College Conservatory of Music was held in Berea, Ohio, June 6 and 7. Under the direction of Dr. Albert Riemenschneider, the festival included a number of the shorter cantatas, with the Mass in B Minor being performed on the second day. The various programs enlisted the services of the Baldwin-Wallace A Cappella Choir, the Opera Workshop, and the Festival orchestra.

THE AMERICAN SCHOOL at Fontainebleau, France, of which Robert Casadesu is the director, has an enrollment of fifty-three young musicians, of whom forty are pianists. The school opens on July 1.

**The Choir Invisible**  
MRS. LOUISE HOMER, world-famous contralto who for nineteen years was a leading member of the Metropolitan Opera Association, died May 6 at Winter Park, Florida, at the age of seventy-six. For the past eight years Mrs. Homer had lived with her distinguished husband, the composer, Sidney Homer, at Winter Park, where she was honorary adviser in voice at Rollins College. She made her debut with the Metropolitan Opera as Amneris in 1900 and thereafter was a reigning favorite of that galaxy of stars which included Caruso, the De Reszades, Fremstad, Destinn, Amato, Melba, Nordica, De Sgurula, Scotti, and Journet.

MRS. ALIENE K. BIXBY, composer, organist, teacher, whose piano educational works for beginners are widely used, died April 21 at Binghamton, New York. Mrs. Bixby, who was born in Tunkhannock, Pennsylvania, studied with Paul Simon. Many of her choral and instrumental works are included in the catalogs of the Theodore Presser Co.

ALFREDO CASILLA, internationally known Italian composer, died March 15 in Rome, at the age of sixty-four. He wrote many important works, his last being a "Mass for Peace" written while Rome was occupied by the Germans, and produced there in December 1945.

ERIC DUDLEY, director of the Cornell University Glee Club for twenty-five years, and since 1903, of the First Presbyterian Church, Choir of Ithaca, New York, died in that city on May 21, at the age of seventy-four. For some years before the World War he was director of the Ithaca Conservatory of Music.

FREDERICK KITZINGER, conductor, who at the age of nineteen was an assistant to Otto Klemperer at the State Opera in Berlin, died May 23 in New York City. He had accompanied the late Emanuel Feuermann, cellist, on a world tour, and more recently had conducted operas and operettas in the United States.

## Competitions

A PRIZE of one hundred dollars is offered by J. Fischer & Bro., under the auspices of the American Guild of Organists, to the composer of the best composition for the organ submitted by any musician residing in the United States or Canada. The deadline for submitting entries is January 1, 1948, and full details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

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THE ETUDE

## Editorial

AS WE BEGAN this editorial a performance of Ralph Vaughan-Williams' imposing and engrossing London Symphony coincidentally came through "on the air" in our study. Let us imagine a man who never had been to London and was unfamiliar with the tremendous history of the English metropolis. Is there anything in this lovely musical work which would make pictures in his mind which would resemble that wonderful world center? The melodic bits employed here and there, the jolly folk dance, the warp and woof of the material are English only in the imagination of one who has become familiar with these elements.

Music is still as abstract as it always has been. It is only by association that we attribute to it the power of creating pictures in our minds. However, one does not need to have had an exhaustive experience in music to realize that the art has a great effect upon our moods. Listen! There came on the radio just now the majestic clash of a cymbal, which can only mean the pomp and circumstance of an unforgettable British historical event thus portrayed in Williams' score. Our hypothetical ignoramus may never have heard of Napoleon, but when he hears the bells in Tchaikovsky's "1812" Overture he knows that they must be connected with some powerful moment in history. Thus, in a general way, by association, music molds our moods.

Even without direct association, music may have a powerful effect upon all of us. For years, your Editor has always endeavored to write these editorials when it was possible to hear, at the same time, a fine musical program "on the air." He has invariably found that writing became more facile during a soft musical background; thoughts seemed to flow easier, and the editorials written under such conditions apparently inspire a larger response from the reading public. Why? That is a problem for the psychologists.

At the 1946 convention of the Music Teachers National Association, Dr. Walter H. Rubsamen, of the University of California, read an impressive paper, "Descriptive Music for Stage and Screen," indicating an extensive and brilliant survey of the basic principles by which music becomes illustrative. The examples we shall employ have been purloined from Dr. Rubsamen's observations. Readers of THE ETUDE often must have wondered, while attending the moving pictures, what processes the composers employ in providing the great variety of scores. Many of the scores have been so masterly that we often have deplored the fact that they are so temporary. They deserve a much juster fate than that.

Some of the finest musical talents in the world have devoted

# Music and Moods

part of their time to motion picture music. It is interesting to inquire whether they are making a permanent contribution to their careers by their work in this exciting field. Composers have written symphonies, oratorios, and operas which are far more a part of the present day repertory than when they were first heard over a century ago. What is to become of the vast genius and labor that has been put into a great motion picture? The good picture is shown, let us say, for at least three years and then the films are canned and stored in the vaults in Hollywood. Will they be opened for future generations? Will the scores be turned into concert arrangements, to be performed by living musicians? Or will they be forgotten, and disappear like fallen rose petals?

Much pictorial music depends upon line and volume. That is, the melodic line goes up or down, as the fortunes of the players ascend or descend. The heroine trips upstairs and the small boy slides down the banister. What could be more suggestive than the ascending major scale and the descending chromatic scale? What are scales anyhow? Nothing but musical stairs. Dr. Rubsamen writes:



ERICH WOLFGANG KORNGOLD

Noted Bohemian-American composer, whose opera, "Die Tote Stadt" and other major works won him international fame. His contributions to American film production have been notable.

be traced back to medieval composers who wrote rising and falling melodic lines for the words *ascendit* and *descendit* of the Mass. The visual impression of a storm at sea, for instance, can be effectively reinforced by a melodic line that gradually rises and falls to accompany the surge of tempestuous waves. In the film "Rebecca," Franz Waxman depicts the collapse of a burning house by means of crashes and downward *glissandi* in the entire orchestra. An audience will accept this transfer of a downward visual movement to a descending aural line, even though the noises made by a collapsing structure certainly do not descend in pitch. On the other hand, a rising and falling movement is sometimes interpreted musically by a gradual increase and decrease in dynamics. Thus, in Waxman's music for the film "Suspicion," a series of alternating *crescendi* and *decrescendi* accompany waves that rise and break against the base of a cliff."

We never have been able to see anything particularly holy in the irreplaceable music of Brahms because it was "pure," "absolute," or "abstract." Brahms just chose to write in that non-pictorial way, whereas the mind of Wagner was essentially

\*A letter to THE ETUDE from Dr. Rubsamen giving valuable information about the Music of the Movies appears on Page 420 of this issue of THE ETUDE.



graphic he wrote little or nothing without a dramatic picture in mind. Certainly, Brahms, in many of his most beautiful songs, was thoroughly atmospheric. Note the *Wiegelnied* and the *Sophrische Ode*. Dr. Rubinstein calls attention to the fact that Mendelssohn, in the *Scherzo* from "A Midsummer Night's Dream," writes *largo sfz* *sfz* *sfz* in the upper woodwinds and strings to picture the ethereal caperings of Puck and his merry elves. Mendelssohn was so enamored with passages of this type that many of his later works, such as *Capriccio*, *Scherzo* in E minor, and so forth, contain suggestions of these delightful fairy whims.

Hanns Eisler was commissioned by the Rockefeller Foundation in 1940 to experiment with cinema music in an advanced idiom which would interpret natural phenomena of various kinds. A pupil of Bruckner, Fuchs, and Schönberg, and an operatic conductor of international experience (Metropolitan Opera Company, New York), as well as a virtuoso pianist of high ability and an accompanist for Caruso, Fauré, Ysaÿe, and others, he was well fitted for this commission. One of his creations was for a film known as "White Flood," depicting the ceaseless snows of the Arctic, for which Eisler wrote "a light, fragmentary étude for solo violins and orchestras, in which high and exceedingly rapid notes for the violins reflect the aerial quality of snow drifting over the mountainsides."

One of the most ingenious of the musical painters of moods is Miklos Rózsa, who, in depicting Ray Milland awakening from a drunken spree in "The Lost Weekend," used an entirely new combination of instruments, including the theremin, the novachord, and high strings, and *pizzicato*, which produced a vague, unearthly effect.

The composers for the cinema, with almost unlimited facilities at their command, and with no iron-clad fetters of tradition to hold them in check, already have originated astonishing instrumental effects which will unquestionably find their way into the orchestral literature of the future. What a pity that Berlioz is not alive to hear some of the effects, whether magnificent or bizarre.

The cinema composers also have naturally inclined toward the *leit-motif* treatment of Wagner, and whether the less sensitive members of the audience are aware of the return of the *leit-motifs* or not, we are willing to go so far as to say that they are subconsciously affected by these tone symbols of persons or moods.

One of the obligations of the composer for the cinema is that of not making the music obtrusive. In Walton's magnificent musical setting for the Olivier production of Shakespeare's "Henry IV," one is struck unconscious of the music, yet without this wonderful music the power of this majestic film would be greatly reduced.

The principle of association in music is very powerful. The late John Philip Sousa often told us that a popular piece of music was simply a place that was heard so many times that the public could not forget it.

The popular song boosters go upon the principle that if a tune is dimmed into the minds of millions enough times, it cannot fail to be a hit. Most of these repetitious factory-made hits are so short-lived that they are really not hits at all. Compare them with Schubert's *Serenade*, Handel's *Largo*, Mendelssohn's *Spring Song*, Schumann's *Träumerei*, Rubinstein's *Moving Song*, and Wagner's *Evening Star*. Beside these, most of the so-called popular hits of today are transient contraptions.

If a piece is associated with a certain sentiment, it almost always is associated with some mood created by an event occurring when it was first heard. We know a prominent business man who never could listen to Grieg's *Soleil's Song* without becoming violently ill. Why? His little girl, long deceased, used to play it upon the violin. Victor Herbert once said to me: "A good Irish song sounds like every other good Irish song. Take *The Last Rose of Summer*, *Swallowderry Air*, *Kathleen Maureen*, *The Little Red Lark*, *Mother Macree*, and mix them up in a pot

and there you have it. It's the sentiment that makes the song."

Many of the foremost composers of the present day have written for the films, with splendid results, but for the most part, the adaptations in the great films are left to specialists in the field, such as Alfred Newman, Wel, Forbstein, Roma, Kortopad, Warner Janssen, and others. Even in these days of the radio, the public attending the cinema by the millions would hear more of the music of these men than it does that of the great masters, save for the fact that the Elysian Fields, or at least that part of them inhabited by the famous composers, for years have been the happy hunting ground for some of the arrangers of Hollywood. This is as it should be, and the cinema audiences gain by these raids upon the great classics of the world. The unsophisticated public comes to know its Beethoven, Brahms, Wagner, Tchaikovsky, Rimsky-Korsakov, and others, vicariously.

The improvement in the music of the cinema has been epochal. Starting with literally nothing notable,

## Ever Play in a String Quartet?

by Dorothy Greener

A LOT of rumors have been circulated about quartet players, but they're all exaggerated and many of them grossly untrue. It is not true, for instance, that you can tell a quartet player from an ordinary person when he's walking down the street—that is, unless he meets another quartet player.

The conversation in these cases might start in a lukewarm manner, but don't let this fool you. A gleam suddenly comes into the eye, each spars for an opening, and then comes the inevitable. Simultaneously they shout: "Been playing any quartets lately?" From there on, it's every man for himself. Too to tie they slug it out. They're playing the Beethoven, Op. 59, No. 1. . . . you know the Scherzo; did da-da; did da-da; did di-di-di-da!

If there's a third party present during the outbreak he shifts sadly from foot to foot, tries to look interested, but when he finds the two quartetists are attracting a few feet and becomes intensely interested in a window display of vegetable cutters and kitchen knives. Sort of a "never saw them before in my life" attitude. People splash past them, but the quartetists are oblivious. They maybe finish two complete quartets in double talk time, they say goodbye and walk on. And musical double talk is a good name for it.

### Singing a Trill

Have a violinist sing something with a trill. He goes along swiftly up to the trill and then spills out something that sounds suspiciously like a Bronx cheer on a piccolo or a baby getting rid of that last unwanted "hardly know what's happened." "Parade me," you ask repetitively factory-made hits are so short-lived that they are really not hits at all. Compare them with Schubert's *Serenade*, Handel's *Largo*, Mendelssohn's *Spring Song*, Schumann's *Träumerei*, Rubinstein's *Moving Song*, and Wagner's *Evening Star*. Beside these, most of the so-called popular hits of today are transient contraptions.

If a piece is associated with a certain sentiment, it almost always is associated with some mood created by an event occurring when it was first heard. We know a prominent business man who never could listen to Grieg's *Soleil's Song* without becoming violently ill. Why? His little girl, long deceased, used to play it upon the violin. Victor Herbert once said to me: "A good Irish song sounds like every other good Irish song. Take *The Last Rose of Summer*, *Swallowderry Air*, *Kathleen Maureen*, *The Little Red Lark*, *Mother Macree*, and mix them up in a pot

and there you have it. It's the sentiment that makes the song."

Many of the foremost composers of the present day have written for the films, with splendid results, but for the most part, the adaptations in the great films are left to specialists in the field, such as Alfred Newman, Wel, Forbstein, Roma, Kortopad, Warner Janssen, and others. Even in these days of the radio, the public attending the cinema by the millions would hear more of the music of these men than it does that of the great masters, save for the fact that the Elysian Fields, or at least that part of them inhabited by the famous composers, for years have been the happy hunting ground for some of the arrangers of Hollywood. This is as it should be, and the cinema audiences gain by these raids upon the great classics of the world. The unsophisticated public comes to know its Beethoven, Brahms, Wagner, Tchaikovsky, Rimsky-Korsakov, and others, vicariously.

The improvement in the music of the cinema has been epochal. Starting with literally nothing notable,

we have every year more and more interesting and distinctive scores. Years ago, in London, in the days of the silent film, one solemn Sunday night we attended the movies in a representative theater. The little orchestra filed in and placed gray covered albums of music upon the music racks. The film began and the music commenced. The musicians played straight through the album. The pieces hadn't the slightest connection with that appeared on the screen. They were merely a series of hackneyed, old tunes. In one death scene the music was actually that of the *Light Cavalry Overture* by von Suppé. The audience, with its mind focused upon the story shown on the screen, apparently gave no thought to the incongruity of the music. It seems only yesterday, when every music shop had moving picture albums for the old-time moving picture pianist, with prescriptions for love scenes, fire scenes, chase scenes, comic scenes. What has been done since then in the music of the talking films, marks a startling advance in a new form of musical art.

graphed one measure beforehand to get into the mood

The counters in an amateur quartet session could only in the rests. They're too busy any other time. But when they have a measure rest, you can be sure to hear a decisive "1-2-3-4!" That's to show that they know where they are and are being magnanimous about it. They are generally the ones, too, who suddenly shout "Second ending!" when everybody else has taken one first. This causes immediate panic, the whole bottom falls out of the quartet, everybody stops and screams "Shut up!" at the counter who promptly crawls under his chair.

The dropping-the-book-on-the-floor type is universal but the racers and runners always seem to be 'cellists. A 'cellist takes the bit in his mouth with anything that looks like black notes—even if it's an Andante movement. (And just try to tune your own instrument when a 'cellist is tuning—and he always is.) However, the 'cellist can afford to be autocratic, and he always is. He's the backbone, the structural vertebrae of a quartet, brash past them, but the quartetists are oblivious. They maybe finish two complete quartets in double talk time, they say goodbye and walk on. And musical double talk is a good name for it.

If a quartetist can't scare up a quartet session, he may be found at home with his music propped up on a stand, playing along with a recording by the Budapest Quartet. This is interesting to watch. He places the needle on the record, closes the top of the machine, leaps to his seat, picks up the fiddle and bow—all in the two seconds before the strains come from the recorder—and scrambles in on the first note.

Quartet players are generally good friends. They have to be—there's no room for sensitivity. They must slings and arrows of the righteous other three. They have to take it, but they also have to know how to dish it out.

There are many such quartets in this vicinity. Nobody safe. For example, there are the four Hartford boys who call themselves the Trazom Quartet. What can kill yourself for singing, but you do. "Trazom—the answer."

They look at each other gleefully and then shout triumphantly in unison:

"Trazom spells Mozart backwards!"

(If this little effusion, by a writer in Hartford, Connecticut, make your funny bone it's a little better see your psychiatrist at once—Editor of THE ENQUIRER)

THE MOST VIVID impression I have brought out of Europe, is the tremendous enthusiasm for good music. Over here, we are accustomed to hear of Europe's shortages in terms of material things—food, clothing, heat. Well, those shortages are vast. The people stand in dire need of practically everything. But when you are there among them, you realize that there is an even greater need for the sustenance that builds the life of the soul. Everywhere I went, I was amazed to find people—the plain, everyday people—hurrying through the scantiest kind of meals in order to crowd into absolutely unheated and poorly lighted halls so that they might enrich themselves with music. When faced with such a spectacle, not once, but over and over again, you feel very humble, and very grateful to be a musician!

It is interesting to find this identical music-hunger showing itself among peoples of different racial traits and different immediate backgrounds. In England, for instance, one finds a definite increase in music interest and musical awareness which can be interpreted only as a result of the war. During the war, public morale centers were given everywhere in the National Gallery, in halls, in factories, in town rooms. The people flocked to them, but at that time there was no means of knowing whether this music interest was not perhaps as much of an emergency matter as the concerts themselves.

### Conditions of Music Abroad

Well, we do know now! To-day, the emergency and the blitzes are over—but the music habit remains. The same people who were given concerts in their factories, are now crowding to the concert halls and paying admissions to hear good music; and their standards are of the highest. Here, we enjoy a certain versatility in our entertainment; artistic reputations are frequently guests on radio comedy programs, during which performances they vary their habitual repertory with lighter things. The British music lover does not enjoy that sort of thing! For comedy he goes to comedians; when an artist of reputation is billed, he is expected to deliver his best—in style, form, and selections. Thus, the standards are of the best possible kind and an artist may feel free to express himself to the highest limit of his powers.

"At present, there is almost too much music in

# A Musical Tour of Europe Today

A Conference with

Marjorie Lawrence

Internationally Renowned Soprano

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLHUT

Marjorie Lawrence, beautiful Australian-born soprano, had asserted herself as one of the most eminent artists of the day when she was suddenly stricken with infantile paralysis. At a crisis which, for a less gallant spirit, would have meant invalidism, Miss Lawrence rallied her superb forces, made a sensational "comeback," and has developed her already distinguished career to new heights of musical and spiritual integrity. During the war years, Miss Lawrence, at a week to herself, in addition to a crowded professional schedule, has sung in encampments, in hospitals, and in front-line areas, and has just returned from a tour of war-torn Europe during which the song for British royalty, earned the Cross of the Legion of Honor of the French Republic, and was chosen as the first artist to perform for the Allied staffs of occupied Germany. In the following conference, Miss Lawrence tells of her experiences and of the conclusions she draws from them.

—Eaton's Note.



MARJORIE LAWRENCE

London, so eager are the people to have it. Any week, for instance, brings concerts by five major orchestras, recitals, Covent Garden opera, and several hundred packed Europe during which the song for British royalty, earned the Cross of the Legion of Honor of the French Republic, and was chosen as the first artist to perform for the Allied staffs of occupied Germany. In the following conference, Miss Lawrence tells of her experiences and of the conclusions she draws from them.

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MARJORIE LAWRENCE AND HER HUSBAND, DR. THOMAS KING. The first photo standing, since she was stricken with poliomyelitis.





A FAMOUS CHORUS OF MEN FROM THE RED RIVER VALLEY

## They Hail From the Red River Valley

The Amphon Chorus of Northern Minnesota and Dakota Reveals Success Formula for Male Chorus in the Average American City

by Grace U. Walkins

CITIES small and large all over America are discovering the social and publicity value of a crack-jack male chorus, made up of foremost men citizens. There probably is no quick means of presenting the civic standing, ideals, and quality that excel the concert of such a group, when it takes time to make tours to other parts.

How can a "top notch" chorus group be developed in the average American city? How can such a group be drilled, without waste of precious time to the members, so that it will command the enthusiastic praise of qualified critics? What are the secrets of success for the everyday citizens with high choral ambitions?

The Amphon Chorus, of Fargo in the Red River Valley, North Dakota, and Moorhead, Minnesota, "way up on the borderline of Canada, knows the answers to these and similar questions. These vigorous "Men of the West on Wings of Song" have unparalleled claims to distinction. In fact, they believe Amphon unique in the field of American music to-day through its triple role of (1) being a top flight professional chorus, (2) sponsoring an annual artists' course in the community, and (3) financing its own organization of one hundred members without one dollar of aid from patrons or other benefactors. Not only has the group spent \$70,000 on community betterment in the past eleven years, but the Amphon budget is balanced at the present writing, and there is a surplus in the treasury. Probably no other chorus has attained comparable distinction without the backing of some institution.

When the Amphon Chorus appeared in concert at Town Hall, Sigmund Spaeth declared: "It is quite possible that they are the finest group of male singers in America to-day." And Mark Andrews wrote: "I have never heard a chorus more perfectly blended. The quality of tone, diction, and precision were all that the

keenest critic could desire." Then it was that this group of one hundred singers from Fargo, North Dakota, and Moorhead, Minnesota, knew that artistically speaking, Amphon "had arrived."

### A Variety of Vocations

Although it is strictly a professional group, Amphon counts not one professional singer in its ranks. From the factory they come, from trades and offices, from the school-room, and from the farm. There are salesmen, teachers, a funeral director, an abstractor, a judge, a janitor, an optometrist, lawyers, doctors, insurance men, creamery workers, hotel men, mechanics, a printer, a grain commissioner. Twenty-five businesses, professions, arts, and crafts are represented in the membership.

Requisites for admission are a love of music, a reasonably good voice and some experience in choir or chorus, a willingness to work, to cooperate and share. Thus in the Red River Valley of the North, famed the world over for the production of No. 1 Hard Wheat, these one hundred men have during a period of fifteen years developed into a powerful force in the cultural life of the Middle West. Under the baton of Daniel L. Preston, director, they have inspired the organization of many other male choruses.

The name Amphon was chosen from the mythological story of the lyre player Amphon, whose music caused the stones to move into place of their own accord when fortifications were being built at Thebes. The repertoire of Amphon is drawn from every reputable source. In it will be found works ranging from the stately dignity of Palestrina to the dashing madness of modern arrangements of old Russian folk songs. It has required years of careful study and diligent work to perfect the organ tones of the basses which Robert A. Simon said "compare favorably with

DANIEL L. PRESTON  
Director of the Amphon Chorus

the best of the Russian bass!"—the lyric contours of the high tenors—the impeccable ensemble work of all the choirs.

### Some Notable Activities

The annual Amphon Artists' Course is top news for music lovers throughout the Red River Valley. In cooperation with Moorhead State Teachers College and Concordia College, the Chorus has in the past eleven years brought forty-five concerts and theater productions to the community. Among artists present have been Jascha Heifetz, Harold Bauer, Marian Anderson, Richard Bonelli. (Continued on Page 413)

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

IT IS ONLY in recent years that musicians have begun to prepare themselves exclusively for a career in conducting. In former years, the conductor usually rose to that position after he had played in an orchestra, or had been a vocal coach. I believe that the young musician should know what he wants to do, and build for it from the beginning. My own career was built in that way. I began with the idea of conducting, and did not vacillate. I became familiar with all of the instruments in the orchestra, and studied the cello, the clarinet, and the French horn, in addition to the piano. In general, the conductor must have (1) A good working knowledge of the piano, (2) He should play one string instrument. (3) He should have a working knowledge of one woodwind instrument, one brass instrument, and understand all of the percussion instruments.

It is not possible to become a sound orchestral conductor, or to convey the correct interpretation of a score, or to demand certain phrasings from musicians unless one has a knowledge of the instruments in the orchestra. The piano is the fundamental instrument for the conductor. It is the most comprehensive, and has the fewest limitations. Without a knowledge of this instrument, the conductor has set a tremendous handicap for himself. Being able to play orchestral scores at the piano is part of the conductor's background. He will not become proficient in score playing unless he has acquired a firm piano technique, and a superior knowledge of this instrument.

The conductor also must have a cultural background. Good taste is his stock in trade. He should have a well rounded education, with special emphasis on the humanistic side. He should know Latin, and Greek, and should have a knowledge of the modern languages, German, Italian, and French. It would be difficult for a conductor to study the classic song literature, or opera scores unless he knew foreign languages. He could not expect to have an international career, and go to other countries to conduct without a good knowledge of the language of the country where he plans to carry on his work. In conducting, there are opportunities all over the world.

### Breaking Into Radio Conducting

It is difficult to say just how the young conductor can break into radio, and begin to conduct, because so much depends on his background, and his versatility. There is no schooling for the conductor that will compare with the theater. To conduct any kind of a theatrical venture, where he can have rehearsal time, is the most valuable training that any conductor can have. Opera conducting is the finest spring board for a conductor. I know because my own career was built in this way. The greatest conductors come out of the opera houses. Here one is faced with more unpredictable situations than in any other field of the art. A conducting technique can be acquired at the theater pace in opera than in any other field of conducting.

In symphonic conducting, the young leader is apt to deal with better musicians, but he is not likely to get as much experience, in a brief period. To become a radio conductor one must have an extensive knowledge of opera, symphonic music, concert music, operetta, and swing music.

I would advise the young aspirant to finish his formal schooling, and his musical education, and then try to become connected with an opera company. A third rate company is of no value, because this kind does not give rehearsal time. As there are so few opera companies in this country where the young conductor can obtain experience and training, I believe that it is still best for him to go abroad. Europe has many opera companies, and there still is more opportunity for the youthful aspirant over there than there is here. He must make a name for himself, and have a good record, and then his opportunity will come if he is persistent, and does not get discouraged too easily.

### Technique of the Radio Conductor

The technique of the conductor in radio should evolve itself. He should be sure of his technique when he takes up radio work. He should be sure of his intentions, and be able to make them so clear to his men, that he can take an orchestra through a work without a rehearsal. Time in radio is one of the most important elements. It is also one of the most important elements in conducting opera. Today, the radio conductor

## Radio Conducting As a Career

From a Conference with

Henry Weber

Well-Known American Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

Henry Weber has had an extensive career as an orchestral conductor in the field of radio. Born in Chicago, he was educated at the Vienna Academy of Music, the University of Vienna, and of the University of Chicago. His debut as an opera conductor was made in Bremen in 1919; and from 1924 to 1929 he was conductor of the Chicago Civic Opera Company. Since 1934 he has been musical director of Station WGN. In 1940 he was appointed artistic director of the Chicago City Opera Company.

—Editor's Note.

receives more rehearsal time than he would ever receive in conducting an opera. As a rule the opera conductor receives only four hours rehearsal for a full three act opera performance, and it is here that clarity, and accuracy in the conductor's technique will count. This is why I feel that the best training for the young conductor is opera conducting. Among many other things he will learn how to conserve that important element—time.

Conducting in radio has taught me two things, and they have meant a great deal. The first is accuracy and attention to detail. This is so extremely important because the microphone, and the audience are so close to the conductor. One finds that he must approach the conducting of a concert hall orchestra, and the radio orchestra, in an entirely different manner. The second thing learned in radio was how to secure tonal balance in the orchestra. This is absolutely essential when one is working with an orchestral body in a radio studio. Only through work in radio does the ear become attuned to the balance of the various groups of instruments. In concert work so much of it is visual, and the conductor can watch his players; but in radio, all of this is discounted. The orchestra are smaller, and the conductor must keep his eye on the radio control room. For a symphonic program we seldom use over fifty-five or sixty men, and forty to forty-five men for a light musical program.

### Studying the Score

A conductor who is musical director of a radio station, must spend a considerable amount of time in study. I have trained myself to hear orchestral scores without the aid of the piano, taking the scores to my desk, and reading them as one would read a book. If it is a new work, I take the separate choirs, the string parts, the woodwind parts, and the brass parts, and analyze the form, and the thematic construction so that I understand it, and it all makes sense. In the thematic material I mark what is to be emphasized here and there. This angle is important in radio, because the orchestra are smaller, and one must use every means to build up what goes through the microphone, and make it sound important.

My favorite microphones in the radio studio is the "overall mike." It is an ideal pickup but it can be used with only a small orchestra. Several microphones are used to emphasize the various good parts of the orchestral choirs; thus we get a blend or balance from the orchestra. When the "overall mike" is used the audience will hear more clarity, and less blend. In



HENRY WEBER

radio when popular music is played, fewer microphones are used, and in playing symphonic music, fewer microphones are used.

A good conductor generally knows how to get along with people; but even then he must have the opportunity to work with a group of men for some time, and then they will really begin to understand him, his ideas, and ideals. The conductor must work out practical things first, so that his organization will not fall apart. Then he can refine the group to his own personal taste. As a rule, when an orchestra begins to know a conductor, he can put his ideas across more advantageously. If the conductor is a specialist in the playing of Mozart, and plays a considerable amount of his music, the orchestra will begin to play everything in the Mozart style. In radio, the orchestra player must be versatile, and able to play symphonic music, as well as dance music. When my orchestra has been playing only dance music for a period of time, it is necessary to build up an approach from the dance to the classic style, before again attempting symphonic music. An orchestra can very quickly fall into one style.

### Opera in English

It is my feeling that opera in this country should not be performed in a foreign language. In the United States, opera should be given in English, and in France it should be sung in French, and in Italy in Italian. The only hope for opera in this country is to sing it in English—the language of our people. The Chicago Theatre Of The Air has been. (Continued on Page 410)

"MUSIC STUDY EXALTS LIFE"

JULY, 1947



## The Old "Do's" and "Do Not's"

Well, my fellow Round Tablers, here I am back from a wonderful trip to the Conference of Southern Music Educators in Birmingham, Alabama. I traveled by air, in one of those splendid, big D-C 4's, and as always it was speedy, quiet, and utterly comfortable. Between reading a magazine and enjoying a steak dinner, one hears a few names: Cleveland . . . Pittsburgh . . . Knoxville. Then Birmingham, the balmy atmosphere, with stars twinkling in the sky. The Conference lasted four days and it was indeed a great one. A record-breaking attendance was on hand, with activities going on all over town: orchestras, bands, choruses, auditions, forums, chamber music, and naturally, a Piano Round Table led by this editor. I found the participating teachers very progressive, well informed on up-to-date developments, and altogether efficient and competent. The "De-bussy Clinic" proved to be a highlight, and it was thrilling to find such interest among the audience. Three cheers for the old South; courteous, friendly, and wide awake whenever musical advancement is concerned.

Returning to the North, I found among the letters which had accumulated on my desk, a few which call for a clarification of the relationship between this department and the writers. First, among the "Do not's," may I request that no long questionnaires be submitted when they are to be used for school papers, or theses. This obviously should be the concern of the correspondents themselves, and they can do this precisely to learn how to handle and answer such questions. Then, please do not send anything more than one page of Beethoven's Sonatas, third line, fifth measure, So-and-So's edition, do you play the trill with, or without endorsement. Demonstrate on paper. Who can be expected to have all music, in all editions, handy at any moment? The measure involved ought to be written down, in every case. Next in line is the indefatigable variety varies according to the individual hands. It is a teacher's job to size up a student's hand and to choose, among several possible fingerings, the one which will best fit that particular case. How could anyone judge this blindly? Also, please do not set any time limit because "we are in a hurry and need an answer for such or such date." Due to the great number of letters received, they have to be filed, classified, and answered, which is only fair, in order of reception. Finally: Do not write month after month, sometimes even more often; give the other Round Tablers a chance. And now, to the limit of one hundred words per word. Expose it clearly. However well meant it may be, too many details, too much dilution of the main point creates confusion and hampers an accurate understanding and appreciation of the subject. Keep the perspective unobscured by unimportant side issues. Try to make your problem or question of interest. Bear in mind that the aim of this department is to help the greatest number of Etude readers, whenever possible, at the same time.

With the cooperation of everyone, we will proceed further on the road to more enlightenment and knowledge. My anticipated thanks to all of you!

## The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American  
Pianist, Conductor, Lecturer,  
and Teacher

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

## From an Old Legend

I know you are an authority on Debussy and his music and would you tell me the legend he had in mind when he composed *La Cathédrale engloutie* (The Sunken Cathedral)? I wish to be able to explain to the audience the background of this composition. I have hunted in vain for information on this piece.—Mrs. M. A. W. Kansas

In old Brittany, that French province so picturesque with its rugged countryside, rocky coastline, granite dwellings, and yellow shrubbery, there is a wealth of legends and superstitions. Modernism has made very little headway and most folks adhere to their ancestors' customs; they also use the Celtic dialect in their homes. One of the most popular legends is that one according to which some of the land was once engulfed by the encroaching sea. And now when the fishermen go out on certain clear days when the water is smooth and transparent, they claim that they can see the silhouette of the ancient city rising towards them from the depths of the ocean and of the ages. The cathedral stands in the middle, and from its towers come the sound of the bells. One hears the powerful choir of the organ, the chanting of the priests as they go through the alms in a procession. It lasts but a short while, for soon the vision recedes, and nothing remains but the little ripples on the surface under the blue sky above. It is interesting to know that Edouard Lalo's well known opera *Le Roi d'Ys* deals with the city of that name which was forever submerged when the dramatic development of the story caused the flood gates to be thrown open. Debussy's imagination couldn't help being attracted by such a subject, and he wrote a Prelude which affords marvelous opportunities for a display of varied and shimmering tone colors. He played it himself in public a number of times, and pianists might well heed the fact that in this performance his *crescendo* was built up most carefully,

starting from a very soft *pianissimo* which allowed a gradual *crescendo* without getting to any crashing *fortissimo* entirely foreign to his reserved and distinguished conception of pianism.

## Is Counting Necessary?

Would you please comment upon the necessity for counting? I think I at least try to use good psychology with students but the older ones think counting is beneath their dignity and they are stubborn about it. When I make them do it they often cry and it ends up being the kind of a fight every teacher would like to avoid. Little children can be taught to clap hands and count without difficulty but the older ones who feel rhythm is a problem. If I could show them that you say it absolutely must be done it would help.—C. C. G., Nebraska

Of course counting is absolutely necessary, and it plays no favorites; it imposes itself upon beginners and professionals alike! Concert pianists often have to depend upon it too, when dealing with extremely complex and intricate compositions. The classical repertoire itself is replete with passages where the meter calls for careful examination, to say the least. See, as one example among many, the slow movement of Beethoven's Third Concerto in C minor: anyone beginning this study must pause and make sure exactly where the subdivided beats fall; then the practicing of the "ornamental" passages will be adjusted accurately, and subsequent performances will proceed with the required smoothness. You are not alone in your contention, and other teachers report similar problems. It is a fact that students of adolescent age, say we twelve to sixteen, are apt to suffer from exaggerated self-consciousness. Good psychology will help to show them that counting is by no means "undignified." Tell them, for instance, in the great Conservatories of Europe, "collegio," which is based on counting, is a subject in itself for which contests are held and awards granted. Tell them that after all, what conductors of symphony orchestras do is in reality counting to their most trusted leader, the conductor, who is counting in his baton. Mention the fact that in dancing schools, most instructors count too, and with the of the music. Tell them that soldiers drill the "four" Older students who do not "feel in Debussy's Rhythms, now available in many music schools.

Another angle of the problem: students, who do count, but . . . uselessly; who, in fact, adjust their counting to their wrong playing instead of adjusting their playing to their right counting. Yet, of course, you have one or more of this particular type. Here our old friend, the metronome, is valuable for checking purposes. As for your last statement, you might keep a copy of this issue near hand. After your little lecture on counting, pick it up, open it, and read aloud the first few lines of this, my answer. Then simply say, "You see. . . It is important, because it's in *THE ETUDE*."

## Cadenzas and Concertos

Are there cadenzas for the Mozart D minor Concerto (K. 466) other than the Hummel and Beethoven? Is it permissible to play a concerto without the cadenza, or to cut the cadenza? A student who is now working on this concerto finds the cadenza pretty difficult. Thank you for your help in this.—(Miss) E. H. North Carolina

Yes, there are other cadenzas for the Mozart D minor Concerto, and I recommend to you those by Ferruccio Busoni, and Carl Reinecke. Both are pianistic and brilliant. But if your student has difficulty with the Hummel cadenza I fear that above may be a little too much for her. However, here is a valuable suggestion: no less a Mozartian authority than Isidor Philipp says that the Hummel cadenzas are very satisfactory, but too long and too heavy. They must be arranged and shortened. By examining the musical text closely you should have no trouble in detecting the superfluous passages and finding the proper way to work out the cutting and "redrawing." Strangely enough, Beethoven's cadenzas for this concerto (and for others as well, including his own) can be termed awkward, unplanistic, and completely ungrateful. Sometimes I come to think that in such instances Beethoven gave way to a genuine sense of humor which prompted him to make trouble for the pianists. I didn't write, at the head of his cadenza for the first movement of his fourth concerto: "Cadenza, ma senza cadenza." Why, since cadenza in Italian suggests also the act of "falling, or a fall," we might put it this way in English: "Cadenza, but without 'fizzing,' or falling off." And look at those terrible trills, with off notes, toward the end! Sure enough, Beethoven had his little fun! As to discarding cadenzas entirely, it was tried in Paris years ago, but the experiment was short-lived, for let's not forget that if composers wanted no cadenza they provided no space for one (see, for instance, Mendelssohn and Chopin). And finally, regarding difficulty: since cadenzas were originally mere improvisations, there is no objection to arranging any one of them in a way that will be better suited to a particular shape of hand, or will give more facility for pyrotechnics of a given kind.

The wide prevalence of some degree of deafness has been made known to the public through the great number of people who have adopted hearing devices of many kinds. Dr. Curtis H. Muncie's charts, showing tests indicating improvement upon hearing, through the employment of his operation for the improvement of the condition of the Eustachian tube, without resort to cutting, are sterling. Unfortunately owing to paper shortage these charts could not be included in this issue.

Dr. Muncie is a distinguished New York otologist, specializing on the function and treatment of Eustachian tubes in deafness in which field he has become a foremost authority. Dr. Muncie demonstrates that Eustachian tubes—seemingly unimportant canals which connect the throat with the middle ear—are highly important in hearing since their least impairment reflects immediately on the hearing. He has achieved amazing results in restoring defective hearing through reconstruction of the Eustachian tubes without the use of his made a special study of hearing in relation to deafness during his thirty-four years of research in otology, and has treated a number of famous singers, conductors and musicians. In the accompanying interview he tells about the structure and function of the ear and how the hearing can be safeguarded.

—Eaton's Note

## Hearing and Musicianship

From a Conference with

Dr. Curtis H. Muncie

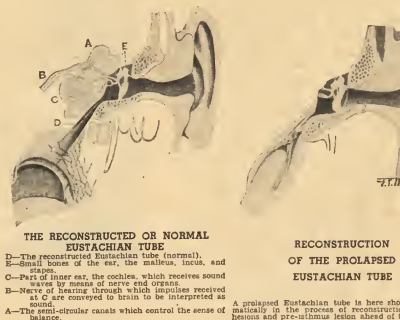
A Foremost Authority on Otology

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

NO ONE can well dispute that the most prized possession of the musician is his hearing. Without it, he's almost hopelessly handicapped. The least defect in hearing impairs his efficiency. This is particularly true of the singer, string player, and others who make their tones, as distinguished from the pianist who does not. Only a slight hearing loss will often affect one's sensitiveness to pitch. A considerable loss can blight or ruin a career which might otherwise have been noteworthy. Nor is such a misfortune any less serious to the teacher. Musicians require an unusually high degree of hearing both in quality and sensitiveness although estimate places the number of musicians whose loss of hearing is such as to impair their efficiency as one in ten.

"And yet, the average musician takes his ears pretty much for granted. He rarely gives them the attention and care he does his automobile. He has checked up frequently to forestall trouble and insure maximum service. It does not occur to him to have his ears checked at intervals with an audiometric test, which takes only about twenty minutes and tells by chart just how good the hearing is. Such periodic check-ups could prevent a lot of grief later on by enabling one to get at incipient trouble in the early stages, a tremendous advantage. Deafness is much more susceptible to treatment and cure if taken in time.

"Without such a test, the average person is liable to tell whether there is any impairment in his hearing until the trouble is fairly well advanced. A Metropolitan singer once came to me on the advice of a friend and didn't know that he had been having lapses of pitch and insisted his hearing was perfect. Yet a test revealed considerable hearing loss in one ear. Restoring the hearing in that ear restored his sensitiveness to pitch. Nature has endowed us with thirty per cent more hearing than is required for conversation. Thus most of this reserve hearing may be lost before one is conscious of conversation deafness. But the nature of his profession imposes more severe demands on the musician. He needs most of his reserve hearing, and a loss of twenty to twenty-five per cent may be a serious handicap.



THE RECONSTRUCTED OR NORMAL EUSTACHIAN TUBE

A—The external ear.  
B—Small bones of the ear, the malleus, incus, and stapes.  
C—Part of inner ear, the cochlea, which receives sound waves.  
D—Nerve of hearing through which impulses received at C are conveyed to brain to be interpreted as hearing.  
E—The semi-circular canals which control the sense of balance.

RECONSTRUCTION OF THE PROLAPSED EUSTACHIAN TUBE

A grasped Eustachian tube is here shown diagrammatically in the process of reconstruction. Note adhesion and pre-catheter action shared of the finger.

## The Deceptiveness of Hearing

"Hearing is extremely tricky for it is the one sense which is not wholly dependent on the individual. We know that we see; we know that we smell and taste. Our hearing is dependent upon the functioning capacity of our ears as well as of the speaker, or if it is music to which we are listening, upon the pitch and volume. For this reason we do not know sometimes whether we should hear a certain sound or not, even a person who is one hundred per cent hearing does not hear everything. Furthermore, it is possible for a person to have one hundred per cent hearing in one ear and be totally deaf in the other without knowing of the deficiency in the poor ear unless accidentally discovered or a test is made. Many musicians have a loss of fifteen to thirty per cent hearing in one ear without realizing it. There are others who have lost the hearing capacity for high tones but hear low pitches perfectly. Still others are just the reverse. There are those who hear better than normal in a noisy environment. Others hear better in a quiet environment and when there is much music about them their hearing becomes relatively defective. Some people hear the telephone ring but not the voice. On the other hand, individuals with a high bone conduction hear better than normal over the telephone but may not hear ordinary conversation. Hearing idiosyncrasies are numerous but they are usually pathological.

"The ear is one of the most marvelous and delicate precision instruments in the world. Its main parts are the outer ear terminating with the ear drum, the middle ear connected with the throat by the Eustachian tubes, and the inner ear containing the cochlea, the true organ of hearing, and the semicircular canals which control the equilibrium. The delicate nerve endings within the cochlea receive the sound waves through the perilymph fluid but these sound waves must be delivered for the person to hear. Any interference along the line of conveyance may result in deafness. The tone range of the normal ear for practical hearing is sixty-four vibrations per second to twenty thousand vibrations per second. That is, that practical hearing is within this range limit, which compares favorably with any musical instruments made.

"We hear through three different pathways; through the outer ear, through the Eustachian tubes and through bone conduction. Thus sound has three ways of hearing even though any one of these pathways (Continued on Page 405)

AUDIOMETRIC TEST OF HEARING  
Audiometer and Muncie automatic tuning forks in foreground.



THERE ARE good and bad pressings of records being made these days. If one set seems to have noisy surfaces, we suggest that you ask permission to hear another. We have found by shopping around that one can acquire a better set more often than not. However, it has been brought to our attention that many record buyers take a set home and later claim it has bad surfaces. Often the reason for this is not attributable to the manufacturer but to the over-use of permanent needles. A pickup with a built-in stylus is not good for countless uses. It is limited, and when it is used too long it can produce a bad playing surface on the best record set. The average sapphire needle, according to scientific tests, begins to wear around five hundred plays. As the wear increases, the damage to a record becomes more and more noticeable. Those who own pickups with a built-in stylus are warned to have their points examined under a magnifying glass, or better still a microscope—to determine when to get a new needle. Since a great many recordings have been released these days are purely for commercial consumption and do not always represent the artist or artists at their best, we believe it best to concentrate on those that offer the best in musical and interpretative value.

Handel-Beecham: The Great Elixir: Sir Thomas Beecham and the London Philharmonic Orchestra. Victor set 1083.

Mendelssohn: Reformation Symphony, Op. 107; Sir Thomas Beecham and the London Philharmonic Orchestra. Victor set 1104.

The first is a ballet that Sir Thomas arranged for the works of Handel; the story concerns the elopement of the playwright Sheridan with the daughter of Linley, the composer. The score is deftly accomplished and the work hangs together very well indeed. Purists may consider Sir Thomas guilty of modernizing Handel, but few musical listeners will deny that his performance of this music is a delight from beginning to end. The noted British conductor gives a wholly persuasive reading of Mendelssohn's Fifth Symphony, yet we feel not even he can make Mendelssohn's "Reformation"—with its religious implications as appearing in its entirety as his Scotch and Italian Symphonies. Both works are excellently recorded.

Prokofiev: Symphony No. 5, Op. 100; Serge Koussevitzky and the Boston Symphony Orchestra. Victor set 1085.

Sibelius: Symphony No. 4 in A minor, Op. 63; Arthur Rodzinski and the Philadelphia-Symphony Orchestra of New York. Columbia set 665.

Prokofiev has displaced the noted Finnish composer in the popularity of late, yet a new recording of the Sibelius Fourth reveals and intensifies the beauty in his symphony that is not always apparent in the Prokofiev score. The first movement of the latter is diffuse and Koussevitzky, stressing inner voices, makes even less comprehensible. Despite his more imaginative handling of the *Scherzo* and the notable *Finale* (the best movement of the work), I still think Rodzinski's performance was warmer and more appealing. Beecham's version of the Sibelius Symphony is more thoughtfully and tellingly played than Rodzinski's, but the latter nonetheless turns in an unusually impressive reading. Both sets are well recorded, with string tone in the latter being more brilliant.

Khatchaturian: Gayne-Ballet Suite; Efrem Kurtz and the Philadelphia-Symphony Orchestra of New York. Columbia set 664.

Boccherini: On the Steps of Central Asia; Constant Lambert and the London Philharmonic Orchestra. Columbia disc 7186-E.

Rimsky-Korsakov: Russian Easter Overture; Eugene Ormandy and the Philadelphia Orchestra. Columbia set X-287.

Sinigaglia: Danza Piedmontese, Op. 31, No. 1; Arthur Fiedler and the Boston "Pops" Orchestra. Victor disc 11-944-B.

The music of Russia may have altered to a more proletarian character in modern times but the coloring in scoring still prevails. Khatchaturian's "Gayne" has all the qualities to make it popular—rhythmic variety,

## Recordings With Varied Appeal

DMITRI MITROPOLIS

by Peter Hugh Reed

primitive energy, sentiment, and rich tonal coloring. Its appeal may not be long lived but few will think about that. It is given a good performance by Mr. Kurtz and well recorded. Rodzinski's tone poem with its orientalism is heard less often today than in former times. It is well devised descriptive music, and this new recording should revive interest in it. The Rimsky-Korsakov score upon depicting the "legendary and heathen side of the Easter holiday" is a virtuoso designed to show off an orchestra. Needless to say the Philadelphia does a superb job, and Ormandy's straightforward rendition of the music is far more persuasive than Stokowski's performance of it. Mr. Fiedler turning to sunny Italy brings us a delightful light work based on folk material of the Piedmontese resist whistling. The reproduction of all these recordings is good.

Delius: The Walk to the Paradise Garden from a Village Romeo and Juliet; Eugene Goossens and the Cincinnati Symphony Orchestra. Victor disc 11-949-B.

Delius: Violin Concerto; Albert Sammons and the Liverpool Philharmonic Orchestra, conducted by Malcolm Sargent. Columbia set 672.

—a modern tragedy of boy and girl lovers, son and daughter of quarrelling Swiss Farmers. The Paradise Garden is an inn and, "The Walk" depicts the lover trip from the Fair to the Inn, where they spend their last hours on earth. This is music of poetic pathos which Goossens plays with sympathetic understanding. The Concerto is music of serenity and poetic beauty far removed from the nineteenth century concertos. It is meandering and rhapsodic, the sort of thing one enjoys at leisure. The violin sings like a bird at times; it is never obvious as in a virtuoso concerto, rather it weaves in and out of the poetic orchestral background. Albert Sammons, for whom the concerto was written, plays it with "rapt, lark-like ecstasy."

Prokofiev: Piano Concerto No. 3 in C major, Op. 26; played and conducted by Dimitri Mitropoulos with the Robin Hood Dell Orchestra, Columbia set 667.

The recording here is not by any means as good as Columbia has accomplished in other concertos as this is often coarse-grained, frequently diffused and badly balanced. The score is a strange mixture of mechanistic effects and broad sentiment; the piano part is technically very difficult. Mitropoulos handles his dual roles capably but not always as successfully as two artists might have done.

Brahms: Sonata in F minor, Op. 120, No. 1; William Primrose (viola) and William Kapell (piano). Victor set 1106.

Mozart: Quartet in E-flat major, K. 493; George Szell (piano) and members of the Budapest String Quartet. Columbia set 669.

The question always arises as to which instrument—the viola or the clarinet—best suits Brahms' last two Sonatas. In our estimation, there is greater expressive variety and beauty of tone in Primrose's viola than in the clarinet of Weber (Musicalet set 27). This Sonata is a work of musical poet ruminating on the past; tinged with melancholy and the soft hues of autumnal shadows. The performance here is one of admirable musicality especially on the part of the violist. The Mozart Quartet is the second that the composer wrote for piano and strings and one of his finest chamber works in which we find a perfect blend of emotion and intellect. Mr. Szell plays the piano part with technical skill and a nice feeling for rhythmic freedom. The members of the Budapest Quartet are admirable in their tonal warmth but the balance of the ensemble is not so well integrated as it might have been.

Bethoven: Sonata in C minor, Op. 13 (Pathétique); Arthur Rubinstein (piano). Victor set 1102.

Prokofiev: Sonata in C-sharp minor, Op. 27, No. 2 (Moonlight); Vladimir Horowitz (piano). Victor set 1115.

Chopin: Waltz in G-sharp minor, Op. 64, No. 2; and Mendelssohn: Egey and Spring Song from Songs Without Words; Vladimir Horowitz (piano). Victor disc 11-951-B.

Liszt: Valse Opulente; and Schumann: Vogel als Prophet; Arthur Rubinstein (piano). Victor disc 10-1272.

There is exceptional pianistic artistry in both of the sonatas. Rubinstein brings a romantic warmth to the "Pathétique," avoiding the pedanticism of a recent notation, by Rubinstein's warmer treatment of the music. He plays the ubiquitous "Moonlight" in a more classical manner than most pianists; his tonal smoothness of his performance reveal an exacting pianist. The poetic edge of the Chopin waltz is substantiated but not exaggerated by Horowitz, and his performance of the Mendelssohn pieces is admirable for poetic feeling. Rubinstein is more appreciable in his performance of the Last Waltz than in the Schumann piece.

Violin Recital; Zino Francescatti with Max Lerner at the piano. Columbia set 660.

Schubert (arr. Wilhelmj); Ave Maria; and Debussy (arr. Ruggles): La plus que lent. Victor disc 11-951-B.

Achorn: Hebrew Melody, Op. 33; and Schubert: Rondo. Victor disc 11-952-B.

Chopin (arr. Auer): Nocturne in E minor, Op. 72; and Sarasate: Romanza Andaluza. Victor disc 11-957-B.

Jauch Heifetz (violin) and Emanuel Bay (piano).

## MINGLING VOICES

"COUNTERPOINT AND HARMONY." By Sir Edward C. Balstrous, Litt.D., Mus.D., F.R.C.O., Pages, 408, Price, \$5.00. Publishers, Macmillan and Co., Limited, and Stainer and Bell, Limited.

Dr. Balstrous, Professor of Music at the University of Durham, has given us a work that is not at all like the complicated excursions which sometimes come from college halls, but rather a practical, progressive book in which real melodies and not contrived paradigms are presented. Musicians for years have wondered why counterpoint could not be taught more simply, inasmuch as both sciences are integrated in musical structure and in the art of composition. Dr. Balstrous has a fine pedagogical mind which, together with his sound musicianship, has enabled him to produce a book which is a valuable contribution to the study of music. The tenor and the alto clefs are used in four-part writing throughout the work.

## JAZZVIRTUOSO

"HORN OF PLUENCY." The Story of Louis Armstrong. By Robert Goffin. Translated from the French by James F. Bezou. Pages, 304, Price, \$3.00. Publisher, Allen, Towne & Heath, Inc.

Louis Armstrong, born in the "lowest Negro slum of New Orleans" on the Fourth of July, 1900, has become, as all jazz and Swing fanatics know, one of the most prominent trumpet players in his field. From poverty and ignominy he rose to become an international figure in the realm of popular music. Loud and strident, his trumpet could pierce any musical bulwark and his high notes were always amazing. The French author of this biography has caught the brilliant colors and flashing highlights of this remarkable virtuosity and it becomes obvious that a French touch, with a Zola-like atmosphere, was needed to bring out the dramatic background of his unusual career. You will find the book exceedingly readable, whether or not you are a "jazz."

## MASTER VIOLINIST

"WITH STRINGS ATTACHED. Reminiscences and Reflections." By Joseph Szegel. Pages, 358, Price, \$4.00. Publisher, Alfred A. Knopf.

Readers of THE ETUDE already have had the pleasure of reading Chapter 11 of this work, printed in advance of publication in our October 1946 issue. Szegel, born September 5, 1892, in Budapest, is a pupil of the great Hungarian master, Jenő Hubay, and after succeeding Henri Marteau as professor in the class of violin virtuosity at the Genoa Conservatory in 1924, was induced by Leopold Stokowski in 1929 to come to America. Since then he has made America his home.

His career has been that of a dignified artist of the

highest character, without the stigma of clap-trap publicity and Hollywood ballyhoo. His acquaintance has been world-wide and his observations of the great personages he has met are charming as well as graphic. His memory, doubtless due to his musical training, has

From "With Strings Attached," by permission of the publisher, Szegel with his wife, Wanda, in their garden at Palos Verdes, California.

comprehended the vast number of infinite details which bring interest to each page of his book. In commenting upon the world-famous Dr. Albert Einstein, for instance, he says of a visit to his home:

"Speaking of violin literature, I was amazed, when I visited Professor Einstein in Princeton and went through the stacks of music on his shelves and plants at the catholytic and unerring good taste of this 'amateur.' The Professor pointed out with a smile that his Beethoven grand was one of the two presented to distinguished Germans as a gift of honor; the other recipient being—incongruously—Hindenburg."

"After I sent the Professor my edition of Tartini's Concerto to add to the stacks, he wrote:

"My hearty thanks for sending me the concerto which you played so incomparably well. I hope it will give me fresh courage to manhandle my fiddle with my old fingers: the fiddle, incidentally, doesn't deserve anything much better."

All in all, the book is a highly intelligent, spontaneous, and entertaining preview of the exciting period in which Szegel has lived and fiddled his way into people's hearts.

## AMERICAN MUSICAL REVIEW

"MUSIC COMES TO AMERICA." By David Ewen. Pages, 286, Price, \$3.50. Publisher, Allen, Towne and Heath, Inc.

A republication of a work issued in 1942 by Thomas Y. Crowell Co., consisting of a series of silhouettes upon musical progress in America, some of which have been printed in THE AMERICAN MUSICIAN, THE Baltimore Sun, THE LIFE, Common Ground, Coronet, Decision, Tomorrow, and the Theatre Arts Monthly, together with much new and original research material.

## A SOVIET ASPECT OF TCHAIKOVSKY

"RUSSIAN SYMPHONY: Thoughts About Tchaikovsky." By Dmitri Shostakovich and others. Pages, 271, Price, \$3.75. Publisher, Philosophical Library, Inc.

What do the modern Russians, often assailed for their harsh ecophony, think of the most widely played Russian master, Peter Ilyich Tchaikovsky? The question alone is fascinating. Here is a list of the hard to pronounce names of writers who, under the direction of Shostakovich, have written this book: Boris Asafyev (Zbor Glebov), Yuri Keldysh, B. Yarusovskiy, Daniel Zhigomirskiy, Vasilii Yakovlev, Professor Arnold Alshing, and Boris Davydov.

Shostakovich comes right out with the statement, "There is not a single Russian composer of the latter Nineteenth or early Twentieth century who is not indebted in some measure to Peter Tchaikovsky." Later he notes: "Whenever I take up my pen to write some score, my thoughts involuntarily turn to the methods used by this unsurpassed master of the art of composition." Thereafter Shostakovich in his tribute to Tchaikovsky gives a fine but short orientation of the master's work in relation to musical art.

If you are a Tchaikovsky enthusiast, and millions are, you will find many lights upon the works of the Russian master and perhaps you will be surprised by

the devotion of some Russian music workers who are often thought of as hopeless radicals.

"MUSIC STUDY EXALTS LIFE"

## The Etude Music Lover's Bookshelf



by B. Meredith Cadman

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

## SOND SCIENCE

"MUSICAL ACOUSTICS." By Charles A. Culver, Ph.D., Pages, 215, Price, \$3.00. Publisher, The Blakiston Company.

A new and revised edition of one of the best planned and the most understandable books upon a subject in which many teachers are not fully informed. It is a book for students of at least high school senior level because of the technical nature of the subject. Dr. Culver was former head of the Physics Department of Carleton College, Minnesota.

## TONSORIAL MUSICAL ART

"I HEARD THOU SING." By Ferdinand Rehner. Pages, 226, Price, \$2.00. Publisher, Little, Brown and Company.

If music is a thing which should bring happiness to its devotees, there apparently is no phase of the art which produces such joyous gravity or serious hilarity as the musical masterpieces of the barber shop.

Ferdinand Rehner, Philadelphia-born world traveling newspaper correspondent and contributor to many leading magazines, has produced a book of homely and appealing Americana. He takes his readers to Professor Ben Halpern's Tonsorial Parlor, which now and then breaks out with well chosen barber-shop harmonies. The book is as American as a cracker barrel, and is amusing, picturesque, and skillfully written. It is not essentially a musical book, but rather a novel with a "barber shop chord" background.

## FUNDAMENTAL STEPS

"ELEMENTARY TRAINING FOR MUSICIANS." By Paul Hindemith. Pages, 237, Price, \$4.00. Publisher, Associated Music Publishers, Inc.

Paul Hindemith, German-American Arny, refugee from the tyranny of Hitlerism and recognized as one of the foremost present day composers, has been for some time on the faculty of Yale University. This has turned his mind to the problems of Education. His new book is unusual in that it does not immediately concern itself with the intricacies of an advanced work but is really a kind of drill manual for musical training. He says in his Preface: "The music student enters a class in harmony is in general insufficiently prepared with respect to basic principles—governing Rhythm, Meter, Intervals, Scales, Notation—and their correct application." It has been evident to most American teachers that the superfluous studies sufficient to meet the needs of those who aspire to reach an agreeable amateur status are entirely inadequate to the student who looks forward to higher levels in musicianship and composition. This demands time, and according to the old Continental Ideal, was best acquired under the baton of a martinet. For the purpose intended, Hindemith's book is admirable.

The book is original in plan, along the lines of action in time, action in space, and coordinated action.

## RECORDS

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

JULY, 1947



# The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator

## Debussy's Last Period

And what of those last painful years of Debussy's life, the period during which the critics pontificated that his creative capacity had deteriorated? We know now that these were years of exploration in fruitful fields and of experimentation along new paths, with results that are by no means meagre.

To be sure, the "Twelve Etudes for Piano" and the "Blanc et Noir Suite" for two pianos of this last period are not understood by the public, or in fact by most pianists. But give them time! . . . The next years will see these highly original masterpieces fully explored and appreciated, especially now in the face of the prevailing sterility of the pianistic produce offered us in this generation. These "Twelve Etudes" and the three pieces of the "Blanc et Noir Suite" are astonishing in the examples of musical and technical fecundity. Their strength lies in their sparse, economical, quasi-Mozartian style and content. There is hardly a note of padding in the pieces which surprise and delight at every turn. They are quite unlike the piano compositions of Debussy's earlier periods; and as for "modern idiom" one of them out-Schoenberg the Schoenberg as a pioneer essay in the so-called twelve tone scale. (See *The Etude Pour Les Notes Répétées*.)

Debussy  
"March 26, 1918: The great offensive is on at last, and we are breathless with excitement. The hundred men who arrived last night on leave were called back to the line again today, poor fellows! It looks serious. . . . For two days now Paris has been bombarded by a gun, 75 miles away. During fifteen minute intervals from dawn to dusk the Germans have been terrorizing the inhabitants of the city. . . ."

When those lines were written in my World War I diary there was no time to record that Claude Debussy had died that day in nearby Paris. Three days later, when his body was borne through the city to be buried in Pere la Chaise, the entry reads:

"The frightful battle is still raging. The Germans have gained some ground, but the Allies are holding like bulldogs. . . . Debussy was buried today. What a tragic moment for the world to lose such a man!"

With the Germans hammering at the gates of Paris, this was scarcely the moment to ponder on the passing of one shy, sensitive spirit who had long been ill and exhausted, and whose creative output, according to the critics of his day, had slumped in quantity and slumped in quality.

## Debussy's Rating Today

But now, almost thirty years later, let us look at the scores. Who are the most beloved French composers? Bizet, Gounod, Ravel, Debussy, with the time Claude Achille gaining each year. He has not inched ahead in popularity, he has leaped ahead. For a long time his *Clair de lune* has been selling to the tune of thousands of copies per week in this country alone. Many of his other compositions are not far behind in popularity. Almost everybody knows the *Arabesques*, the *Minstrels*, the *Submerged Cathedral*, the *Maid With the Flaxen Hair*, the *Reflections on the Water*, the *Afternoon of a Faun*. Debussy's high popularity rating runs counter to all accepted measurements for such appeal. His melodies possess neither the sentimentality of Tchaikovsky nor the sugar of Chopin. They do not strain for seduction. They are neither obvious nor lush. Could their secret be that, like the lilies of the field they are, they are not there to seduce them?

Whatever it is, it is a miracle; the public has taken Debussy to its heart like nobody's business. He is not only one of the most favored Frenchmen but one of the most beloved composers of all.

Bubbles  
May I prick a couple of popular Debussy bubbles? Poot! goes that "impressionistic" label. This item appals a master of tight form and spare content. Like Bartók, his compositions emerge as pure, concentrated essences. There is nothing vague or approximate about them. Debussy's line and color are cleanly cut; his music requires a Mozartian clarity and delicacy which can be produced only by a perfectly controlled technique.

The one-half, one-quarter, or long sustained damper pedals which he requires serve to bring into clearer focus the dazzling superstructural design which he builds over the living, throbbing foundation. Witness for example his magical use everywhere of consecutive seventh and ninth chord "bottoms" for the sharp projection of the higher overtone textures.

Poot! goes also that "whole tone scale" label. Comparatively seldom in his ripier periods does Debussy employ long whole-tone or pentatonic successions, since he knew, perhaps better than we, the poverty of such tonalities. His so-called exotic effects are more often produced by comping whole pieces in the old Greek modes. He uses these modes lavishly, especially in his later periods. A good example is the *Toccata* ("Pour le Piano Suite") composed in the Aeolian or sixth scale-step mode.

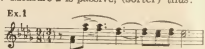
## Debussy's Directions

If you would become a good Debussy interpreter follow the precise directions which he gives in all his pieces. When you can give a convincing reason for momentarily disregarding the composer's direction in some disputed spot—as I shall try to do later in the *Clair de lune*—only then may you momentarily stray. Otherwise, I advise the most accurate and literal reading of his explicit markings.

## The Clair de lune

If you will think of the *Clair de lune* as a rising arch of tone which reaches the apex of its curve in Measure 44, from there descending gradually to the soft dark shimmer of the final Measures, 69-72, you will understand why the piece is an almost perfect example of formal design. If, in addition, you can picture yourself resting at the edge of a lake or the sea (with someone you like very much, of course) waiting in the soft, velvet stillness for the moon to rise, you will understand how to play Measures 1-7. Think three-quarter meter instead of nine-eighths, and play in strict time with soft pedal and with clear, translucent singing tone. . . . (metronome about 125-130-135)

Like the soft rhythm of the waves let your music "roll" in two-measure swings—Measure 1 is active, (louder) Measure 2 is passive, (softer) thus:



Be sure to hold those dotted half notes for two full beats. Count aloud, and continue the two-measure active and passivity character throughout the piece.

At Measure 28 the moon rises slowly from the horizon. Notice how calmly the moon rises slowly from the horizon. Measure 1, excepting that the span of the "rise" is now three octaves, and the syncopation of the first measure has disappeared. Brush the tones lightly and transparently. . . . Hold the damper pedal down. Use 10) for its full value. At Measure 15 Debussy directs *Tempo Rubato*. Pick up the tempo here a little, and be sure to sound the exquisitely repeated chords (pianissimo) with very rippling. Play the low flats full-toned and richly. . . . Hold the damper pedal all through Measures 15, 16, 17, to the last chord in Measure 18. Don't forget the two-measure rise and fall. Note in Measures 19, 21, and 23 how the melody rises actively—as though on a machine voice said, "I love you, Darling"—and subsides in Measures 20, 22, and 24 with the feminine answer, "Oh, I'm glad that you do." . . . Hold the damper pedal down. *Ad libitum* and *ad libitum*, but convey the ideal.

Now for that doubtful direction, *un poco mosso*, at the entrance of the second theme in Measure 27: up until here the small metric unit has been eighth notes. At Measure 27 and on several occasions thereafter this unit becomes sixteenths, automatically setting the pace faster. So, in the preceding *Tempo Rubato* section, *lento*, it is a gradual acceleration. At Measure 27 and on several occasions thereafter this unit becomes sixteenths, automatically setting the pace faster. So, in the preceding *Tempo Rubato* section, *lento*, it is a gradual acceleration. At Measure 27 and on several occasions thereafter this unit becomes sixteenths, automatically setting the pace faster. So, in the preceding *Tempo Rubato* section, *lento*, it is a gradual acceleration.

In Measure 27 and similar melodic phrases, increase the tone to the next note of the third beat (G-flat). Then decrease and hold the note of the third beat (G-flat). As you see (and hear!) the moon is now rising. (Measures 27-36). Finally (Continued on Page 374)

# How Businesslike Are You?

by Ruth Teeple Reid

ANY TEACHERS contend that the business side of their profession should never be mentioned, as it interferes with art. It does—but definitely—not, however, for most of the reasons given by the majority of teachers.

Music teaching has been a haphazard business ever since the first music teacher hung out a shingle. Pupils and their parents, usually the mothers, request lessons, and you set aside certain periods of the week for them. The pupil intends to take the lessons as scheduled, but sometimes it is not convenient, so you make up the lesson later, or cancel it altogether, which gives your budget the jitters, and you are irritated. Sometimes you schedule two or three different appointments for one lesson. This has gone on for so long that most teachers think they will always have to continue with the same unbusiness-like procedure.

Some teachers, who charge large fees, have secretaries who make it quite clear to parents of prospective pupils that lessons are to be paid for several weeks in advance and are to be taken as scheduled, with no refunds, no makeup lessons, no credits for missed lessons. This discussion is not for them, but for the thousands of teachers in towns and cities who do their own bookkeeping, who fine work, who produce outstanding pupils, and whose office management is squeezed in between lessons, practicing, dusting, running the vacuum, and so forth.

For my entire music teaching career I have been annoyed by the necessity for doing something about missed lessons; making them up; rescheduling them in an already full schedule at the request of mothers who did not mean to be unreasonable, but who had given no thought to what these extra hours of labor might mean to me. There are always so many good reasons why pupils miss their lessons: They have been ill at day camp, or at school, or at home, or they haven't practiced; the child had to go to the doctor, and the only time he could see her was in the afternoon, during her music lesson time; a daughter had to have a persimmon. . . . I am sure that you, too, have made the startling discovery that in one month's time you to the amount of fifty-five dollars had been cancelled, and four pupils had changed their lessons to different days temporarily. The shock to my finances was like a pitcher of ice water poured over me, and the worst of it was; this situation had been going on for years and years, and was likely to go right on unless I did something pretty drastic about it, at once.

## A New Method is Devised

Music Teachers! Has that happened to you too? Of course it has. In taking stock of my pupils and their parents, I found them to be fine, reasonable people. The fathers were educator-administrators, professional men, and top-flight executives, with substantial incomes—men who run their businesses and professions with secretaries and book-keepers. I took my problem to the fathers of three pupils. They suggested one of two alternatives; either raise my price to cover the losses sustained by cancelled lessons, or stop giving refunds, credits, make-up lessons.

I also consulted several of the best teachers in San Diego, and found nearly all used the same system. I used. They wished they could change the system, but frankly admitted they didn't know how. They agreed that the constant irritation of a shifting income was

a detriment to their peace of mind, and to their teaching.

During my investigation I had occasion to make a dental appointment, and discovered this notice attached to my appointment card.

"Due to the unusual demand for professional services existing at the present time, and in fairness to patrons on our waiting list, it is necessary to require at least twenty-four hours notice, regardless of the cause for cancellation.

"Otherwise a charge for the appointment must be made."

My dentist said it had solved many situations, but that it was still not an ideal arrangement. The members of the dental association feel that they should not be penalized for patron's negligence.

I attached the same notice, worded differently, to my statements. Parents or pupils did notify me of a cancellation twenty-four hours in advance, but the lessons were missed, and my situation, frankly, had not improved very much. Then I decided to make a drastic change. During the following week I sent a letter to the parents of all pupils, and then sat down in fear and trembling to wait for the telephone calls. I was sure word would come in, transferring pupils to other teachers. This was the letter:

San Diego, California.

RUTH TEEPLE REID

Dear Mary and John:

That I may fully use my time and talents in teaching my pupils I have always preferred to manage the business end of my teaching with as little business as possible, changing the regulations and requirements as circumstances required. For several months I have been aware that the present system of giving music lesson time needs reorganizing. Former methods of setting aside time for pupils who took their lessons as scheduled, and who could not make up or cancel them, is not conducive to steady progress in music, nor to my peace of mind.

During September there were 23 missed lessons. You and I are sure that something should be done about this. No business could remain solvent very long if 25% of its budget was suddenly cut off. You would probably take steps to remedy the situation if your family income was cut \$58.00. Studio expenses do not diminish when pupils miss lessons.

Public schools are run on tax money—your money, and mine, and yet we do not receive a rebate on our taxes when our children miss one day, or several weeks of school. Private schools, music schools, universities, and some of my music teacher friends have known for years that it is both necessary and desirable to take a long view of the business of educating Young America, and they require their students to register for at least a semester, paying their tuition a semester in advance. Tuition is not refunded, regardless of the reason.

And so, beginning the first of October, 1945, pupils will register, and lesson periods will be set aside for them for five months or more. Use of this reserved time will be their responsibility. Missed lessons will not be made up, although pupils may request permission to change the time or day of their lesson, under certain circumstances.

Pupils who arrive late will receive the balance of their time, as any other arrangement works a great hardship on all pupils who follow. Pupils should arrange to arrive at the studio five minutes early, to be

ready on time.

Tuition is due and payable monthly in advance, and pupils will be enrolled on that basis. If I should be unable to give a lesson it will be refunded. Lesson time used by me, with telephone calls, car trouble and so forth, will be made up. Extra time given at lessons shall be considered "overtime" and will be used if and where necessary, as make-up time. Tuition for missed lessons will not be refunded, nor credited, excepting for the reasons stated above, in this paragraph.

It is not my desire nor intention to charge you for something you wish to receive. It is with a little modern system into my business methods that these changes have been made. I believe it to be to your advantage that we have a definite understanding of these provisions and the reasons for them. I shall be glad to talk these provisions over with you, before you sign and return this contract, if and when you wish.

Cordially yours,

CONTRACT  
San Diego, California.

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I have read the above letter, covering the requirements for enrollment in the RUTH TEEPLE REID MUSIC STUDIOS and I agree to abide by each and all of them. It is my understanding that these lessons are to be taught by RUTH TEEPLE REID, personally.

Parents' Signatures—

One or two mothers called to ask questions about what arrangement I would make if their children contracted a contagious disease and were not able to take their lessons for two or three weeks. I was tactful (I hope) but firm in explaining that in the future, music lessons and house rent or car payments would be put upon the same basis. Rent is not refunded when parents go on a vacation, remaining several weeks; it is



## Music and Study

not refunded when people are in a hospital, and so forth, and cars are repossessed when payments are not forthcoming on time.

The legality of the "contract" was checked before the letters were printed. It is legal, and binding.

One parent requested a paragraph, written in, which would cancel the entire contract if the family should move to a town or city more than fifty miles from San Diego. This I was glad to do. Another parent put forward the argument that doctors and dentists are professional people too, but do not charge for cancelled appointments, if made far enough in advance. I explained that when going to the doctor's office, a fat fee is charged for an office call. A patient has the doctor's attention for from three to thirty minutes, likewise the dentist who has a fixed scale for different types of work. The appointments are made according to the work to be done.

Music teachers charge a certain price for a definite period of time. That time is set aside for the pupil, once or twice a week usually for the entire school season, or more. Why, therefore, should music teachers have to schedule that thirty minute lesson two or three times to earn the fee? Parents agree that they can pay the music teacher what the lesson is really worth. They understand that they are merely paying

for a given period of time.

Publicizing this new venture into the unknown had not occurred to me, but the news got around, as such things do. Other music teachers have called, requesting copies of the letters. Pupils in my normal classes have asked for it, as they say they wish to "get off on the right foot first." The change has worked miracles for one studio. The mothers of pupils are much more careful to see that their children have definite practice periods, and the parents respect the practice periods. Interrupted practice is a thing of the past. The fathers have said, "Why didn't you do this years ago?" Pupils come on time, making a habit of it, for they know they will get only what is left of their lesson period. Tardiness is a habit, and seldom necessary. When you know it to be, you can do something about it, if you wish. Bills are paid on or before the tenth of the month, and they really are, when parents sign a contract so stating.

If you try this method, you will be relieved. You can't up your pupils; multiply them by your lesson fee, and then realize you will have that income every month from the day you put your parents on a contract. You can look ahead to the future, realizing that the steady, reliable income enables you to plan ahead, which is something many music teachers are not able to do under their present arrangement. This program has been in operation for several months; long enough to test its practical working ability.

the huge reception that followed. General Clay remarked that if the people could have more 'good will' music, his own job would be easier!

"And coming out of such experiences, I believe that we, in America, should be much more than ever appreciative of the musical riches which we are inclined, perhaps, to take somewhat for granted. Looking at the world picture as a whole, let us remember that music is the one language, the one substance, that reaches all hearts and that can do the greatest good in bringing the peoples of the world together in closer understanding. If I were the State Department, I should subsidize our finest artists so that they could go to Europe and bring America there musically!"

## The Pianist's Page

(Continued from Page 372)

flooding the water, the trees and you with its chaotic white waves of light. (Measures 37-41). From Measure 42 to 65 the rays become more and more oblique, the light fades, the shadows deepen, until in Measures 66-72 the moon disappears behind the pines, leaving you (and your friend!) in the starry-velvet darkness. Only the cooling murmur of the water and a fragment of the ardent second theme float through the air.

Teachers should not assign the *Clair de lune* until they have carefully fingered it, especially Measures 37-42. These measures are better controlled if Measure 37 is begun softly, if *crescendo* rather than *accelerando* is thought, and if the left hand dotted quarters (on the beats) are well accented and consciously held back. But, of course, it is in Measures 41 and 42 the music goes haywire. It is a pity that these two climactic measures should so often ruin the performance. Therefore, for students who are technically wobbly, I alter the left hand slightly, thus:



giving preparatory exercises first, thus:



It is surprising how this simplifies the passage, and how impossible it is even for a listener familiar with the piece to detect it. . . . The right hand of Measures 41 and 42 remains unchanged.

5) To save to play the first theme's return (Measure 1) very clearly, otherwise it will fade out, since it is melodies in this register effectively requires swift, soft finger-tip percussion touch . . . and don't forget

A "student's edition" of the *Clair de lune* version can be published. Not a wistful, emasculated version, but a slightly easier yet richly sonorous arrangement which would enable grade students can play pleasantly and teachers can teach without conscience qualms.

Always remember that Debussy, like Mozart, is a singing composer. Every curve, every phrase, color, produce the shimmering, sparkling melodic line which Debussy exacts from the pianist's hands and feet. Where will you find more enchanting and subtle instrumental melody than in (Continued on Page 406)

## Music and Study

# You Don't "Decide" to Be a Singer!

A Conference with

Thomas L. Thomas

Distinguished Baritone

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Thomas L. Thomas has won the enthusiastic admiration of millions of Americans through his magnificent voice and his completely natural, unaffected interpretations. Best known for his masterful renditions of all the major radio networks, he has also earned distinction for his recordings, and on his recital tours throughout the United States. Born in Mosteck, South Wales, Mr. Thomas grew up in the typically Welsh atmosphere of music appreciation. His town (of five thousand) had its own local orchestra, brass bands, societies, and numerous church choirs each of which gave special oratorio performances; and from the age of four on, young Thomas was a faithful visitor at both rehearsals and performances. Even in such a general, loving atmosphere, young Thomas' household was specifically trained. His mother sang and his father (after beginning his career in the coal mines) won three national awards for flute playing, pursued his studies as Fellow of the Royal Academy, in London, and became flautist of the London Philharmonic. In the United States he has played flute obbligato of concerti for celebrated soloists, including Lily Pons. Thomas can remember no period of his life when he was not vigorously active in music, tracing his public performances back to his fifth year when he appeared in children's cantatas. When he was eleven, the Thomas family carried on singing and piano recitals, and young Thomas continued his musical education through elementary and high school. He entered Johns Hopkins Technical School, prepared himself as a mechanical engineer and draftsman, entered business, and became an assistant executive in an engineering firm when he was but twenty-two years old, finding his best recreation, all the while, in singing with the local glee club. And then the lure of music grew too much for him. He came to New York, sang in various churches, and began a difficult attack on the air waves, from which he emerged as victor after ninety-six auditions. Each time the young candidate's voice and personality earned praise; each time the praise founded on the question, "Yes, but who is he? Nobody has ever heard of him!" And so Thomas determined to make himself heard. In the following conference, Mr. Thomas tells readers of *The Etude* what a professional career in music actually means.

—EMORY NORT

seven 'learn' to throw a ball—to understand the difference between a catcher and an outfielder? Well, he doesn't learn it—he absorbs it, as part of the very air he breathes. That's the way music ranks in Wales, and it is a splendid start! The Welsh people have a natural feeling for vocal music. The smallest town has at least one oratorio society, and everyone is part of it. I well remember seeing the men of our town, in the middle of a day's hard work in the mines, eat their supper, freshen themselves up, and then set out to walk five or six miles to rehearsal. All evening, they would polish up the 'Elijah' or the 'Messiah,' working at phrasing. I expression, sending out naturally pure tones—enjoying themselves! Then they'd walk back alone, around one in the morning, and be up and ready for the next day's work in the pits at six. The whole family learned the oratorio—the most minute details of every phrase—and when the great day of the performance arrived, and one heard these glorious works sung by a massed chorus of 1,200 of one's own townspeople, one felt that he had a proper share in it all.

## Singers are Born

"Now, the mere study of rules out of a text-book doesn't give that approach. It surprises me, sometimes, to hear a fine old say that he learned *Op. 98*, *Phrycas*, and got such applause when he sang it at a party, that he has now decided to become a singer. You don't decide to become a singer—either you are born a singer, or you are not. One can be a singer in the same way as a voice and a sense of judging when he is using it correctly. He will know by the feeling of ease and freedom that permeates his entire being when he sings. He can't teach himself to sing, but he can learn from a teacher not to do it for him—neither can a teacher

stand beside him all his life, making signs as to what is and what is not being properly done. He must learn to guide himself, through his own sensations. And that requires intelligence. The born singer doesn't get discouraged easily—he can't—he simply has got to sing!

## Value of Practical Experience

"Intelligence and persistence, then, count for far more in the long run than rules out of the book. Recently, I listened to a young chap with a phenomenal voice. He sang a song of Brahms! I recognized its melody—but the words were in German! I said to him: 'You had been singing, and he answered, in German! Now, I started out by saying that this fellow had a fine voice. Actually, though, I am not too confident about his success—because he lacked the intelligence to perfect his language work before setting out on auditions. Evidently, he hasn't realized that no conductor, or manager, is going to take the time to teach him what he ought to know. And if he doesn't realize that at the start, how far can he expect to go in one of the most highly competitive professions in the world? I have an idea that this young man is one of those who decided to become a singer!

"Thorough musicianship, sensitive taste, sound feeling, a knowledge of languages and of all the other craftsmanlike essentials, alert intelligence, perseverance—all these are quite as important as a natural voice and sound production habits. An average young candidate for honors has mastered them—what then? Ah, then begins a second cycle of 'musts!' He must develop himself through experience. How does a great doctor perfect himself? He studies. He practices. He climaxes natural aptitude and thorough study with practical experience, in every least aspect of his profession. And the gaining of experience, which alone brings independent surety, is no easy matter, in any profession. My own experience of ninety-six auditions gives me a very sympathetic (Continued on Page 406)

## A Musical Tour of Europe Today

(Continued from Page 365)

reclairs—all crowded.

"It is most stimulating for a musician to visit these lands, and to realize the truly important need for music . . . not as an entertainment or a bit of fun or a means of passing an evening, but as a vital factor in human life and human religion, without which, apparently, there is no true completeness. It is a wonderful thing to see, and a fine thing to ponder on! Here are not a few, but thousands and thousands of people, poor, uncomfortable, burdened down with hardships and bitter memories, all turning to music as the first and most important solo-tonic to make them whole. I wish I had a lot of pictures of some of the things I saw—here, decayed hells, badly lighted, yet crowded with people in overcoats, hunched up to keep warm, yet looking ecstatically towards the platform where there was simply—music. I would like to send such a picture to every comfortable, warmly clad, well fed person who complains of being bored!

## A Thrilling Experience

"My own wonderful experiences abroad impressed me even more deeply with the music spirit alive there. I pursued my own studies in France and began my career at the Paris Opera, where I was accepted as *pensionnaire* directly after I came from Australia. Since the first requisite at the Paris Opera is that the singer be in French without foreign accent, there are very few English-speaking pensionnaires. I remained there for three years, and became the youngest *Brünnhilde*, and *Salome*, ever to appear at the Paris Opera. For these reasons, I have always kept a deep love for the French people, and during the early years of the war, I went there to sing for the troops. During the occupation, of course, I could not go and deeply regretted my enforced absence. What was my joy, then, when, in October of 1946, I was chosen as the only soloist at a great gala put on by the Red Cross to raise funds for penicillin. At the invitation of the French Government, I flew down to Paris, and I can assure you that I did my very best! We raised an encouraging amount for the penicillin (Sir Alexander Fleming spoke at the concert), and the musical and patriotic enthusiasm evidenced at the affair was nothing to brag about. I was decorated with the Cross of the Legion of Honor. We drove to the Quai d'Orsay, and Madame Bideau, director of the Premier, presented me with the award. That, of course, was a magnificent thing—but even more touching was a sort of second award that followed. I was invited to sing *Amneris* in 'Aida,' at my old home, the Paris Opera, and between the third and fourth acts, the entire company of my colleagues,

including stage hands, presented me with a diamond replica of the Legion of Honor cross. Many of those dear colleagues had been there when I made my debut; remembered me as a young girl—all of them had undergone the cruellest hardships and could have found use for their francs without buying a diamond cross for me! I have no words to describe the magnitude of that emotional experience. And, at the end of the opera, although *Amneris* does not appear at all in the final scene, there was such tumult in the house that I had to be wheeled out twelve times!

"After that, I was invited by Generals McNamery and Clay to sing some Christmas concerts for the troops in Germany. I had planned to appear in the Scandinavian countries and to be home for Christmas—but I couldn't resist that invitation! After my concert in Berlin, General Clay asked me to give the first concert for the combined Allied staffs. The audience of four thousand, in the Tivoli Palace, was entirely by invitation and included some 1,200 'German' Germans—who had passed tests for loyalty and democracy and are held fit to lead in the rehabilitation of their land. It was a most 'glittering' audience, since all the military appeared in full-dress uniform! I was assisted by the Berlin Philharmonic, and sang Tchaikovsky (who had been banned by the Nazis) and Wagner (who had been the leader to sing the war). The program leaflets were printed in four languages. At

## ANNOUNCEMENT

THE ETUDE takes pleasure in announcing that it has acquired a short series of articles of unusual interest from

## Andres De Segurola

eminent leading baritones of the Metropolitan Opera Company for many years and now a distinguished teacher of voice. Mr. De Segurola literally "knew everybody" in opera and his recollections of the great stars are most interesting and significant historically. The series will begin in the September issue.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

JULY, 1947

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CLAUDE DEBUSSY

## Basic Policies and Traditions Of a Famous Music School

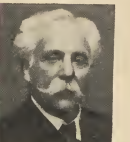
Some of the Principles Indicating Why the Paris  
Conservatoire Has Been Historically Successful

by Maurice Dumesnil

Member of the Juries and Examination Committees for Many Years



ALEXANDRE GUILMANT



GABRIEL FAURÉ



EUGÈNE YSAÏE



MARCEL DUPRÉ



VICTOR MAUREL



THÉODORE DUBOIS



HENRI WIENIAWSKI



GEORGES MATHIAS



CARLOS SALZEDO

THE ETUDE

THERE are more and more requests for information regarding the use of the organ with other instruments. There are questions as to repertoire, and there are questions as to the effectiveness of other instruments with the organ. Also questions are asked regarding the proper technique in registration so that the particular instruments will go well together. In future articles we shall discuss the various combinations. In this article we shall deal with the organ and piano, which is perhaps the most widely used combination and one for which the most information is requested. Later, I shall write on the organ and violin, organ and harp, organ and cello, organ and trumpet, and organ and ensembles of strings and woodwinds.

To say that there is a wealth of material written for the piano and organ is to make a decided misstatement. There is little written that is good, little that can be even made effective. Some of it is so bad that it is ludicrous. Some of the things, however, that have been written, for example, by Clifford Denores, are effective; and here and there we find arrangements which are effective. However, our wealth of material, so to speak, is found in the things that we can make available and adaptable ourselves. In making these arrangements, we can consider two things at the outset, first the use of the organ as the solo instrument, using the piano as the accompaniment; second, the use of the piano as the solo instrument with the organ as an accompaniment.

### The Organ as the Solo Instrument

We can begin, of course, with the Concerti by George Frideric Handel of which a number of editions are available. They are arranged, for example, in the Breitkopf and Haertel edition so that the organ part and the piano or cembalo part are printed on the same page. They are most effective with a small chamber orchestra, but they can be done very well with the use of the piano only. The organ parts are not easily done but are worth working on and preparing well. The possibilities for ensemble even with the piano give opportunity for some thoughtful preparation. The most useful ones to begin with are Numbers Two, Five, and Ten. Number Five in F major gives the organ an excellent opportunity. The possibilities for inventive registration are endless. The left passages are so well written that one can use a part of the full organ and still have it sound as though much more organ were being used. The lifting passages can be done on the brightest quality of tone with all sorts of off pitch stops and light mixtures. The slow movement, one of the most lovely passages ever written, can be played on the warmest kind of combinations with real effect. There are also opportunities for some exquisite solo stops in this slow movement. It is possible to use all of these concerti with telling effect; I simply take this one for example. The parts where the piano plays are not virtuosic type things, and any good pianist can enjoy playing them with real pleasure. There are opportunities for producing beautiful tone and for the weaving of the tone from the piano to the organ. With careful thought, such a thing is not impossible for the organ to make his tonal build-up simply melt into the piano tone.

The concerti by Pietro Yon for the organ are certainly worth serious consideration. Here again are pieces which were originally written for use with orchestra, but now arranged so that the piano can take the orchestral parts. The pianist must consider his job seriously, seizing every opportunity possible to make the part that he plays as striking as he can.

First let us consider "tradition." While it would have been easy for each new (Continued on Page 414)

## The Organ-Piano Combination

by Dr. Alexander McCurdy

Editor, Organ Department

some by Haydn. The Schumann A minor is a delight, also the Grieg, and others. Perhaps the most effective is the one in G minor by Mendelssohn. This is played so seldom these days, but it is one of the most beautiful concerti of this period of composition. It is not a long concerto and its movements are connected. The concerto is one that practically every good pianist plays. (It always thrills me the way every fine pianist knows the entire repertoire of his instrument, and we organists know so little of our instrument's repertoire.) The Mendelssohn Concerto affords the virtuosic pianist excellent opportunity for technical display and for real elegant tone and poetical feeling. The second piano part which may be easily arranged for the organ lends itself better than most of them. The orchestral effects are endless, the ensemble of the organ seems to fold itself well into the ensemble with the piano. The solo orchestral sound which one can obtain from the organ may be used time and again, throughout the Concerto. One must not forget the Tchaikovsky B-flat and many others too numerous to mention.

There are shorter numbers which may be considered. The slow movements of any of the concerti mentioned above may be used when one does not wish to use a whole concerto. Many organists want to use the piano with the organ in Preludes or special numbers, or in special services. We must not forget that we can arrange such things, for example, as *Jesu, Joy of Man's Desiring*, very effectively for piano and organ. One way may be for the organ to do the chorale and let the piano do the running parts and again one may wish to arrange it so that the piano does the chorale and the organ does the running part. This is also possible with such things as the chorale *Christe, Eleison* or *May safely Grece*. One must use his imagination and do the thing which is most effective with the organ available, and the pianist who collaborates.

Questions arise regarding the use of the piano and the organ in accompaniments. There are many cases in which this is unwise. With a large chorus there may be physical limitations due to poor placement of the organ which make it practically impossible for the chorus to get the rhythm or at times the pitch. It is a great help to have the piano play a part which will give the desired sound. With a large chorus in an oratorio like the Brahms "Requiem," the organ is most effective (when no orchestra is available) when used in the massed effects, allowing the piano to take the rhythmic background.

Recently I heard a performance of the "Messiah" sung by a chorus of about five hundred without orchestra. The organ was placed in the rear gallery. The conductor arranged the accompaniment for two pianos, giving a lot of thought to making each part independent of the other. The organ was used in the chorales only in the climaxes. I must say that the performance had its thrills. The pianos were used only in the choruses; the organ was used for the accompaniments of the solo and for the recitatives. It must be noted that in the arrangement for the pianos, the organ did not double any running parts that were given to the pianos. It is not wise to double much of anything at any time when one is playing with the piano. The secret of making the piano and organ move in the ensemble. For the most part it is up to the organist, who must be careful of his rhythm, and must take much time to experiment with registration.

I have found that the use with the piano of too many super couplers, celestes, and tremolos which are speedy, does not make for good blending. I do not want to make this a rule because there are many organs on which, if one does not use super couplers there is no brilliance at all. Again there are many organs which have their celestes so well voiced that they will fit into an ensemble of soft stops and should be so used. I am sure that with careful thought the organist can very soon tell whether or not the tone used will go with the piano. The tremolo, for example, if it is not too violent, perhaps should be used in soft combinations; but beware of the fast throbbing type; it just cannot be used. When the super couplers are used with stops such as a four foot octave or a two foot stop, they will squeal and sound terribly out of tune with the piano. Off pitch stops such as tierces, sixards, and mixtures have to be used with care. Then if they are used with super couplers as well we get a terrible sound from the two instruments. When playing with a piano, it is always better to be a bit on the conservative side than to take too many chances with bizarre registration. Take your chances when you are playing alone.

### Advance Preparation Necessary

The importance of practice cannot be stressed too strongly. The organist should have his part well polished before he even meets his pianist. He should have his registration worked out well in advance. Then when the rehearsals begin he can experiment. A lot of what he has prepared may be wrong, but the whole background will be of great help. It is always so much easier to make a change here and there for the better when one knows well what he wants to do and has prepared it. In playing ensemble music of any kind it is important for the artists to see each other and be able to hear the other well. This is very difficult if not impossible, sometimes. Every effort should be made to have the piano near enough to the console so that the proper balance can be secured. We are inclined to think that it is entirely the responsibility of the organist to effect good balance, but much depends upon the pianist. The organist must be sure that he himself and the organist is careful with his part no doubt some fine work will result.

The tuning of the piano to the organ is sometimes a major difficulty. There are many organs that are tuned to 435 and most pianos are tuned to 440. In this case it is much better, if not the only thing possible to have the piano tuned to the organ. If one begins to have the organ that is at 435 put up to 440, he really runs into trouble and expense, and then many times does not get results. An organist must remember that if it is cold in the building, the organ is going to be flat; sometimes a tuning fork will show it to be several vibrations off. However, when the building is heated, it will come up to its normal pitch, whether it be 435, 440, or what. Everything depends upon the pitch when the organ was voiced in the factory at 70 degrees Fahrenheit. If an organist finds that he cannot get this information himself, any organ builder can tell him in a minute or two. Almost any organist, however can, with the aid of two tuning forks, obtain the information for himself. The time to make the survey, of course, is when the church is heated or at 70 degrees or thereabouts. If an organ is old and has not been cleaned for a number of years, the pitch will sag; in this case, if the (Continued on Page 408)







THE CONTEST of Skill like the mark of the Middle Ages. The contest of skill, and the duel, did not become antiquated until less than one hundred years ago. In our early American history, famous personages such as Alexander Hamilton, George Washington, and others became involved in duels. Alexander Hamilton lost his life in this way.

If a challenge were once extended (as in the case of Alexander Hamilton) the contestant had to accept it in order to keep his social prestige. There is perhaps only one incident in musical history of a duel being fought by musicians.

In 1794, on a bright sunny day in December, two musicians became involved in a duel in the Hamburg Market Place. The duel was caused by an argument over a performance of "Cleopatra." This opera had been written by Johann Matheson, and Handel was the understudy. After two performances, Handel refused to give up his place at the clavier (Matheson, being a part time actor on the stage) because he felt he could play the accompaniments as well as Matheson, if not better. Both young men Handel being almost as skillful swordsmen. Matheson finally proved to be the more detestable and was accused of the victory, only to find that his sword struck a metal button on his opponent's coat and snapped off. Miracles do happen, and it was only this stroke of fate that saved George F. Handel's life from a premature drop of humanity from a presumed daggered sword, embraced his combatant, and they were friends again.

In later life, Handel became famous as a virtuoso on the clavier. At one time he was invited to a masquerade in Venice. Soon he found a clavier and began playing and entertaining the guests. "It is either Saxon or the devil," exclaimed Domenico Scarlatti, who had the reputation of being the world's greatest clavier player.

In friendly rivalry they staged a contest of skill for the public at the clavier and organ. They tied for honors in their clavier being a an organist Handel was declared an even winner.

#### Contest Between Two Queens

The contest of skill between Queen Elizabeth of England and Mary Queen of Scots is one of the most interesting in the annals of history. James Melville, poet laureate, was forced to be the Judge. Queen Mary, desirous of knowing the skill of her rival on the throne, sent her favorite courtier, Lord Melville, on this delicate mission. Queen Elizabeth immediately made things difficult for the astute gentleman by asking very personal questions about Queen Mary's appearance and ability in general in relation to her own.

"Does she play well on the lute and virginals?" asked Elizabeth. "Reasonably, for a Queen, your Majesty," was the diplomatic answer.

That night Lord Hunsden, cousin to Queen Elizabeth, led him to the court to hear the Queen play upon the virginals. Melville assured Lord Hunsden that she played exceedingly well. Queen Elizabeth thought she was alone and when she found Melville there she asked him in a very curt manner why he had come without permission. He replied crudely: "The beautiful melody which I heard rehearsed and drew me within the chamber, I wish not how."

#### Contestants Improvise Upon Themes

Jean Levis Marchand was famous for his improvising at the French Court. While on a visit to Dresden he was challenged to a contest of skill with Johann Sebastian Bach. Bach's reputation as an organist was towering. Both masters played their own compositions and improvised upon a given theme. The judges se-

## Musical Duels

by Emmett E. Blind



BETHOVEN AND HIS FELLOW MUSICAL DUELIST, DANIEL STEIBELT  
Daniel Steibelt (1785-1823) repeatedly duelled Beethoven in musical duels. In that day, many missed the proposal that Steibelt, a very capable pianist, was a greater musical figure than Beethoven. Steibelt is now little known.

lected Bach as the winner and Marchand left the scene of action before comparisons could be made.

Clementi, who was born four years before Mozart, outlived his rival in the contest field forty-one years. He was invited by the Emperor Joseph II to meet Mozart in friendly combat in 1781. Clementi's talent as a performer was phenomenal and Mozart, who possessed the most fertile mind of all musicians, was considered a genius. Then the Emperor gave each a theme to improvise. The Emperor was so flabbergasted by both performances that he could not make a final decision as to who was the better performer.

Many years later, Clementi made the following statement: "Until then I had never heard anyone play with so much technique and charm. I was particularly impressed by an *adagio* and a number of his extemporized variations on a theme which we were obliged to vary alternately, each accompanying the other."

Mozart was less gracious in his opinion of his rival. He called the great Roman a mere "mediocre" with a great knack in passages in thirds but not a penny's worth of feeling or taste. Mozart, his entire life, was preoccupied against Italian players. He had no patience with the display of dexterity which many of the virtuosos of his day made, to the neglect of taste in tempo and expression. However, this criticism was made in a moment of irritation. In later years a confession made by Mozart sounded less jaundiced than the one made in 1781 when brought into juxtaposition with Clementi's praise of his rival.

Joseph Gelinek, the famous organist, was born in Bohemia. He was a beautiful performer and a voluminous composer of variations of the conventional order. Mozart heard him play in Prague in 1787 and recommended him to Count Kinsky, who appointed him to the court. Gelinek's variations are lost forever but the story of his first meeting with Beethoven will live as long as the fame of the great master. Gelinek told the story: "One day, Gelinek met my Father in the street and he remarked to me that he had been invited to a soirée that was to bring to break a lance with a new pianist. 'Den wollen wir zusammenhauen!' (We'll cudgel him well!) The next day, Gelinek asked Gelinek to Dresden to Dresden. He was challenged to a contest of skill with Johann Sebastian Bach. Bach's reputation as an organist was towering. Both masters played their own compositions and improvised upon a given theme. The judges se-

provised. Then he played compositions of his own which were in the highest degree grand and wonderful. He encompasses difficulties and brings effects out of the pianoforte of which I never dreamed." However, Beethoven almost met his Waterloo upon meeting Woeff in a contest of skill. Beethoven and Woeff had been mutual friends in their associations for quite a few years. Woeff had superior training in that he had been a student of Mozart's father and Haydn's brother. He was a real artist and virtuoso in his day. Aristocratic friends arranged the meeting for the two artists. First they performed simple compositions, then they exchanged themes and improvised. Chevalier von Seyfried relates in regard to this soirée: "It would have been difficult, perhaps impossible to award the palm of victory to either one of the gladiators in respect to technical skill. Nature was particularly kind to Woeff in bestowing upon him a hand which enabled him to span a tenth as easily as other hands encompass an octave. Woeff could play passages of double notes in tenths with the rapidity of lightning. Difficulties which are impossibilities to other pianists he plays with the greatest ease without once disturbing the quiet posture of his body. He could play whole passages in a moderate *legato* tempo with one and the same finger (as in the *Andante* of the Mozart *Fantasia*, the long passage in the second movement in the *temor* voice). Such a pianist is very rare to a peer in his art. He was always equal and clear also because he had been trained in the school of Mozart. He used art as a means to an end and never to exhibit his acquirements and thus with such sincerity of purpose he was always very accessible to his audience."

#### Beethoven and Steibelt Complete

Seyfried relates that Beethoven's improvisations were unique, colorful, impressive and climactic. Beethoven's playing, in exalted moments, embodied tempestuous utterances so forceful that the framework of the instrument structure was scarcely able to withstand it. A disrupting volcano or a wildly foaming cataract would depict his playing so superbly as he tore up and down the keyboard.

Musical critics will invariably admit among Beethoven's contemporaries many had a technical skill as great, if not greater, as in the case of Woeff, but in improvisation Beethoven's genius always shone most refugent. Beethoven never met Roman as a mere "mediocre" with his improvisation upon a given theme. His imagination seemed to be electrified and at times his soul would pour forth magnificent beauty of tone.

The story of Beethoven's meeting the redoubtable Daniel Steibelt is perhaps the most familiar of all the contests of skill. Steibelt's reputation as a musician in 1780 was far superior to Beethoven's. Beethoven had written many compositions, but they were not so familiar to the public. Steibelt, a Polish nobleman, having traveled a great deal, had become somewhat of a musical lion by reason of the success of an opera, "Romeo and Juliet," which he had written in 1783.

The meeting was held at the home of Count Prins in Vienna in 1800. For the original composition Beethoven played his Trio in B-flat for cello, clarinet and pianoforte (Op. 11). Steibelt played a Quintet for Strings and Piano. Then Beethoven, yielding to the requests of the company, won rapturous applause by an exhibition of a fetching trick in *arpeggios* plus a *trio* tremolando with both hands which caught the ears of the company. Beethoven's pride being injured refused to touch the Piano a second time that evening.

Surprised the company, a second meeting was scheduled. Steibelt accompanied Beethoven by playing a new Quintet, and an obviously prepared improvisation. He played a set of variations on a theme which Beethoven had used in his Trio the week before. Such a challenge was too obvious to be overlooked. (Continued on Page 406)

## Some Fundamental Principles of Bowing

by J. Clarence Cook

MANY ARTICLES on bowing, while excellent, and very helpful to the advanced student, are sometimes a little too erudite and abstruse to be grasped by the young intermediate pupil. I have found, while reading these articles to inexperienced pupils, that a great deal of elucidation is necessary in order to get the intended message over to the listener. I have, therefore, tried to make this article simple and direct enough to be readily comprehended by young students, even children. I have included some of the different methods of accomplishing certain results, but only with the results themselves; for, of course, all good teachers strive to inculcate into their students the principles of artistic bowing, and have their own particular ways of trying to accomplish this end.

To begin, the whole art of bowing may be summed up in two general categories: it consists in using the bow at different speeds and with different pressures. The word "pressure" may be objectionable to some teachers, since it is so readily associated with the unpleasant scraping of a beginner. Nevertheless, it cannot be denied that there is quite a difference between the firm, clinging stroke of a full-bodied tone and the light stroke of an extreme *pianissimo*. Perhaps it might be well to substitute the word "weight" for "pressure." Since each of the two above classifications, speed and pressure, can be divided into two subdivisions, loud tones, and soft tones, we will consider the art of bowing under four general heads: quick strokes, and quick soft strokes, and slow strokes, and slow soft strokes. Let us consider the nature and application of each in bowing.

First we will observe a general rule in strokes, or, if you prefer, even be called a law of physics. For a firm, strong tone the bow approaches the bridge; and for a light, soft tone the bow drifts away from the bridge towards the end of the finger-board. I say the bow drifts because the young student will often be unaware of the fact until his attention is called to it. The necessity for this action of the bow can easily be proved to the pupil by having him attempt to draw a soft tone with the bow away from the bridge and observing the resultant "scratch."

#### Fundamental Bowings

Now let us begin with our four fundamental bowings. The first one, the slow clinging stroke, is very well exemplified in the opening note of the Bach *Air for G String*. Every pupil who has studied this work will appreciate the extreme care and judgment which went into the note to be played with a beautiful, thrilling tone, especially if the customary *crescendo* towards the end is made. Sometimes it helps a child to acquire the clinging stroke if he is told to imagine that the end of the bow is a strip of adhesive tape, and that it is sticking to the string as he pulls it along.

The clinging stroke is not limited to long notes by any means. In fact, it is still more difficult when it is applied under the conditions of a short note, which crosses the strings many times; as, for example, in the passages near the end of the first movement of the Beethoven Concerto. In such passages the greatest care and control must be exercised in order that absolute uniformity of tone may be exacted from the strings. If the bow is used up too quickly the last few notes will suffer in volume and quality.

The second of our four fundamental bowings, the quick, clinging stroke, is given its most pronounced form in what is termed *le grande détaché*. It consists in drawing the bow instantaneously from end to end with a slight pause between each stroke. A good example is the beginning of the *Praeludium and Allegro* of Kreisler. The composer who understands the particular character of this bowing will generally use it for the expression of musical thoughts of dignity

and majesty. Some may object that it is impossible to inject very much cling into this stroke. Nevertheless, the cling is there if the stroke is done correctly, although it may not be as great as in the slow stroke. One can easily prove this by attempting to play the above mentioned composition *pianissimo*, but, of course, this would come under the later heading of "quick, light strokes."

*Le grande détaché*, although the extreme exemplification of this bowing, is not the only way in which the quick, clinging stroke is used. Any passage which requires using the bow rapidly and with a strong tone will fall under this head. In the playing of rapid shuddered passages of short groups, it is sometimes advisable to use the full bow in order to get the maximum amount of vibration, and masterly vibrato, it is sometimes better to let him try it in the third position at the beginning. Although modern methods advocate keeping the hand free in the third position, it may help to get the vibrato started by attempting the vibrato in the second position against the violin. Later, the correct position can be assumed. I am glad to say that the majority of young students readily acquire a good vibrato, and do not often commit the offence of making their vibrato too "vire," thus obscuring their intonation, a fault quite common among singers.

Concentration Important  
Let us remember that the normal child, attending the elementary schools, does not have a great deal of time for practice—perhaps an hour a day. Later, in junior high school, most children protest that they can devote only about thirty minutes a day to the violin. When this is the case, the only thing to do is to face the issue calmly and to make the best of the situation. It is true that thirty minutes, frittered away in senseless, misdirected practice will accomplish nothing; but it is also true that the amount of time spent in careful, concentrated drill will often produce astonishing results.

Many years ago I read an account of a gifted young violinist who achieved actual virtuosity and was practiced more than one hour a day. If this account was true, and I can readily believe it possible, it would indicate two things: namely, that children who are able to use their time so judiciously and who waste so much of the time, and that children who are taught intelligently to utilize every minute of their limited time often accomplish more in the long run than those who go about it the haphazard way.

There are many subdivisions of these bowings that will be brought forth by the competent teacher as the student progresses further into the intriguing art of bowing. When the child reaches the point where he is able to use discriminately the bow and varied effects available, he will be in a position similar to that of the young artist who is learning skillfully to mix his colors and convey his impressions to canvas. He has learned to use the language of music—perhaps the most potent language we have! Nor is this achievement so difficult, as we are sometimes led to believe. If he will spend a few minutes of his time every day practicing these four fundamental bowings—slow clinging strokes, quick clinging strokes, slow soft strokes, and quick soft strokes—instead of merely pursuing the prosaic routine of tone and intonation, he will accomplish much. He may use single notes, or simple melodic passages, or studies adapted to the purpose in hand. It makes little difference so long as he is conscientiously striving to improve his grasp of the principles. (Continued on Page 410)

#### VIOLIN

Edited by Harold Berkley



## What Is a Tie?

Q. One of my friends and I are very puzzled about a tie. We believe that we were taught that a tied note is one not only of degree but of the same value of time. We have searched dictionaries and theory books but have not found anything to uphold this view. Can a quarter note and eighth note be tied? We are beginning to think that they cannot.—E. S.

A. A good many years ago I wrote a definition of tie in my first book, "Music Notation and Terminology," and it still seems good to me, therefore I will quote it for you: "A tie is a curved line connecting the heads of two notes that call for the same tone. It indicates that both notes are to be sounded, the tone having a duration equal to the combined value of the two notes." The definition I wrote much later for the Webster Dictionary is a little shorter, but it says the same things, and you will see that there is nothing in either definition to indicate that the value of the two notes must be the same. In fact, notes of any value may be tied together. Note too that the definition quoted above provides also for the enharmonic tie, such as F-sharp tied to G-flat, for example.

## A Mother Gives Information

Recent letters about the age at which children learn to play the piano have incited me very much. When my own daughter was three years old she went to play with her grandmother, who was a piano teacher. She heard music constantly and soon began to pick up little melodies and play them. Now she is five and a half and she can play a number of easy piano pieces either as she wishes or on her own key. She has not read the music but insists on having the printed page before her as she plays. Perhaps in time she will learn to connect the notes with what she plays, but at present she does not. Tired, and she also plays melodies she hears at church. To her music is just another game, and she can't understand why other children just bang on the piano when making real music is such fun.—E. H.

A. You have not asked me any questions, but I feel like telling you that you are very fortunate to have such a bright little girl, and that I believe you ought to begin at once to point out to her the relationship between what she is playing and the notes on the staff. This should very quickly lead to an understanding of the score, so that in a short time little Kathryn will be reading simple music for herself. I believe also that she ought soon to begin some real lessons under a fine teacher.

## What Shall I Give Her Next?

Q. I have a talented ten-year-old girl as my pupil. She has some hands and although she will soon finish the John Thompson Third Grade Book, I do not feel that she is ready for the Fourth Grade Book because of the difficulty of some of the material. She will still be in the "Third Grade Velocity Studies" and continue her practice on the piano. I don't know what else to have her take.—B. B.

A. I suggest that you give her the third book of some other series, perhaps the Crosby Adams material; also some new third-grade pieces. You might write to the publishers of Dr. Ervay, asking them to send you a selection of third-grade material, and you could choose out what you like and return the rest. Make certain that this pupil knows the signs thoroughly and that she is learning to transpose very early on things into other keys. See to it also that she is forming the habit of noticing the fingering, the pedaling, and signs

## Questions and Answers

Conducted by

Karl W. Gehrke, Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

and words having to do with tempo, dynamics, and so forth. In many ways it will be a decided advantage to work on additional material on the same level, rather than to go on at once to the more difficult book. It is far better to learn to play simpler material perfectly and beautifully than to go constantly to more and more difficult things, most of which are probably done very imperfectly.

## How About a Boy With Only One Hand?

Q. I have a boy eleven years old who has only one hand—the right. He is a budding voice already and has won several medals as well as a scholarship at state festivals. He plays the piano moderately well but I do not know what sort of material to get for him, and I hope you will be able to advise me.—D. C.

A. There is published a considerable amount of music for right-hand alone, and if you do not have access to a good music store there in Canada I suggest that you write to the publishers of The Ervay, asking them to send you a selection of fairly easy material for right-hand alone—both pieces and studies. Ask them to include some melodies in which the pupil has to play with both hands alike so that when he plays just with one hand the musical effect will be complete when you yourself play the second part. Make certain that he knows at least the first nine major key signatures and that he is learning to transpose simple melodies and harmonies into various keys.

As to a boy of eleven studying singing, feel that I ought to warn you and his parents that this is dangerous—unless he is lucky enough to have a teacher who encourages him to sing lightly and with-

out strain. Many a promising voice has been spoiled so far as adult singing is concerned because the boy began to sing in public while his voice was still immature. This is a delicate subject, and probably the boy's voice teacher is already disliking me intensely! But what I have told you is the truth, and it is my opinion that such a boy might well devote most of his time to what he spends in studying music to practicing the piano and making himself a good musician. He will want to sing some of course, but he ought to sing lightly, and this means that he probably ought not to sing in public at all, certainly not in a large auditorium where he would be tempted to strain his voice.

## About Long and Short Appoggiaturas

Q. Would you please explain about long and short appoggiaturas, and if they should be played with the bass or played before it.—V. A.

A. Long appoggiatura produces an entirely different effect from a short appoggiatura—or acciaccatura, as it is now usually called. The long appoggiatura is an accented tone, receiving half of the value of the printed note or more. But the short appoggiatura is played as quickly as possible, sometimes on the beat but often before it, thus depending on the type of music in which it appears and also on the player's tastes. You will find a fairly complete discussion of the appoggiatura and other embellishments in my book "Music Notation and Terminology"—a copy of which you may secure from the publisher of The Ervay.

## Is There a Book on Copying Music?

Q. I am in the Rehabilitation Bureau here, and we have a client, severely handicapped, who is able to compose, but he writes it in pencil and it will have to be transcribed or typed before it can be published or otherwise made public. There would be useful in teaching some one to copy music correctly.—H. M. B.

A. I suggest that you secure a copy of my book, "Handwriting for Musicians," published by The Ervay. I suggest also the use of a manuscript fountain pen—the three-pointed kind.

## Who Is the Father of Modern Music?

Q. Could you please tell me who is the father of modern music? My history teacher in high school insists that it is Bach, but my music teacher thinks it might be Gerzhwin. However she is not sure, so will you settle the matter?—F. S.

A. The term "Modern Music" is very vaguely interpreted. Some historians consider that modern music began at about 1830, in which case such composers as Berlioz, Schumann, Chopin, and Wagner would be included. But others think of modern music as beginning with Richard Strauss, Sibelius, and other late nineteenth century composers—especially those who were not "romantic" in tenor. I believe that most musicians think of the "modern" period as beginning the "romantic" period, but no single composer is ordinarily named as its "father."

Your history teacher is probably dividing all music into two periods, "ancient music" and "modern music," and in this sense Bach might be thought of as the "father" of modern music. But that is not the way musicians use the term.

## Am I Too Old to Begin Violin?

Q. Several years ago I studied piano for a year or so but gave it up for several reasons, one of which was lack of interest. I am now 25, and music has taken on deeper significance for me and is now an essential part of my daily life. I have friends who are pianists, and nothing would please me more than to be able to play the violin with them—mostly for play sonatas and other such material. I should also like to take up the piano again, and I wonder whether this would be harmful so far as progress on the violin is concerned. I could not get any professional instruction on both piano and violin, but I should like to study with a violin under a teacher and work at the piano by myself. What do you think of all this?—L. M.

A. My advice is that you study violin for a year as an experiment. By the end of this time you and your teacher will be able to tell whether with further study you would be able to play with real satisfaction. My guess is that you will not, for the violin is a very difficult instrument to play well. And yet your great interest in learning to play it may enable you to overcome the obstacles that would stop most people from studying it. Anyway it is worth a try, and even though you never become a violinist, you will appreciate all string instrument music much more because of the experience, so your time will not have been wasted. If at the end of a year you decide that the road is too long, you can then go back to the study of piano. In the meantime I suggest that you secure a good study piano book—so as to have fresh material to work at—and go through it carefully, on the pages—no more than once, and finger, pedal indications, marks of expression, and so forth. Play some hymn and folk songs every day, too, so as to develop slight-playing ability and a feeling for the keyboard. Learn to transpose, train yourself to observe the harmonic structure, the modulations, the repetition of them, and the like. You can do some of this with facility go on to the third grade, but remember that it is better to play easy things with facility and intelligence than to blunder unintelligently through harder pieces.

A YOUNG LADY who is doing a very good piece of work in teaching piano, organ, and 'cello remarked that she dreaded to offer her pupils any more than the sketchiest statements concerning music theory because she felt that if "her pupils could determine a way to use the knowledge of theory that she imparted to them they might easily fake and not murmur nor attempt to master the more difficult passages in the studies and pieces that she gave them. On first thought her idea sounds logical but after giving it consideration it seems groundless because the average pupil will not try to figure out ways to use theory. The theory behind music is far more important than most teachers or pupils realize. Perhaps it is alighted because the teachers, themselves, are not familiar with the theory of music to present it in a way that is both understandable and complete. Certainly, if a pupil knows enough to ask a question, that pupil deserves a fair reply and something far better than the remark, "I said so." That is no reason. The fact that somebody said something never made a fact. (And the person who gives that as the answer to "why" may expect disregard in the future.)

Ordinarily a pupil is taught, on mastering the scale of C major, that by playing up the C scale for five notes he will come to G which is the next scale and

because it is midway between the tonic and the strongest note other than the tonic in the scale.

The fourth note is called the subdominant because it is immediately below the dominant, "sub" being the Latin word for "below" just as "super" mentioned above is the Latin word for "above."

The fifth note of a scale is called "the dominant" because next to the tonic it is the strongest note in the scale—dominating the scale.

Here is where relatively comes into the picture, most obviously . . . G, when played alone, is actually no stronger than A, F, or B, but the mile it is played in a scale, run, or cadenza beginning on C it becomes the strongest note in that scale, run, or cadenza; and in a like manner, if the scale or cadenza, or run begins on D and has F-sharp in it, A becomes the strongest note; and if the scale begins on A and has G-sharp in it, E will be the strongest note in the run.

The sixth note of the scale is called the submediant because it is the same distance below the mediant above the next tonic as the dominant is above the given or original tonic. This is by no means a brilliant reason for the name beyond the fact that the subdominant is immediately below the dominant and the super tonic is immediately above the tonic.

The seventh note is called the leading tone because in relation to the rest of the scale it seems to lead the performer subconsciously to the tonic above.

The tonic triad of any key is a chord made up of the tonic, the mediant, and the dominant. The dominant triad is made up of the dominant, the leading tone, and the super tonic. It is noticeable that the distance between notes in the tonic triad is the same as in another triad is added, for example, to C, E, G, that is, the B above the G, or to the chord G, B, D, the F above the D, a chord would be formed which would be called a "seventh chord." The first example would be the tonic seventh in C and the second example would be the dominant seventh in C. In any scale the seventh note of that scale leads to the tonic above; but when a chord of the seventh, or a seventh chord, is formed, the added note, or the seventh, must resolve down. This is a harmonic law that in triad, four part harmony is never violated and in dispersed harmony but rarely violated. Given are must be taken in speaking to distinguish which is meant: a chord whose root is the seventh note of a scale or a chord of which a seventh note has been added. In C the chord formed on the seventh note of that scale is B, D, and F; but to any chord of the scale a seventh may be added, the added note, or the seventh, must resolve down. This is a harmonic law that in triad, four part harmony is never violated and in dispersed harmony but rarely violated. Given are must be taken in speaking to distinguish which is meant: a chord whose root is the seventh note of a scale or a chord of which a seventh note has been added. In C the chord formed on the seventh note of that scale is B, D, and F; but to any chord of the scale a seventh may be added, the added note, or the seventh, must resolve down. This is a harmonic law that in triad, four part harmony is never violated and in dispersed harmony but rarely violated. 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# Developing the Boys' Choir

A Conference with

**Coleman Cooper**

Founder and Director of the Apollo Boys' Choir

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

COLEMAN COOPER

The current music season marks the tenth anniversary of the Apollo Boys' Choir, America's first and leading organization of boys' voices. The development of this outstanding group is a labor of love on the part of its director, Coleman Cooper, and his mother, Mrs. John Olin Cooper. Born in Birmingham, Alabama, of a thoroughly musical family, Mr. Cooper underwent a childhood experience which laid the foundation for his later activities. Possessor of an unusually fine boy soprano voice, young Cooper wished desperately to sing. Since, however, there were no boys' choirs in the South, he lacked opportunity; moreover, whenever he did sing, someone was sure to remark in astonishment, "But you sound just like a woman." The result was that he kept his mouth shut, but did a lot of private thinking. His high school and college years were spent in earning scholarships in voice, piano, and art; building a sure background of musicianship and taste; and confining his private organization (Wiener Sängerknaben) visited Birmingham on its second American tour. Mr. Cooper, enchanted, listened

avidly to tone and style, and finally sought an interview with Dr. Urbane, the Director, to whom he opened his heart on the subject of boys' choirs and their conspicuous absence from the American scene. In surprise, Urbane said, "But why don't you found a choir yourself?" Thus Coleman Cooper found his life's work. He was at that time teaching piano, and from his class selected eight little boys, infusing their enthusiasm into them. Next he recruited eight more voices from among local boys and started work. After three months, however, he felt that he himself needed further training. Taking all his savings, he went to New York, attended choir rehearsals at St. John's Cathedral, Grace, and St. Thomas Churches, and took a brief course with Father Finn of the Paulist Choir. When his money gave out, he returned home to Birmingham, reorganized his working methods, and set to work again. Then Mr. Cooper found that mere rehearsals were not enough. Feeling the need of a period of concentrated study and practice, he opened his first summer camp in a rustic lodge on Lookout Mountain that belonged to Miss Martha

Berry of the Berry Schools. Here he developed his now famous summer program of intensive music study, nature lore, and regular camp activities. The following year when the Vienna Boys again toured America, Mr. Cooper's new group was ready to sing for them. Delighted with their work, the Director invited Mr. Cooper to visit Vienna. Six weeks later Coleman Cooper set sail for a rich and fruitful half year of observation and study. He lived for more than four months with the Vienna Choir Boys in Schloss Wilhelminenburg (formerly the castle of the Archduke Rudolf), ate with them, worked with them, absorbed the atmosphere surrounding them, met the musical celebrities who came to call at the Schloss, and attended each of the choir's public performances. He furthered his own work under Bruno Walter, and did additional observing in Paris, Dresden, and various cathedral towns on the Continent and in England. Returning home, Mr. Cooper perfected the development of the Apollo Boys' Choir on the basis of his wide research. In the following conference, Coleman Cooper tells of his methods.

—EUNICE NORT

THE VALUE of any boys' choir depends upon two elements. The first is the quality of musicianship that the young singers are able to project; and the second, the combination of vocal tone and spiritual sincerity with which they project it. This made it advisable to approach the training of the Apollo Boys on the basis of something more

than mere rehearsals. Therefore, the initial period of extensive training was inaugurated at our first summer camp and is in part as follows: Each morning three hours are devoted to the study of music—voice, piano, theory, and so forth. Afternoons and evenings are for athletics, nature study, sightseeing tours, dramatization, games, story telling, and other camp activities. Later we shall speak of the general education of the boys, but for the moment, let us say merely that the quality of musicianship is greatly influenced by an appreciation of beauty, which we have many opportunities to encourage during the summer camp period.

Our music study begins with a thorough background of music. We give the boys lectures on the history of music—and for these we use the very excellent "History of Music" by Dr. James Francis Cooke—on the elements of music, on the rudiments of music, and on musical theory. One cannot sufficiently stress the importance of a solid musical background in developing the boys' choir. As to the vocal work itself, we always strive to preserve the natural quality of the boy voice and eliminate all forcing. In the first place, forcing may

work harm to the developing voice; and, in the second place, the charm of the boys' choir lies precisely in the unique unsexily quality of this natural voice. Hence, the chief consideration must always be complete naturalness, without straining for range, volume, color, or effects.

## Preliminary Groundwork

"So that the boys may understand exactly what they are about, we begin vocal work with a thorough study of the vocal apparatus. We show them charts depicting the organs of the vocal tract, and explain the action of the breath, the cords, and the chambers of resonance. Next, we begin elementary vocal exercises in breathing and in the production of tone.

"Since most children's voices are too 'white' or too near the front, we give cover and resonance by having the boys sing, in unison, simple scales on dark syllables. We begin on the syllable *too*, sung with the lips well rounded, but not too rounded since a too-rounded lip formation may tend to produce a hoopy tone. As soon as we hear that the voices are beginning to gain cover, we change the syllable to *lah*. This brings the voice to the center of the mouth, and preserves the cover gained without allowing the voice to drop too far back. Then we take the syllable *low* (pronounced as in the word that means the opposite of high), which again counteracts any too-forward development; and finally, we take *lee*. The object is, however, to produce a *lee* that centers directly under the upper lip—not too wide a *lee*. One cannot readily test for correctness by holding the finger in the center of the upper lip and feeling the vibration.

"After singing unison scales on these syllables, we proceed to simple exercises. Still singing in unison, we cover the range from middle C to F in an exercise that moves up three notes and back one, up three and back one, and so forth. These exercises are sung on the vowel sounds just indicated, always (Continued on page 408)

## BREATH OF HEATHER

Scotch to the core, this unusual composition will give a kind of character relief to student recital programs. Where there is an *arpeggio* in the left hand as well as in the right, play the left hand first, followed by the right hand, with no perceptible time break between the notes. Grade 4.

JOHN KLEIN

Andante (♩ = 60)

With much expression and in a poetic style



THE APOLLO BOYS' CHOIR

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

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## REMINISCENCE

This dreamy little sketch from the composer's suite for piano, "Moods and Characters," is in a modern idiom without being "modernistic." Play it leisurely and expressively. Grade 3½.

Moderate time (♩ = 56)

MORTIMER BROWNING



# VALSE PIQUANTE

The late Carl Wilhelm Kern, famed for his melodic educational pieces, presented, in this lovely waltz of the slow ballet type, an excursion into chromatic modulations, which many of our readers will find very charming. Grade 3.

CARL WILHELM KERN, Op. 725

Tempo di Valse lente (♩ = 112)

*p* *f* *mf* *pp* *legato* *staccato* *Piu mosso* *risoluto* *a tempo* *accel.* *rit.* *D.C. al Fine* *lunga* *Coda*

# FANTASIA IN D MINOR

This delightful work was given the number 397 by Dr. Ludwig Ritter von Köchel in his great chronological thematic list of Mozart's works. The composition was written in 1782, the year of Mozart's marriage. The composer was then twenty-six years of age, and his amazing genius was just coming into flower, although he had had his compositions published for eighteen years. Grade 5-6.

W. A. MOZART  
Revised by S. Lebert

Andante (♩ = 72)

*p* *f* *pp* *cresc.* *legato* *staccato* *Andante* *Adagio* *calando* *f* *pp* *D.C. al Fine*



The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. The piano introduction is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth notes and a triplet. The bass line consists of a series of eighth notes. The piano introduction is marked with a 'p' (piano) and a '3' (triplet). The vocal melody is written in a single staff and begins with a '1' (first ending). The score is written in a key signature of one flat (B-flat) and a time signature of 3/4. The page is numbered '18' in the bottom right corner.



*a piacere*

*rallentando e diminuendo*

*p a tempo dolce*

*f*

*p*

*a tempo*

*pp*

*f*

*ff*

*rit.*

*p*

## BIRDS IN THE MEADOW

Robert Schumann, in his *Vogel als Prophet (Bird as Prophet)* sought to capture a springtime concert of the feathered songster. Here Morgan West has striven to catch the birds in a summer festival. Grade 4.

Moderately slow

MORGAN WEST

*delicately*

*mp*

*freely - hold back*

*mf*

*p in time again rhythmically*

*pp rit.*

*ten.*

*mp*

*hold back rhythmically in time again - freely*

*p in time again*

*mp*

*smile*

*cresc.*

*mf*

*mf*

*exultantly*

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*f*

*mf*

*p*

*rit.*

*mp*

*freely - hold back*

*mf*

*p in time again rhythmically*

*(Bell)*

*pp*

*Whimsically*

*Fine*

*(Bob White) (Boh White)*

*p*

*senza pedale*

*mp smoothly*

*mf*

*senza pedale*

*simile*

*p*

*mf*

*p*

*pp rit. e dim.*

*D. C.*

JULY 1947

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# THE SHEPHERD BOY

A few decades ago this composition was one of the most widely sold of melodic piano pieces. The Etude believes that it will be welcomed by a new generation. Grade 3.

Edited by Preston Ware Orem

Intro.

*Allegretto piacevole*

G. D. WILSON, Op. 4

*p*

*pp*

*p*

*Un'espressione* (♩ = 63)

*p*

*rit.*

*a tempo*

*pp*

*f*

*cresc.*

*brill.*

*p*

THE ETUDE

*pp*

*p*

*pp*

*p*

*rit.*

*a tempo*

*pp*

*p*

*meno mosso*

## AMERICA, THE BEAUTIFUL

This beautiful hymn of rejoicing, peace, and plenty is frequently used in church as a postlude, for it makes an ideal ecclesiastical march. Grade 4.

SAMUEL A. WARD  
Arr. by Clarence Kohlmann

*Con spirito*

*mf*

*ff*

*mf*

*con Pedale*

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Più mosso

*f*

*Con brio*

*allargando*

*ff*

# GERMAN DANCE, IN E

KARL D. von DITTERSDORF  
(1799-1799)  
Edited by Karl Rissland

Moderato con moto

VIOLIN

*p-pp*  
*con grazia*

PIANO

*p-pp*

*a tempo*

*rit.* *Fine* *p espr.* *mf*

*rit.* *Fine* *pp* *sostenuto* *mf*

*mf* *espressivo* *p* *rit.*

*a tempo*

*mf con forza* *a tempo* *pp legg.* *mp* *poco rall.* *p* *D. C.*

*mf con forza* *mf* *pp* *mp* *poco rall.* *p* *D. C.*



# SONATINA

FROM THE CANTATA "GOD'S TIME IS THE BEST"

Sw. Voix Celeste, Soft Flute 8'  
Ch. or Gl. Flute 8'  
Ped. Soft 16; coupled to Sw.

Hammond (10) 00 5138 210  
Registration (10) 00 5521 000  
Ped. 53

JOHANN SEBASTIAN BACH  
Arr. by Edwin Arthur Kraft

Molto adagio (♩ = 72)

MANUALS

PEDAL

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# FRANKNESS

Elizabeth Evelyn Moore

FRANK GREY

Allegretto scherzoso

"I like men to be frank," said she, "So al-ways speak the  
truth with me; I can't a-bide co-quet-tish-ness, as you no doubt sur-mise!" So he be-gan to speak the truth-

Semplice  
slowly  
She went right out and found a youth Who told her pret-ty lies!

slowly  
accel.

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# LITTLE INDIAN CHIEF

SECONDO

LILY STRICKLAND

Con spirito (♩ = 96)

# LITTLE INDIAN CHIEF

PRIMO

LILY STRICKLAND

Con spirito (♩ = 96)



# A SUMMER MORNING

Grade 1.

Allegretto (♩ = 63)

FRANCES M. LIGHT

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# DREAM BUBBLES

Grade 2.

Andante (♩ = 54)

ANITA C. TIBBITTS

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# HAND IN HAND

MARCH

Grade 2.

Tempo di Marcia (♩ = 120)

J. J. THOMAS

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BURTON ARANT

Grade  $2\frac{1}{2}$ .

Briskly (♩ = 104)

*Q. a tempo*

[illegible]

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THE ETUDE

## (Continued from Page 383)

select the key into which you wish to transpose the piece, writing in the key signature. If you have selected the key of E-flat, wherever you have written I write E-flat; where you have written II write F; where you have written III write G, and so on.

The rule of thumb method of transposition is equally applicable to all voices and parts with the result that the transposition is as simple as transposing a melody. The melody may be transposed simply as the melody of a song. For a moment that you have a chord made up of C below middle-C, G middle-C, E above middle-C. Assume that the place is in the above key; that is, in the key of C. You would simply write a Roman I, then another Roman I above it. If the key were in the key of D, the first; next you'd write a Roman I above the second I, and so on. If the key were in the key of A, you'd write a Roman V, then write this chord in some other key, say in the key of D. You'd write a D-flat, write the B-flat that's a half step below middle-C, and the F-flat, a half step below lower D. Now you will have written the two Ts just mentioned; now write the third note of B-flat scale and you will have the D above middle-C. Now write the fourth semitone of the B-flat scale and you will have the E, and in the example given this F will be the F above middle-C. Transposing is a simple thing, and the practice will be an interesting sight.

Every rule has its exception. One of the teachers at the Eastman School of Music once said that harmonic law was studied so that one might learn how to violate it and that its violation in the long run made art. Nevertheless in teaching the theory of music, in teaching harmony, strictness must be observed to the extent that parallel fifths must be avoided and when the dominant chord is followed by the submediant chord the tonic note that appears in the submediant chord must be doubled.

double.

The customary routine of music teaching, keys are usually presented in the following order: C, G, D, F, B-flat, A-flat, E-flat, A, E, B, and D. This supposedly presents the problem of being pure minor harmonic minor, or melodic minor are left till the end, but does seem, however, to be a key with no double flats in its signature is an easier key to play than is A-flat or B-flat major with four flats and five sharps. The teacher can do little harm in presenting, after each key and scale is studied, the relative minor of that key. The relative minor of C major is expected to follow C major, and the fact that there may be a pure minor, a melodic minor, and a harmonic minor is not a disadvantage. The teacher can demand that a key with a flat or a sharp in its signature be presented next as a step forward in pupils' knowledge. The teacher will not be surprised to find "teaching pieces" in minor keys that are within an elementary student's ability. By the tone presented to the pupil immediately after E major has been taught but while there are many pupils who can play a piece in E major, there are others who are but few who can play Chopin's *Chopin's minor Waltz* without causing that good gentleman to turn over his grave if he doesn't actually turn over.

It must be emphasized that the minor of a key is not that key's relative minor. A minor is the relative minor of C. F minor is the relative minor of A-flat. C-sharp minor is the relative minor of E, and C minor is the relative minor of E-flat.

Suitability of keys is traditional. Flat keys are said to be rich and romantic; sharp keys brilliant and militant; minor keys sad; but the exceptions are commonplace. Rudolph Frhm's *Song of the Vagabonds* is in F minor but far from sad and quite war-like. Offenbach's *Barcarolle* from "Tales of Hoffman" is romantic but more common in the key of G or D than in any other. Chopin's *Polonaise in A-flat* is far more dashy and gay than it is romantic. Sousa's *Stars and Stripes* *A-flat* is military and in E-flat. *A-flat*, while J. Bodewald's *Happy Heine* is a noisy, gay, rattling two-step of forty-five years ago is in *A-flat* with a trio in E-flat.

## Hearing and Musicianship

(Continued from Page 369)

is blocked. But if the inner ear is destroyed we cannot hope to hear. It is possible to have ninety per cent hearing although the drumheads are destroyed, provided the fluids and inner structure and the Eustachian tube function normally. If the cement the small bones make in the middle ear together and still hear quite well. The bones of the head can carry sound vibrations to the ear and a person who is ordinarily quite deaf as far as the conditioning goes, may still be able to hear as well or better than a normal person through bone conduction. Bone conduction has enabled some famous musician to compose, sing or play in spite of complete inability to hear through the normal means of air conduction.

### Importance of Eustachian Tubes

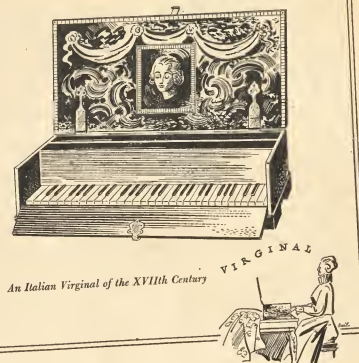
**Importance of eustachian tubes.** I discovered that those who have good hearing invariably have normal Eustachian tubes, those who do not have abnormal ones. The Eustachian tubes are about an inch and a half long. They not only equalize air pressure in the middle ear but are also active aids in hearing. Closed eustachian tubes prevent foreign substances from getting into the middle ear. They open when you swallow. If the hearing function is impaired or lost because the tubes are deformed or the muscles are no longer able to open the tubes in the swallowing. Deficiencies of the Eustachian tubes can be a cause of deafness. The slightest abnormality reflects immediately in your hearing.

"You're aware of this when you drop suddenly in an elevator and your ears feel stopped up. That's because the Eustachian tubes have not opened quickly enough to equalize the sudden changes of air pressure. Should they remain closed, your ears would continue to remain stopped up.

"That's what happens frequently in cases of aviation deafness. At sea level fourteen and seven tenths pounds of air pressure per square inch presses on your ear drums; at 10,000 feet, ten pounds. As you go up or down, healthy Eustachian tubes are right on the job equalizing the

(Continued on Page 410)

(Continued on Page 410)



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— 17 —  
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## Some Fundamental Principles of Bowing

(Continued from Page 381)

he is seeking to perfect. In conclusion let me remind the reader that this article is not addressed so much to the specially gifted child who is taken out of school and given unlimited time for practice, as it is to the average American youngster who, with a fair amount of adaptability and talent, is seeking to gain sufficient command of the violin to enable him to play fairly well as an accomplishment for his own enjoyment and for the enjoyment of others.

## Hearing and Musicianship

(Continued from Page 405)

different air pressures, unhealthy ones remain closed, or they collapse and refuse to function normally under "load." Diseases and deafness invariably follow. Fortunately we have learned how in the majority of instances to apply corrective measures, to reconstruct the Eustachian tubes to the end of the middle ear or part of the hearing may be restored.

"The common types of deafness affect musicians in different ways. One of the first is ringing in the ears. The beginning of deafness in a singer is usually manifested by an uncertainty of pitch. When the pitch is flat or sharp, or there is some confusion in producing the tone, it may be caused by 'imbalance' of hearing. When the hearing is better in one ear than in the other, total values will not be the same in both ears. The singer will listen to his own voice does not get an accurate impression. Distortion and inaccuracy of tone production are likely to follow. Certain pitches are not true because of imbalanced hearing.

## Nerve Deafness

"Some singers complain of difficulty in locating accurately the direction of certain sounds. This is invariably caused by unilateral deafness. Others cannot sing well when they are tired. This is not entirely due to the reaction of fatigue upon the singing mechanism. It is partly due to the presence of nerve deafness. A singer with this type of deafness experienced a decided drop in hearing, this is nervous or exhausted, and the experience in voice placement. 'Not in voice' used to describe this condition, might better be stated, 'not in hearing'.

"In nerve deafness there is a loss of hearing through bone conduction. Therefore, the individual with nerve deafness does not hear his own voice as well as though he had a good bone conduction. As a result, he talks much louder than normal, believing that he is talking within the normal range. To a loss of hearing individual, he is actually talking too loud or shouting. If he is a singer, he will sing much louder than he realizes, and when in an environment of noise or surrounded by other singers, he will have greater difficulty in hearing his own voice and will be inclined to sing much louder than he otherwise would, cases of nerve deafness are usually in a state of fatigue. Beethoven had this type of deafness.

"Another type, often hereditary, is known as otosclerosis. In the early stages its effect on the singer is just the reverse of nerve deafness, for through bone conduction he hears his voice louder than it really is. A person so afflicted will for a time hear the manner described because the vibrations set up by the voice are augmented by the sinuses acting as a sounding board and are transmitted by way of the cranial bones to the inner ear. In short, he will hear what appears to be twice the volume he actually produces and is thus moved to sing more softly than he should. Furthermore his voice will sound better than it actually is. He will hear by way of the Eustachian tubes, since these are usually larger than normal and prolapsed due to atrophic changes in their walls and living membranes.

"Diseases which cause deformities of the Eustachian tubes and deafness are: colds, infectious diseases such as influenza, scarlet fever, measles, tonsillitis, or any other inflammatory process involving the nose, throat, and nasopharynx. Get an audiometer test after any of these diseases. There are some drugs which cause deafness such as large doses of quinine and there are acute infectious diseases which cause a degeneration of the nerve of hearing such as meningitis. "There are some precautions to be observed. Keep buttons, hairpins, matches, oils, lotions, out of the ears. Don't blast when you blow your nose. Do it gently. When you swim, keep your ears dry. Don't dive or swim under water, or go in for flying. They're like a fine clock—your ears—marvelously and delicately adjusted. Keep them dry. Keep them in good condition is to keep yourself in good health."

## Radio Conducting As a Career

(Continued from Page 367)

organized with this idea in mind, and it is on this radio program that new translations, which I am commissioning from the American writers, are being used. I have found that the English translations in our standard opera and operetta editions do not adapt themselves to an hour radio program. They are literal translations, and they are still, and not singable, and are made for people who do not understand the various languages. I have insisted that my writers make these translations singable, understandable, and practical for radio.

We should have at least fifty opera companies in America; and it is my belief that they would exist and thrive, if opera were given in this country with good translations, in our own language. What a wonderful training ground this have such our young singers who now have to study in Europe, where they can gain experience.

The opera taste of the American has been understandable for the movies. A movie is an opera performance. However, the public is becoming more theater minded, and opera audiences are growing, and potential opera audiences will grow, and will continue to grow, if opera is given in English.

## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

### So-called Duifpugger Violins

V. O. M., California—Caspar Duifpugger is not known to have made any violins, though he was a well-known maker of lutes and guitars. The great number of so-called Duifpugger violins were made by other makers in France and Germany. They have very little value except as antiques, and are worth today between seventy-five and one hundred dollars. A few fine makers, such as Vuillaume and Chanot, made some very fine violins, and these command a higher price. The dates you give for Duifpugger seem wrong to me. He was born in 1814, and he gave the date of his birth at 1814, and his death about 1871.

### Two French Violin Makers

G. H. L., Michigan—Paul Bally was born in Mirecourt, France, in 1844. After serving his apprenticeship in his home town he worked for J. B. Vuillaume in Paris. He also worked for a time in London and spent a few years in America. In 1889 he returned to Paris, where he died in 1907. He was an excellent workman, and his violins are well liked, especially for archery playing. Today they are worth between three hundred and five hundred dollars, with some exceptional specimens bringing as much as seven hundred and fifty dollars. (2) There was a large family of makers named Leleuville. I can find no names of these makers in the literature of France and Belgium during the end of the eighteenth century and the beginning of the nineteenth. Some Leleuville violins have sold for as much as one hundred dollars. (3) Fifth Avenue, New York City; regarding No. 3, write to the Smith College Music Archives, Northampton, Mass. There is also a German factory product worth at the very least one hundred dollars. They were imported in great numbers by a New York jobber who gave them the euphonious name of "Leleuville." The idea of endorsing them with an aristocracy their workmanship did not warrant.

### No Information

Unlabeled, Arkansas—I can make no information at all about a maker M. F. Clancy. No expert to whom I have spoken has ever heard of him. He was probably an amateur who made violins as a hobby.

### Continue Your Study

T. S. G., Malaya—I was delighted to hear from you, and to know that the violin is so well and intelligently studied in Malaya. The books you are working on are all excellent. For more advanced technical work, I would suggest "The Violin Study" by Danelli, Chapters of Dotti, Op. 45, and the First Thirty Concert Studies of De Bériot, Op. 123. It would be better for you to get a good teacher, of course, but you seem to be going along the right path. So, if you can, ask if you should stop studying the violin! At twenty-one you have a lifetime of development and pleasure ahead of you. Go on working as hard as you can, practice slowly, and get a good teacher if possible. (2) The prices quoted for the violins you have listed are all reasonable, and the makers are all well known. You could not make a mistake with any one of them. But the violin for you is the one that gives you most pleasure to play on. I shall be glad to hear from you again to know how you are progressing.

### Material for Finger Exercises

J. B. S., Minnesota. There were many makers noted for working in Klingenberg during the eighteenth century and the first half of the nineteenth. As you do not give a first name, I do not know to which member of the family you refer. But generally speaking, all makers produced good violins. A grade of violin, which is worth today about one hundred and fifty dollars at most. (2) One of the best books of finger exercises is David's Preparatory Trill Exercises. His Preparatory Double-Stop Exercises are also very good for strengthening the fingers.

### No Information Regarding Variati

A. F., Alberta. There seems to be no information available regarding a maker who labeled his violins Pietro Varipollina, nor does

any variation of the spelling bring more light to the subject. During the years immediately preceding and following the First World War there were very many obscure violin makers in France and Italy whose names, if any, remained strictly local. Variati may be one of these, or it may be a fictitious name invented by some workman whose own name was too euphonious. So it is impossible to give you even an approximate value for your violin. Such an instrument would have to be judged on its own individual merits.

### Value of Pretschner Violins

Miss A. S., Vermont. Pretschner was the family name of many violin and bow makers in Markneukirchen, Germany. I can find no mention of the names initials were G. A. These violins are usually worth between one hundred and one hundred and fifty dollars. You seem to be doing well for your age, and to be ambitious, too. Keep on with your good practicing and you will go ahead fast.

### Viols and 'Cello Solos

Z. A. M., British Columbia. There is not much music for violins or 'cello solo with string orchestra accompaniment, and of what there is, very little is available now in this country, most of it being of foreign publication. However, there are two concertos for cello by Beethoven, Nos. 2 and 3, for which you may be able to obtain the scores and orchestra parts. For information regarding the publication of these, you should write to the Music Division, Library of Congress, Washington, D. C. (2) Fifth Avenue, New York City; regarding No. 3, write to the Smith College Music Archives, Northampton, Mass. There is also a German factory product worth at the very least one hundred dollars. They were imported in great numbers by a New York jobber who gave them the euphonious name of "Leleuville." The idea of endorsing them with an aristocracy their workmanship did not warrant.

### A Matter of Personal Taste

E. J. C., Ohio. For an appraisal of your violin, I suggest that you send it to The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City, or to William C. Smith and Son, 207 South Wabash Avenue, Chicago. You could rely completely on either of these firms. They are the equal of those of Stradivari or Guarneri. I suggest that you get the violin claims to have been put forward. However, if you want to pay five or six hundred dollars for a violin, ask if you should stop studying the violin! At twenty-one you have a lifetime of development and pleasure ahead of you. Go on working as hard as you can, practice slowly, and get a good teacher if possible. (2) The prices quoted for the violins you have listed are all reasonable, and the makers are all well known. You could not make a mistake with any one of them. But the violin for you is the one that gives you most pleasure to play on. I shall be glad to hear from you again to know how you are progressing.

Perhaps a Reader Knows Guilmont  
F. DeO., Oklahoma. I am sorry, but I can obtain no information whatever regarding a violin maker named Francis Guilmont. No one in New York seems to have ever heard of him. I suggest that you get the violin claims to have been put forward. However, if you want to pay five or six hundred dollars for a violin, ask if you should stop studying the violin! At twenty-one you have a lifetime of development and pleasure ahead of you. Go on working as hard as you can, practice slowly, and get a good teacher if possible. (2) The prices quoted for the violins you have listed are all reasonable, and the makers are all well known. You could not make a mistake with any one of them. But the violin for you is the one that gives you most pleasure to play on. I shall be glad to hear from you again to know how you are progressing.

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Secrets of Intonation

(Continued from Page 378)

every alternate fingering should be made for the instrument under consideration, and the consequent change both in pitch and resonance should be noted. It will then be possible to play certain intervals

with different intonation control based on the results obtained. It should be remembered that the easiest fingering combination is not always to be desired when the intonation is in question. For this reason it is again stressed that such study should be reserved until the student has an adequate grasp of all basic problems of playing.

In addition to this simple alternate fingering control of intonation by alter-

nate basic fingerings, it will be found that the following rules hold true in First, when any key or tone-hole can be fingered combination to the extent of become slightly flatter and, the pitch will resonance of quality will result. Secondly, when any key or tone-hole can be opened which does not affect the basic fingering

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combination to the extent of changing the basic pitch, the pitch will become slightly sharper and/or additional resonance will result.

In order to prove our rules we will take for example several of the most generally known of these intonation and resonance fingerings, as shown in the diagram on Page 378.

As may readily be seen the improvement of these fingerings is of great value in the production of a more even scale and the achievement of a better intonation and resonance. It is suggested that an individual fingering chart for each instrument be constructed by each player for his own instrument. This will take thought, time and study, but it is well worth the effort.

It must be remembered that clarinets become out of tune over a period of time and must be brought back to adjustment by an expert. No amount of intonation or resonance fingerings can overcome a basic mechanical difficulty. For this reason such a chart must be occasionally rechecked.

The discovery of new fingering possibilities is, so far as the writer is concerned, an inexhaustible source of interest, and no one can rest with satisfaction on the belief that he has finished with the matter.

With the technique of compensation suggested in this article we may more readily recognize and attack the problem of intonation. Our final discussion will deal with the correct preparation and use of an Intonation and Resonance fingering chart.

Music for Wind Ensemble

(Continued from Page 378)

and two bassoons may not always be available. It is possible to substitute a flute and a bass clarinet for an oboe and a bassoon without any serious alteration of the original effect.

Noteworthy also in the classical literature for woodwinds are the Quintets of Anton Reicha, a contemporary friend of Beethoven. Reicha, seriously interested in the problem of developing the woodwind ensemble repertoire, wrote twenty-four woodwind quintets, as well as a number of trios and quartets for flutes and for horns. Many of these have a great deal of appeal, and all are written with sound knowledge of the instruments for which they were intended. An interesting sidelight on the problem of wind instrument literature is given in a statement printed as a preface to the edition of Reicha's Quintets, Op. 58, published in 1817. This statement, written by five of the leading players of the time, points out that the complaint against wind instruments is "that there is no music written for them which is sufficiently interesting to make anyone care to hear it performed," and adds that "the progress of instruments depends more on composers than on players." Statements worth thinking about even today!

To return to the preclassical literature for brass, one finds a field of extraordinary richness possessing great educational value. The focus of this literature is the Italian school of the early Seventeenth century, and the compositions of such masters as Gabrieli,

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Monteverdi, Banchieri, and others. Another central part of this literature is the German music of the middle and late seventeenth century, derived from the "lower music" of such cities as Leipzig, and given formal expression in the works of Pachel, Reiche, Schein, and others. In this music, the brass player finds an opportunity, not only of performing truly fine music of dignity and importance, but of exploring a period of musical creation which is entirely neglected by bands and orchestras. Works of this sort should be a great and welcome change from the artistically negligible "Air and Variations" type of thing that represents so large a part of the present literature for brass instruments. Men like Robert King and Sydney Beck, with whom I have had the privilege of being associated, have done brass players a very great service in rediscovering much of this early music and in helping to make it available again today.

## New Works for Wind Ensembles

As a closing note, it is pleasant to observe that there is a great source of interest on the part of contemporary composers in writing music for small ensembles of wind instruments. The situation described by the French players in 1817 is still relevant, and the growth of a substantial literature is still the most important thing. Fortunately, the list of composers who are writing for wind ensembles today is long and distinguished, and most of the works composed are technically within the compass of players who are musically enough to be interested in learning them. This is true of both woodwind and brass music. In the interests of real music progress on the part of wind instrument players, as well as of a valuable enrichment of our national musical life, it is to be hoped that both the old and new music for ensembles will be cultivated far more than ever before, and that performances of these works will become a regular part of our musical fare.

Quartet, United States Navy Band, the Don Cosacchi, the Chekhov Theater Studio Players.

Success and glory have not come, however, without difficulties and discouragements. In 1933, when the chorus was invited to represent the State of Dakota at the World's Fair in Chicago, skeptics called the plan "a wild idea" and predicted failure. Drought and crop failures plagued the Middle West during those early thirties. Money was scarce. But the men of Amphion proved their metal; tickets were sold and an automobile raffled off to raise adequate funds. In fact, the manager of a utilities company with headquarters in Chicago was the guiding light of the enterprise! The trip was made with flying colors, and set the pace for other trips—when Amphion sang at the Westminster Choir School, at the Academy of Music in Philadelphia, in the National Capital, in Orchestra Hall, in the Pabst Theater in Milwaukee, at Indianapolis at the National Federation of Music Clubs, with John Charles Thomas as soloist.

The year after their return from Indianapolis, Amphion sponsored the Valleyland Music Festival, bringing to Fargo nationally known critic judges who inspired hundreds of young people from the surrounding towns and cities to further musical attainments.

The war years dealt a grave blow to Amphion. Sixty per cent of the membership among our young men gathered under the banner of Uncle Sam, and sometimes the Monday night rehearsals found only a handful of men present. In September, 1944, another blow fell: the chorus faced the prospect of a year without its director, for in that month Mr. Preston left for advanced study in the East. But Amphion spirit was unshakable. Week by week, the men gathered under their own banner. Then came the summer of 1945, the war victory, and also victory for Amphion, with a return of many former members, and the comeback of the director. In September, 1945, Amphion rallied joyfully under Mr. Preston's leadership.

## Contributing Factors to Success

The "Men of the West" believe that one of the keys to their success lies in the establishment at the outset, of a Board of Governors who manage all business affairs. Thus, the membership was freed from the burden of "planning" and all rehearsal time is devoted to music.

Another factor is the unceasing zeal and expert musicianship of Daniel L.

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Preston (director of music at Moorhead State Teachers College) who, from the beginning and without any remuneration, has served as Amphion director. A discriminating artist and able builder of ensemble groups, Mr. Preston has won the esteem and affection of every Amphion member.

Future Plans  
The future? Amphion dreams long dreams as it looks to the future. Immediately before the outbreak of the recent war, foreign bookers were in contact with the chorus, and twelve engagements had been arranged in European cities. The war blotted out that bright hope. But now Amphion is thinking once again of far places on other continents.

Amphion has pointed the way. The trail which it has blazed, other choruses in other communities can travel—if, as one

## THE GREEN CATHEDRAL

I know a green cathedral  
A shadow'd holy shrine,  
Where leaves in love join  
hands above  
And arch your prayer and  
mine;  
Within its cool depths sacred,  
The priestly cedar sighs,  
And the fir and pine lift  
arms divine  
Unto the pure blue skies.  
In my dear green cathedral  
There is a flower'd seat  
And their loft is branch-  
ed,  
Where songs of bird-hymns  
sweet;  
And I like to dream at evening,  
When the stars its arches  
high  
That my Lord and God tread  
its hallowed soil,  
In the cool, calm peace of  
night.  
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## You Hail From the Red River Valley

(Continued from Page 366)

Heien Jepson; groups have included the Minneapolis Symphony, Westminster Choir, Apollo Boys' Choir, Roth String

THE ETUDE

JULY, 1947

"MUSIC STUDY EXALTS LIFE"



## Basic Policies and Traditions of a Famous Music School

(Continued from Page 376)

director to tear down what his predecessor had done in order to give himself importance, he always refrained from doing so. Instead, he chose to build upon the foundations previously laid. As a result, the educational standards grew tested, and productive. The finest musicians deemed it an honor to be on the staff, or to be called as members of the examination committees and juries for the contests. Among the professors one found prominent figures such as Grétry,

Méhul, Adam, Monsigny, Boieldieu, Halévy, Victor Massé, A. Thomas, E. Guiraud (Debussy's teacher), Delibes, Massenet, Faure, Widor for composition. The violin faculty included Kreutzer, Rode, Dancla, Alard, and Massart in whose class Fritz Kreisler took a brilliant first prize in 1887. César Franck and Alexandre Guilmant taught organ, followed now by Marcel Dupré. Habeneck, Tafelner, Paul Dukas, Vincent d'Indy were in charge of conducting. Zimmerman, Henri Herz, Marmontel, G. Mathias, A. Duvernoy, Raoul Pugno, Louis Diémer, Ed. Vissier, I. Philipp, Alfred Cortot were on the piano faculty. Franchomme, Delaert, A. Bazin, Batiste, and Lavignani, of theory and solfeggio. Let us mention here, in passing, that solfeggio is considered one of the most necessary and indispensable

branches of instruction. As to the voice and dramatic departments, what an array of celebrated names is displayed: J. B. Faure, Moreau-Saints, Taskin, Mme. Pauline Viardot, and the illustrious "society" of the Considé-Françoise, Talma, Samson, Mlle. Mars, Got, de Féraudy! On the pedagogue side, the general aim of the tuition were: to interest, train, and educate the students at the same time. This was carried out in several ways. In the piano department for instance, recitals were organized outside and privately by the teachers, usually in the small Salle Erard. Concurrently some "exercises d'élevés" (student exercises) were held in the concert hall of the Conservatoire itself. All different branches were called upon to perform there, in more or less ambitious ones, and the programs were, featuring symphonies, concertos, or scenes from opera,

In addition there were several concerts open to the public during the year. Such activities are a wonderful drilling process for all concerned, as it prepares them for the great event toward which all efforts are directed: the final public contest for the awards. Objections have sometimes been raised against the principle of these contests. One argues that nervousness can cause participants to lose in a few minutes the fruit of an entire year of hard work, and it has been suggested that a summing-up of the grades obtained at the examinations and exercises might be a fairer way to determine their real merits. But this has never gone through, because after all the Conservatoire is, primarily a school of virtuosos, of operatic artists, and the degree of self-control including blissing, cat-calls, and insults hurled at the adjudicators. A letter from Paris informs me that the 1946 violin contest brought another instance of these regrettable occurrences. However, they are the exception and more often than not the judges and the public pick out the same favorites: then the contest closes harmoniously in a thunder of applause, with loud cheers, and fond embraces from exuberant relatives.

decisions of the judges are based.

American listeners who attend the "Concours du Conservatoire" are often puzzled by the atmosphere which prevails there. The auditorium is packed with musicians, critics, former laureates. Every fifteen minutes or so a contestant is introduced, sometimes so scared that he looks like a convict going to his doom. The worst experience is the reading at sight of a manuscript written especially for the occasion by a prominent composer. When the whole list has played and read the jury retires for deliberation. At this stage the excitement of the audience reaches its peak. Amid loud chatter in the courtyard an unofficial verdict emerges, representing the "voice of the people." If the decisions of the jury coincide with it, well and good; otherwise something of a riot is likely to develop including blissing, cat-calls, and insults hurled at the adjudicators. A letter from Paris informs me that the 1946 violin contest brought another instance of these regrettable occurrences. However, they are the exception and more often than not the judges and the public pick out the same favorites: then the contest closes harmoniously in a thunder of applause, with loud cheers, and fond embraces from exuberant relatives.

Let us examine now a few important points concerned with the tuition itself. There are no individual lessons, but classes of twelve pupils during which each one receives instruction and at the same time benefits from the advice given by the others. Originally, boys and girls were separated; but later on the co-ed system was adopted and it produced remarkable results because of additional emulation. As to the duration of the studies, it

varies from one year to a maximum of five years. If by that time the student has failed to conquer the first prize, he must leave the school with only a minor award; and the same applies should two consecutive years pass without his taking any award at all.

Most notable is the complete freedom as to the teachers as to the choice and use of the method which they find convenient to adopt. In this there is absolutely no interference and the authorities do not play a Beethoven Sonata like a never meddle. But they take note of the results and offer criticism when it is needed. The Conservatoire has always found this regime of freedom most profitable artistically because it allows a large share of initiative to each professor and creates a wholesome competitive spirit between the different classes. But here once more, tradition reigns supreme and there is a general acceptance of certain recognized principles. The dictum of Hans von Bülow: "Three things are necessary in order to play the piano: 1. Technique. 2. Technique. 3. Technique" is dogmatically observed among pianists and all other instrumentalists. When a student has been assigned to a class, he remains there as long as he is in the school, which is an excellent thing since it gives the teacher an opportunity to study his pupil in detail and at length, much in the same manner as a family doctor would do. Then the right method can be applied, one that will fit perfectly each individual case.

As to the never hears, at the Conservatoire, statements or questions such as these: "I am going to 'take' from so-and-so . . . (for three months at most, very likely). Then I will change schools and take from so-and-so . . . (three weeks possibly)" and so on. Or: "What's the use wasting so much time on those silly old-fashioned exercises?" That simply would not be tolerated. A serious conservatism is in order, and it includes the study of phrasing, tone production, dynamics, and last but not least: style. "What is style?" one may ask. Style is the right approach to the composers through an assimilation of their personalities, their distinctive characteristics, and the period in which they lived. Thus Conservatoire students do not play a Beethoven Sonata like a Chopin Ballad, a Bach Toccata like a Schumann Papillons, and Debussy's *Sunkent Cathedral* as if it were Liszt's *Liebestraum*. Chamber music training, too, is compulsory with regular meetings at which sonatas, trios, quartets, and quintets are analyzed and carefully rehearsed under the supervision of an expert. There are classes for orchestra and vocal ensemble as well, and it all combines to develop a high degree of musicianship among the participants. All these activities, however, are based on purely artistic grounds and taken as such, exclusive of "credit hours" which do not exist in the curriculum. Admission to the Conservatoire is through a contest, and the average number of piano applicants reaches about three hundred every year for no more than six or seven vacancies. This alone gives an idea of the high level of such contests.

As to the words "formality" and "discipline," they imply an attitude of respect on the part of the students, and dignity on the part of the teachers. A line is drawn between friendliness and familiarity. While there prevails kindness on one side, and deference on the other, the line is never trespassed and "col-

legiate" or "chummy" ways are not practiced. The atmosphere is kept one of seriousness and good manners, and cases when discipline must be enforced are extremely rare.

There is no place at the Conservatoire for champions of revolutionary ideas. Experimenting is not permitted. Instead, a solid foundation is established which makes possible an evolution later on. The results of this system are exemplified by Claude Debussy who "went through the mill" like everybody else under the guidance of his intelligent teacher, Ernest Guiraud, then placed this "know how" at the service of his epoch-making innovations. Composition is not dissected as if it were a matter of equations or algebra, and its tuition is not carried out through books-of-all-purpose which are as pretentious as they are valueless. The writing of music can never be transported into the field of scientific research and there is only one way in which it can be taught: through "constructive criticism" as Massenet, Faure, and Widor did so successfully. Inspiration, which Gounod once said "comes right from Heaven" is the number-one indispensable requisite. The methods of the Conservatoire do not sanction discord perpetrated for the purpose of sending a few "blue stockings" and snobs into ecstasies; they strive to develop each young musician's individual gift. But he must have the gift, for there is no room for freaks.

The purpose of this article has been to illustrate the virtues of Tradition. No channel could be more adequate than *The Etude*, which for so many years has adhered so closely to the high ideals set down by the late Theodore Presser. It (Continued on Page 420)

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"MUSIC STUDY EXALTS LIFE"

THE ETUDE

JULY, 1947

"MUSIC STUDY EXALTS LIFE"

415



# Junior Etude

Edited by

ELIZABETH A. GEST

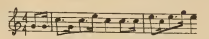
Quiz No. 22

Patriotic Music

1. Is the music of *The Star Spangled Banner* written in three-four, four-four or six-eight meter?
2. What is a rifle, used in the file and drum corps?
3. Who wrote the words of *America*?
4. Is the tune of *America* found in other countries?



5. In which American patriotic song are these words found? "And this be our motto: 'In God is our trust'"?



6. Which American composer is called the "March King" due to his having written many stirring marches?
7. What is the name of the composer pictured in this quiz?
8. In what way are signals and commands found through music?
9. Did the tune of *Yankee Doodle* originate in this country or elsewhere?
10. What country uses a tune by Haydn for its national hymn?

Answers on next page

## Why Must I Study Scales?

by Gladys Hutchinson

Why must I study scales, chords, and arpeggios? That's a question many very young students ask their teachers. And here is a thought that will help to set you straight, if you happen to be one of those young pupils who would like to skip that part of your music lesson.

To have a flower you must first have a plant; to have a plant you must first have a root; to have a root you must first have a seed in the ground. The seed comes to life, pushes itself through the earth and finally you have a beautiful blossom.

You might say you are not interested in anything but the flower, but that would show a lack of imagination. Also, to have a lovely piece of music and not be interested in the things from which it grew would show a lack of imagination.

To have a beautiful piece you must have melody; to have melody you must have harmony; to have harmony you must have rhythm and key relationship. Your scales, chords, and arpeggios are these elements of the piece pulled apart and put into your practice laboratory for study.

So think of your piece as containing the elements of scales, chords,

and arpeggios; see how many of each you can find and put them in your practice laboratory for examination and study.

## Original Poetry Contest Results

MUSIC  
(Prize winner in Class C)

Music, it is soft and pretty,  
Music, it is loud and strong;  
Music is the wind that whistles  
In the tree tops, all day long.

Music is the bright, gay warbler,  
Bursting out in joyous song;  
Music is the cool lake rippling,  
Faintly splashing, all night long.

Music is the birds at dawn,  
Music is the humming bee;  
Almost everything has music,  
Yes, even you and me!

Ruth Martner (Age 10),  
Marshfield, Wis.

Spring's Refrain  
(Prize winner in Class B)

It is raining all around,  
On the trees and on the ground;  
It is raining here and there,  
Flowers are blooming everywhere.

Drops against the window pane,  
Binding up a sweet refrain;  
Spring's soft music's in the air,  
And all the world is gay and fair.

Shirley McCall (Age 14), D. C.

## Patriotic Program

by Leonora Sill Ashton

THE BOYS in Miss January's class of piano pupils were planning the program for the monthly recital.

"Let's have a patriotic one," suggested T.

"That's a good idea," said Dick. "We'll begin with *The Star Spangled Banner*. Then one can play, *Marching Through Georgia*, One, Dixie, One, *Yankee Doodle* and the great, *Marches*."

"That's great," agreed Harry. "And I'll write the paper."

"What about?" asked Ned.

"Wait and see," Harry told him mysteriously.

When the time for the recital came, this is what Harry read:—

"This paper is going to begin with asking a riddle, and the answer will not be given till the end. Here is the question. *Why are the fingers on the hand of a piano player like the United States?*"

"Everyone knows how our Country was formed by building up small weak settlements of people into Colonies, and then developing them and making them strong until they were banded together in the United States."

"A person who plays the piano has to work as the founders of our Country worked. First of all he has to think out what has to be done, to play the piano, and he has to learn about these things. He has to learn about the names of the keys; he has to learn the names of the notes on the music page which tell what keys to play; he has to learn that those notes are sounded in different ways. One right after the other, like a scale; one when the notes skip, like an arpeggio; one where they are

meter they are played; he has to learn marks of expression and other marks like rests and those which tell when the pedals are to be used.

"These are some of the things he has to learn with his brain. Then he has to make his arms and wrists and knuckles and fingers play them on the keys."

"The right way for his hand to be held when he plays, is to hold the knuckles a little higher than the wrist, and to curve the fingers so that their tips touch the keys. The thumb is a little separated from the fingers. Its tip joint is bent so that it strikes the keys with its side edge instead of its tip."

"The fingers have different degrees of strength. The thumb is the strongest of all. The second finger comes next; then the third finger; then the fifth, and then, the fourth. The one who plays the piano has to make the weak fingers strong."

"A good way to do this is to hold down one key with one finger, while the others play. If a person holds down a key with his third finger and plays two notes with the fourth and fifth fingers over and over, that will soon make those weak fingers strong. "There is one thing to remember though. The third finger must not press the key down so hard that the hand and wrist are stiff, for that will make the weak fingers stiff too, and then they cannot play. The weight of the arm is what should hold that finger on the key, and that will leave the other fingers free to play and grow strong."

"Now—that is the answer to the riddle—Why are the fingers on the hands of a piano player like the United States?"

"The answer to Harry's riddle was not long in coming. Everyone declared:—

"Because they are, and of a right ought to be, free and independent."

(Above two lines quoted from the DECLARATION OF INDEPENDENCE)

## To Beethoven

(Prize winner in Class A)

To you, who gave the world your life,  
The anguished music in your brain;  
The hosts of heaven and earth salute  
And may you smile and claim your fate.

To you, who lived a life so sad,  
We know you had your hell on earth  
In disappointment, sorrow, woe,  
In sickness, deafness, from your birth.

You did not die, as all men know  
There's nothing known to us as death;  
You still are living still, and still you  
Your music with your pen and breath.

And furthermore, as I can prove  
You did not die, as all men say;  
For I have heard you, and you too—  
Within your music heard today.

Lillian L. Loree (Age 16),  
Michigan.

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struck three or four together in a chord.  
"He has to learn how the notes are made differently to show in what

## Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the best, 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 any one 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 July. Subject for essay this month, "My Hobby." Need not refer to music. Results in October.

## Honorable Mention for Original Poems

Ida Die Guardi, Jacquelyn Richter, Maxine Lee Parker, Burnie Burton, Harriet Brown, Dolores Lewis, Virginia Lee Kpen, Helen Boye, Virginia Vail, Nancy Silverman, Charles Wallis, Carole Behrens, Mary Therese Gregory, Clara Denes, Rene May Connell, Lindsay Jackson, Jo, Irene Kay Hilley, Doris Waterbury, Gloriana Berry, Tony Richmond, Lou Ellen Gardner, Cory McLauch, Joyce Picard, Joanne Flage, Joan Beard, Claire Knott, David White, Barbara Wertsch, Carol Ryskamp, Katherine Tyson, June Smith, Judy Boers, Mary Peakey.

## Letter Box

DEAR JUNIOR ETUDE:

I study the piano, violin, and theory and play first violin in my teacher's orchestra and have also played in quartets and trios. My sister, Jennifer Anne, is a pianist and also studies theory. She is eight years old and would like to hear from girls about her age who are interested in my instrument, and I would like to hear from girls about my age. We live too far away to enter the Junior Etude contest.

I am going to tell you something about our music over here in Australia. Most of our State capitals have symphony orchestras and famous conductors visit here, including Sir Thomas Beecham, Eugene Ormandy, Eugene Goossens and Sir Ernest Macmillan. Also many famous singers and instrumentalists have given concerts here. Many of the symphony players also belong to our radio orchestra. We have a string quartet which tours the country, as well as playing in Brisbane, and give many concerts for school children, with whom it is a very popular organization.

In Sydney there is a Junior Orchestra and Choir giving regular concerts, the members being all under the age of sixteen. We also have an Amateur Hour on our radio and this has helped many young musicians.

I could go into ever so much more detail but I hope this brief account has given you an idea of our music over here in Australia. From your friend,  
NOELINE CHENEY (Age 14),  
Australia.

DEAR JUNIOR ETUDE:

Although I am only in fifth grade in music I have had some experience, as I have played in recitals, plays, church, and parties. I am also soprano soloist in our choir. I graduated from high school.

From your friend,  
IRMA ROSA HERNANDEZ (Age 15),  
Texas.

## Answers to Quiz

- 1, Three-four; 2, A small wind instrument, similar in appearance to a piccolo, made of metal or wood; 3, Samuel Francis Smith; 4, England used it with the title *God Save the King*; Switzerland and other countries use it also; 5, In the *Star Spangled Banner*; 6, John Philip Sousa; 7, John Philip Sousa; 8, Through bugle calls; 9, The origin of the tune of *Yankee Doodle* has not been fully established. Some writers claim it originated in America, others in Germany, Hungary or Holland; 10, Austria.

Helen Hunt Dobson (Age 15), Tenn.  
Frances Gelski (Age 13), Mo.

DEAR JUNIOR ETUDE:

My hobby is studying music. I play piano, violin, string bass, B-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, baritone saxophone, E-flat alto saxophone, C melody saxophone, and bassoon. I am first or sixth grade music on the piano, and I play violin in the Dayton Junior Philharmonic Orchestra. I would like to hear from Junior Etude readers.

From your friend,  
DONOVAN SMITH (Age 13),  
Ohio.

## Letter Box List

Letters, which limited space does not permit following: Ann Koch, Margaret Ann Riser, Viola Mitchell, Jennie Hogg, Rene Council, Diana Brennan, Patricia Ayers, Betty Ann Bantel, Marjorie Daniel, Martha Louise Austin, Betty Roud, Pauline Watson, Leslie Alice Foster, Nancy Smutske, Eunice Smutske, Barbara Finger, Lolaine Hathaway, Barbara Peters, Jo Carolyn Locke.



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Elio De Voce Bayre, 105 Hyde Park Place, Tampa 6, Fla., Continuous.  
Mildred Briggs, 666 Washington St., Grosse Pointe, Mich., June 23rd.  
Mildred M. Busch, Musical Arts Conservatory, Amarillo, Tex., June 20th.  
Jean Warren Carriker, 910 S. E. 68th St., Portland, Oregon, July 7th; San Francisco, Aug. 11th.  
Minnie M. Coghill, 2727 W. Grace St., Richmond 20, Va., July 28th.  
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio, July 8th.  
Grace Tudor Mason, 6222 Gram St., Dallas, Texas, Continuous.  
Florence Adams McKinstry, 3735 Ashland Ave., Detroit 24, Mich., June 23rd.  
Ludwig Gorman, 3508 Potomac Ave., Dallas, Texas, Aug. 4th.  
Stella H. Seymour, 1419 S. St. Mary St., San Antonio, Texas, July 7th.  
E. Corinne Terluene, 251 S. Miller Ave., Burley, Idaho, Continuous.  
Elizabeth Todd, 1067 W. Lenawee St., Lansing 15, Mich., July; Santa Barbara, Calif., June.

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THE COVER FOR THIS MONTH—Back in 1945 The ERVIE MUELLER MAGAZINE offered prizes to students of the Philadelphia School of Industrial Art for Ervive cover designs. Although the first prize winner was presented on the cover of the September 1945 issue and a number of purchased covers that were runners-up to the prize winners have been used subsequently as Ervive covers, the somewhat seasonal atmosphere of the second prize winner kept us from making use of that cover until this issue.

This cover, which won second prize, is the work of Miss Bernice E. Ledford who was a student of the Philadelphia Museum School of Industrial Art back in 1945, but for some months she has been following successfully the career of a free lance commercial artist in the city of Philadelphia.

TWO TIMELY TOPICS FOR TEACHERS—1. Improving our musicianship, repertoire, and musical knowledge. 2. Examining materials now and setting up a well arranged classified stock of music and materials ready for first pupils in the opening of the Fall season.

In the field of education there is no such thing as "standing still." Teachers do not add to their own equipment for teaching automatically fall behind the current educational procedures and achievements. While time is valuable in the summer many teachers take up special courses, but of course there are thousands who do not find this possible. Such teachers, however, can set up a program of self study for increasing their theoretical knowledge of music and increasing their acquaintance with musical history and musical personalities through the centuries.

The refurbishing of one's own technique also is not to be overlooked. While indeed there is no teacher who makes it a point to be equipped with the theoretical knowledge of music found in the course provided by Dr. Oren's celebrated books *HARMONY BOOK FOR BEGINNERS*, *THEORY AND COMPOSITION OF MUSIC*, *ART OF INTERPRETING MELODIES*, and *MANUAL OF PIANO*. Upon request, the ERVIE PRESSER Co. Personal Service Department will be glad to suggest daily study materials for refurbishing technique or will quote on books which may be bought for summer reading and musical biography, musical history, etc.

With regard to getting music ready in advance for next season's teaching needs, there is no greater help in this direction than that offered by the *Presser Early Order Plan*. Drop a postal card request to the *Erville Presser Co.*, 1712 Chestnut St., Philadelphia 1, Pa., asking for the details of the *Early Order Plan*, which permits getting teaching materials now for examination and for the start of next season's teaching without any immediate cash outlay.

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## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

July, 1947

### ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. This advance offer of cash price is only to order placed NOW. Delivery (usually) will be made when the books are published. Paragraphs describing each publication appear on these pages.

- The Adventures of Peter the Piano—An Illustrated Story for Children.* Dorothea J. Byerly 50
- Basic Studies for the Instruments of the Orchestra.* Traugott Raabe 25
- Conductor's Score.* 25
- Chopin Etchings—An Album of Sacred and Secular Music for Pianists Young and Old.* Ralph Federer 40
- The Child Tschaiakowsky—Childhood Days of Famous Composers.* Leah Elster and Ruth Rampion 20
- Ella Ketterer's Book of Piano Pieces.* 35
- Elites for Every Pianist.* Moler 40
- Footstep in F-sharp Minor—Two Piano Pieces.* Ralph Federer 25
- King Midas—Cantata for Two-Part-Triple Voice.* Theodor-Singer 35
- Mendelssohn's Organ Works.* 40
- More Themes from the Great Canon.* Henry Levine 40
- Musical Made Easy—A Work Book.* 35
- Selected Second Grade Studies for Piano.* 35
- Some Famous Marches—Arranged.* Henry Levine 35
- Twenty Teachable Tunes—For piano.* 35
- You Can Play the Piano, Part Two.* Richter 35

YOU CAN PLAY THE PIANO! Part Two—Book for the Older Beginner, By Ada Richter—Continuing the principle that the older beginner wants to play things with which he is familiar, Mrs. Richter has included in Part Two of this method interesting and playable arrangements of such favorites as *Cherish Me*, *The Lonesome Road*, *Man on the Flying Trapeze*, *Merz-Cat*, *Hot Dance*, *Red River Valley*, *Levee Lonesome*, *Day in O'er*, and *Love, Love, Love*. *The Old Chisholm Trail*, *Long-Limbed*, and other spirituals, several Negro spirituals. Classic composers are represented by selections from Bach, Beethoven, Mozart, Grieg, and Tschaiakowsky.

The essential technique, scales, arpeggios, etc., are continued as in Part One, with carefully chosen studies from Czerny, Kollar, and other writers of educational material. One copy may be ordered now at the special Advance of Publication Cash Price, 35 cents, postpaid.

BASIC STUDIES FOR THE INSTRUMENTS OF THE ORCHESTRA, by Traugott Raabe. In organizing and developing the school orchestra the instrumental music teacher will find this work of much assistance. It will find this work of much assistance. It will find this work of much assistance.

Assuming an elementary playing ability on the part of the students the exercises are designed to develop technical ability in scales, intervals, and arpeggios, with many variations of key, rhythm, and dynamics. Interspersed are harmonized "Time Teachers," which is an original feature, and melodies from the best composers. Special attention is given to the strings of course.

Be sure to specify the books desired in placing an order for single copies, each at the Advance of Publication Cash Price, 25 cents for each instrument book and 35 cents for the Conductor's Score.

CHAPLAIN EGHOES—An Album of Sacred and Meditative Music for Pianists Young and Old, Compiled and Arranged by Rab Roy Perry. An experienced church choir master well equipped for compiling such a remarkable volume, Dr. Perry has chosen sacred and meditative music, some of which has never before been arranged for piano. Much of the material is from the choral literature of Bach, Beethoven, Franck, Gounod, Maunder, and Mendelssohn. Easy-to-play arrangements, such as Adam's O Holy Night, and Paul's Palm Branches, provide seasonal music for the church festivals. An extensive list of old favorites includes Rumpelstiltskin's Evening Prayer, the "Finlandia" Choral by Sibelius.

In the United States and its possessions a single copy of this unusual album may be ordered now at the special Advance of Publication Cash Price, 40 cents, postpaid.

THE ADVENTURES OF PETER THE PIANO, An Illustrated Story for Children, by Dorothea J. Byerly—This beautiful tale relates the adventures of a piano named Peter, who on his lonely days in a dark warehouse was lonely for the light of the sun and the air of a musical little girl. Although no music accompanies the narrative, it is a story that a child will become more interested in learning to play the piano. Sixty-nine drawings in color form a strong attraction for the pre-school child, while hours with the book will read with enchanted interest.

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THE CHILD TSCAIKOWSKY, Childhood Days of Famous Composers, by Leah Elster and Ruth Rampion—Seventh in an already highly successful series, this new addition will be welcomed with great enthusiasm by the many music teachers whose courses have been enriched by earlier books. It offers the same popular features as its forerunners—simplified arrangements, carefully selected recordings, brief account of the composer's life, and directions for acting and staging famous incidents in his career.

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IN ADVANCE OF PUBLICATION, a single copy may be ordered at the special Cash Price, 20 cents, postpaid.

MORE THEMES FROM THE GREAT CANON, for Piano Solo, Compiled and Arranged by Rab Roy Perry. In his selection of materials for the initial volume in this very popular series of concert studies for piano, Dr. Perry has included ten favorite themes from composers written for other instruments, prepared these in playable arrangements for pianists of average ability. Rumpelstiltskin, Tschaiakowsky, Beethoven, Grieg, and Brahms are represented.

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KING MIDAS—Cantata for Two-Part-Triple Voices, Lyrics by Colla Traversi, Music by May A. Strong—This highly original and well-integrated work is suitable for music festivals of upper elementary and junior high school grades. It is written for two-part chorus, with piano accompaniment. The tune of music expresses the diversified moods throughout this dramatic composition. The piano accompaniment is not beyond the ability of the average pianist.

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SELECTED SECOND GRADE STUDIES, for Piano, Compiled by David Levine—This is a sequel to Mr. Levine's successful *SELECTED FIRST GRADE STUDIES* and will also be published in the *Music Mastery Series*. It is excellent supplementary material from the writings of Parlow, Gurilt, Bilbro, Streabog, Buebe and Kollar. The composers mentioned, well known for outstanding children's music, furnish studies for legato, staccato passages, repeated notes, cross-hands, scale passages in both hands, arpeggios divided between the hands, and syncopation.

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