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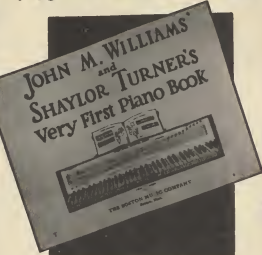
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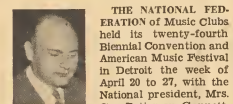
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APRIL 14-18, Boston, Mass.	MAY 26-29, Indianapolis, Ind.
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THE CARNEGIE "POP" CONCERTS which opened its second season at Carnegie Hall, New York City, on May first, has presented several outstanding programs. The first week was highlighted by special programs, including a "Latin-American Fiesta"; a Neapolitan Night; a Viennese Night; and a Gershwin Night. Eva Likova, noted Czech soprano, and Robert Merrill, popular baritone of the Metropolitan Opera Association, were the soloists on the opening night.



THE NATIONAL FEDERATION of Music Clubs held its twenty-fourth Biennial Convention and American Music Festival in Detroit the week of April 29 to 37, with the National president, Mrs. Guy Patterson Gannett, presiding. There were important discussions and concerts throughout the week, in which leading figures in the world of music participated. American Music Day was celebrated on April 29, when the discussion of the problems of the American composer was led by Dr. Otto Luening, head of the Music Department of Barnard College. A number of the artists who appeared were winners in Federation sponsored contests, including Margaret Harshaw, contralto (1935); Edward Kane, tenor (1935); Robert West, baritone (1929); Paul Lechner, soprano (1945); and Jacques Abram, pianist (1937). Ramon Vinay, Chilean violinist, and Raya Garbusova, Russian violinist, also made concert appearances. William Masselos, pianist, and Joan Brainerd, soprano, were the winners in the 1947 'Young Artists' Auditions, each receiving an award of one thousand dollars. They appeared in a joint recital on the second evening of the convention.

ROBIN HOOD BELL in Philadelphia will open its eighteenth season of outdoor concerts on June 23. Again under the general musical directorship of Dimitri Mitropoulos, regular conductor of the Minneapolis Symphony Orchestra, the season will run for seven weeks and will feature world-famous soloists and guest conductors. Vladimir Golschmann, noted conductor of the St. Louis Symphony Orchestra, will direct three concerts in July.

ARNOLD EIDUS, American violinist, who was the winner of the first Jacques Thibaud International Violin Competition last December, has returned from a most successful European tour which was part of the award. As a result of winning this contest, he has been engaged to appear with leading orchestras in this country and reengaged for another European tour next February.

BALTIMORE, MARYLAND, has added to its musical prestige by being the locale for an outstanding celebration commemorating the fortieth anniversary of the death of Brahms. Headed by Reginald Stewart as director of the Peabody Conservatory, and conductor of the Baltimore Symphony Orchestra, the complete works of Brahms were presented during the season. When it is considered how difficult it was to get some of the music needed, the under-

taking seemed almost impossible of success. But all difficulties were overcome, and the various events were presented as they came along in the season's schedule. All honor to the city of Baltimore!

DAVID MANNES, distinguished violinist, conductor, has resigned as conductor of the concerts which for the past thirty years he has presented at the Metropolitan Museum of Art in New York City. Now eighty-one years of age, Mr. Mannes inaugurated these concerts for the service men of the First World War. It is estimated that a total of nearly two million persons have heard the concerts during the years.

WINNERS in the 1947 National Piano-Playing Auditions, sponsored by the National Guild of Piano Teachers, will have the opportunity to compete for additional awards through a plan known as Piano-Excellence-Prizes. Awards will be given in each of the three diploma classifications—Artist, Collegiate, and High School, and full details may be secured by writing to Grace White, P-E-P-Charlman, 527 West 121 Street, New York City.

COLUMBIA UNIVERSITY'S third annual Festival of Contemporary American Music, held there from May 12 to 18, was featured by four invitation performances of "The Mother of Us All," a new opera by Virgil Thomson and the late Gertrude Stein. The Five-Wind Ensemble (flute, oboe, clarinet, horn, bassoon) made its first appearance; and there was also a choral concert given by the chorus and orchestra of the Juilliard School of Music, directed by Thor Johnson.

THE SAN FRANCISCO Symphony Orchestra, conducted by Pierre Monteux, gave the first New York concert, in its entire history, on April 11. On an extended tour, the orchestra of ninety-eight, is traveling in a style such as no touring group ever before enjoyed. The New York concert was the twenty-fourth on the tour and there were thirty-two more to go.

THE TRAPP FAMILY Austrian Relief, Inc., reports that in the first three months of its operation, 2480 packages of foodstuffs, clothing, and household sundries were sent to the destitute people of Austria. These donations represent contributions from the American people of thirty-two different states.

BENJAMIN BRITTEN, English composer, has written another opera, "Peter Grimes," which will be performed this summer at Glyndebourne, England, by a



JACQUES SINGER, young American conductor, began his career as a violinist in The Philadelphia Orchestra under Stokowski, has been appointed musical director of the Vancouver Symphony Orchestra. From 1927 to 1942 he was conductor of the Dallas Symphony Orchestra, an appointment which he received on the recommendation of Leopold Stokowski.

THE AMERICAN GUILD of ORGANISTS held a National Spring Music Festival May 12 to 18, in New York City. The program included organ recitals, church services, discussions, choral concerts, and pilgrimages to some of the interesting places in the city. Prominent organists from various parts of the country were heard in recital.

ARNOLD SCHOENBERG, celebrated Austrian-born composer now professor emeritus of music at the University of California, and a resident of Los Angeles, has been awarded this year's Award of Merit for Distinguished Achievement of the National Institute of Arts and Letters. The Award, which carries a prize of one thousand dollars, was presented in May.

ROBERT LEECH BEDELL, prominent organist, composer, and editor, has received the honorary degree of Doctor of Music from Southwestern College, Winfield, Kansas.

THE EDINBURGH 1947 International Festival of Music and Drama will be held in Edinburgh, Scotland, August 24 to September 13. The opening programs will be presented by the Colonne Orchestra of Paris, directed by Paul Paray. Another attraction in the opening weeks will be the Viennese Philharmonic Orchestra, conducted by Bruno Walter. A three-week season of opera will be given by the Glyndebourne Opera Company, with nine performances each of Verdi's "Macbeth" and Mozart's "The Marriage of Figaro."

FRANCO AUTORI, permanent director of the Chautauque (New York) Symphony Orchestra, died suddenly in New York during April. He was asked by the Polish Musicians Association to organize Polish musicians.

REYNALDO HAHN, composer, conductor, died January 27, in Paris. Born in Caracas, Venezuela, August 9, 1878, he began to study at the Paris Conservatoire when

(Continued on Page 353)

first national symphony orchestra in Warsaw. It is intended to make the home of the new orchestra in the shattered Philharmonic Hall, now being rebuilt for the 1949 Chopin Centennial.

BERNARD HIERMANN, composer and conductor, has received an award of one thousand dollars in recognition of his "fostering in America a deeper knowledge and a wider appreciation of the world's fine music." The award, established ten years ago by Lord & Taylor, New York City, is one of four given annually to leaders in the fields of music, the motion picture, modern art, and the dance.

KATE CHITTENDEN, veteran piano teacher, composer, organist, of New York, in April celebrated her ninety-first birthday. Still actively engaged in her profession, Miss Chittenden can look back on a record of seventy-four years of uninterrupted teaching, thirty-one of them as head of the piano department of Vassar College. She is distinguished also as an organist, and from 1879 to 1906 was organist and choir director of Calvary Baptist Church, New York City. In 1906 she helped to found the American Guild of Organists. From 1900 to 1932 Miss Chittenden was dean and head of the piano department of the American Institute of Applied Music. Besides her teaching, she gives a lecture series each year.

THE AMERICAN LYRIC THEATRE, INC., a new English language opera company, of which Donald Dame, Metropolitan Opera tenor, is treasurer and one of the founders, gave its opening performance on May 9 at the Westchester County Center in White Plains, New York. "The Barber of Seville" was performed with Winifred Held, mezzo-soprano, singing the role of Rosina. Spoken dialog was used instead of the sung recitative. Paul Breisch was the conductor.

THE COLUMBUS (Ohio) Philharmonic Orchestra, conducted by Isler Solomon, has completed its first season as a full professional organization. In the twenty-week season, a total of twenty-seven works by American composers was performed.

ARTHUR HONEGGER, French modernist composer, will be in charge of the composition department of the Berkshire Music Center this summer. This is Mr. Honegger's first visit to this country since 1929.

The Choir Invisible

JOHN GREGG PAINE, general manager of the American Society of Composers, Authors and Publishers, died suddenly in Detroit April 23, following an address which he had just made before the National Federation of Music Clubs. His age was fifty-seven. Mr. Paine was a specialist in copyright law.

REYNALDO HAHN, composer, conductor, died January 27, in Paris. Born in Caracas, Venezuela, August 9, 1878, he began to study at the Paris Conservatoire when

(Continued on Page 353)

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LET US GO BACK to 1876, when Richard Wagner was opening his *Festspielhaus* at Bayreuth, and have an imagined interview with the master. The representative from THE ETUDE begins:

"Herr Meister, I represent THE ETUDE, a musical magazine which Theodore Presser will find in America in 1883, seven years hence."

"Theodore Presser! Who's he? Never heard of him," scowled the composer.

"He's the man who founded the Music Teachers National Association at Delaware, Ohio, last year."

"That's in America, isn't it? I have just written a *Centennial March as a reclamation* for their great business fair in Philadelphia. It's very bad, but they won't know, and no one will ever hear it again."

"Reclam! That's Teutonic for advertising. What is your opinion of art and advertising?"

"*Ungottgewillt! Donner und Blitzen!*"

The master became frantic with rage, tearing his hair and playing football with his velvet beret.

"But Meister, when you were a young man in Paris, did you not do a lot of hack musical work for your bread and sausage and cheese?"

The master approached apoplexy at the mere mention of his baseness.

"Do you think that there will ever be a time when the world will spend millions of dollars weekly for music to be used for advertising?"

The master passed out of consciousness, with screams of "*Wahn-sinnig! Geisteschwache! Verrückt!*"—all of which in Broadwayese means lunacy, adde-brained, stark mad!

The subject of this editorial was suggested by a recent meeting of the sixty-one year old Contemporary Club, of Philadelphia, one of the historic, cultural American groups, Athenaeums, forums, literary societies, chautauques, and associations of upward looking folks which come into even more intimate contact with the foremost movements of the day than do the excellent "Forum" and "Town Hall Meeting" discussions of the radio. The speakers upon this occasion were Reeves Lewenthal, President of the Associated American Artists, Inc., and Major Homer Saint-Gaudens, Director of the Carnegie Institute of Pittsburgh. Major Saint-Gaudens, in opening his address, commented in part upon the fact that great artists of the past (painters and sculptors) depended for their support upon regal patrons, rich burghers, and the fathers of the Church. Some of the masters became very wealthy through the sale of their paintings. Musicians, however, in olden days, rarely received much more than a pittance for their labors. Up to the time of Beethoven, the great musical democrat, they were sometimes kicked about as menials and lived miserably, cringing existences.

With the coming of a new era, advertising as a factor in modern

Editorial

Art and Advertising



THE GLEANERS
(Les Glaneuses)

Jean François Millet (1814-1875), one of the most illustrious painters of France, once painted signs for a living, at his home at Barbizon.

living has undergone epochal changes. It thus has come to pass, as Major Saint-Gaudens pointed out, that many of the world's greatest artists, painters, and musicians have found it expedient to depend upon commercial art for a part of their livelihood. Here is Major Saint-Gaudens' list of some of them, including his own father, the eminent sculptor, Augustus Saint-Gaudens. If you are not familiar with these names, extend your cultural knowledge by consulting a good encyclopedia: William Hogarth, Thomas Rowlandson, Augustus Saint-Gaudens, Jean Louis Forain, Pierre Bonnard, Paul Cezanne, Edgar Hilaire Germaine Degas, Henri Matisse, Pablo Picasso, Vincent Van Gogh, Winslow Homer, George Bellows, George Luks, Walt Kuhn, and Guy Pène du Bois. The American painter, Frank Duvencker (Frank Decker), painted altars for a firm of church builders.

Major Saint-Gaudens also noted that Watteau, Toulouse-Lautrec, Rockwell Kent, and many other artists of distinction

deliberately made advertising a part of their work. Your editor at this same meeting called attention to the fact that George Du Maurier, eminent English cartoonist of "Punch" and author of the sensational novel, "Trilby," had made the now famous label for the bottle of Apollinaris Water, and also that the great French painter, Jean François Millet, once earned part of his living painting signs at Barbizon.

The marriage of art and advertising has come about as a matter of human expediency, and if it is a "marriage of convenience," both parties seem to be faring excellently. The artist and the musician, now deprived of the support of generous dilettante and devout ecclesiastics, have been compelled to turn to business and industry. At the same time, it is not a little complimentary to art and to music to have commerce recognize these as great human necessities, so important that their very association with business can lead to success in promoting widely used mercantile and industrial products.

Trade is born in the market place. The main function of good advertising is to carry the message of the opportunities of trade from the market place, through the eye (print and television) and through the ear (radio) to the office, to the work shop, or to the home of the consumer. Advertising cannot alter the basic principles of square dealing, honest values, or exact representation of quality and price, which mark all fair trade.

The launching of a successful advertising project no longer is based upon accidental, slipshod experiments in the counting house or the studio. It depends upon a science, becoming more and more exact, dealing with the psychology of human interest, exhaustive research in economics, distribution, markets, and finance. Therefore, comes the presentation of advertising, through the brain

(Continued on Page 318)

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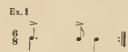
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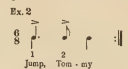
"Three Against Four"

Yep! that old puzzle is still unsolved. Every year it bobs up persistently, and almost invariably in connection with Chopin's *Fantasy-Improvisation*. . . Well, I'll try once more, hoping finally to rid us of the old bugbear.

Tap this rhythm on your piano cover, counting six as you do it. . . slowly at first, then speed up as fast as you can tap. . . Notes with stems up are right hand, stems down, left hand; the first tap is hands together:



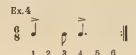
Finally, discard the counting of six, and change two beats in a measure; also speak this text as you tap, and accent "Jump" and "Tom":



Then transfer it to the piano, and repeat until it becomes automatic:



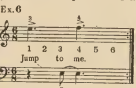
Now close the piano cover again and tap and count this new pattern. . . right hand first tap, left hand next, right hand last tap:



That one is easier, isn't it? . . . Change to two beats thus, and accent "Jump" and "me":



Transfer to keyboard and repeat until automatic:



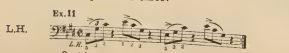
Now, on the piano cover, tap the two patterns consecutively:



Notice that the right hand always comes on an accent (one and four) and that hands together come only on the first tap. When you say "Tom-my" and "to me" speak very sharply. In "Tom-my" the right hand taps first and Tom is accented while in "to me" the left hand taps first but again the right is accented. Now transfer to the piano.

Chopin's *Fantasy-Improvisation*

The above is of course the exact way to play 3 against 4, and all students must master it. You will find valuable help to this problem on Mr. Dumesnil's "Teacher's Round Table Page," for March, 1947, Exercises 1, 2, and 3.



"MUSIC STUDY EXALTS LIFE"

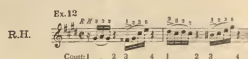
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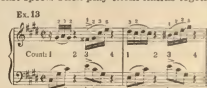
Noted Pianist and
Music Educator



the right in fours:



Be sure to count aloud as notated. Work these up to a very fast speed. Then play them hands together thus:

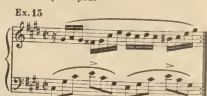


Note that the accents which come on the "three" count are played by the thumbs. . . Do not worry if your groups are uneven, but work to play each impulse-group as fast and cleanly as possible, with a complete rest and pause afterward. . . NO pedal. If you think of those sharp thumb accents all will be well. . . Don't stop counting aloud.

Now combine into half measure impulses, and concentrate on those thumb stresses:



Then in whole measure "swings", repeating the measure as in the *Improvisation*.



The other measures of the piece will capitulate to this method of practice if you memorize each hand separately, and practice in the above patterns.

"Swing and Spring"

A perplexed pianist writes in for an explanation of the "Swing and Spring" slogan. Here goes: Everyone knows that the only physical connection between us and the piano keys is the supersensitive finger tip which releases and controls the "electric" current passing from us into the instrument. To play well we must be assured that every essential muscular impulse back of the finger-tip is perfectly generated and channelled in order to insure smooth, unimpeded coordination. We must guard against any "short circuit" which will impair the flow from finger into piano.

What are the originating power houses? They are the two spaces at which the body connects with the earth, namely: the seat and the bottoms of the feet.

(Continued on Page 346)

THE ETUDE

The Music Teacher Takes a Vacation

by Louise Guhl

A MUSIC teacher's life is a perpetual round. Two contrasting themes comprise its fabric. During the teaching season is spun a long, quiet theme, somewhat like that in the opening measures of *Des Rheingold*; with the approach of spring, an undercurrent of excitement is felt, culminating in the feverish climax of recitals and graduation activity. The second theme, for the vacation, is by contrast short and somewhat fragmentary, at times lyrical, at others intense or buoyant; it is almost too rich in thematic material for its length; it closes on a note of welcome to the return of the quiet first theme.

The recital season depletes the teacher's store of both physical and mental energy almost to zero. Her desire for immediate, complete change is fundamentally sound. Necessary relaxation is only partially accomplished in the familiar surroundings all-too-reminiscent of the super-activity of recent days and nights! Phrases from recital pieces stage a track-meet in the brain; music and teaching problems return to plague one. The need is for something fresh to chase the old business out of the mind. A sojourn with friends in a rustic cabin in a noncommercialized area is an excellent beginning. With the donning of faded old camp clothes the process of emerging from the tight chrysalis of stale thoughts begins. Unfamiliar activity and the sight of new faces produce marvellous results in a matter of hours. The preparation of meals on an unwilling stove, indulging in gossip, as well as some serious discussion, being soothed by the sedative effects of a rainy day, all accomplish wonders for jaded nerves. Late sources of irritation slip into proper perspective, with the reawakened knowledge of difficulties in other people's lives; the tragedy in the eyes of the ten-year-old whose dog came off second-best in an encounter with a "porky" restores the mainstays of your own troubles back to their true mole-hill size.

A week or two of wholesome relaxation completes the initial phase; it is, however, only the beginning, for neither mind nor body is yet fully restored to a

desirable state of buoyance. Fatigue has been routed, but empty reservoirs must be refilled with stimulating ideas. Several sources of supply are usually available. Master classes in pedagogy, private lessons, discussions with other teachers, or reading might be chosen, depending on whether one wishes to be at home or go away. Six weeks of hard mental work can be safely tackled before the tapering-off period of late summer. Not the least profitable activity would be the organization of one or two projects of one's own devising, ideas for which crop up at the most unexpected moments and are written down on slips of paper for future consideration. There is danger of attempting too much, for there are so many enticing possibilities and so little time. I have enough vacation projects in mind for at least ten years; early every spring I decide exactly what I want to do, but reserve the right to change my mind, for therein lies added excitement. I arrange to spend some time each summer with an inspiring teacher, and after the mental indigestion brought on by the too-rich diet of meaty ideas has cleared away, I go home and organize my teaching plans for the next season. This task may be comparatively simple, such as the introduction of one or two innovations in scale routine, approach to rhythm, ear-training or technique, or it may be a huge undertaking like starting from scratch and planning a detailed curriculum for all groups of pupils, perhaps as many

as seven or eight different levels to be included. It may be something midway between these two extremes, like a comprehensive investigation of new teaching material.

Here are some projects I have in mind for the future:

- 1) A cataloging of various classifications of material in progressive order, such as collections suitable for independent home reading, or compositions of the romantic period usable in the original for elementary and intermediate pupils, or easy pieces in the modern idiom.
- 2) Detailed outline for teaching theory with piano, including formal and harmonic analysis.
- 3) Specific weekly assignments for each grade in ear training.
- 4) The same for rhythm.
- 5) A list of good material for boys, and another for adolescents.

Any of the above projects would require several weeks' time for completion. I prepared one such outline last summer, and use it every day for every pupil; I am delighted at the resultant gain of a few minutes of lesson time for fun, and the increased zest for such fun. To hear pupils make comments like, "I just love my lessons this year," is ample reward for a summer's work.

Summer Vacation for the Teacher

Summer is an ideal time for serious reading; winter bed-time reading is motivated first of all by a desire for relaxation, and consequently consists mostly of light fiction or entertaining nonfiction. But during the greater leisure of vacation time, one can turn to the half dozen musical biographies previously laid aside, the thin little book on psychology, the new collection of poetry, an old classic one has so far failed to read, the magazine articles put by for further study, all waiting to refill the mental reservoirs that seem to have only outlets during the winter.

Perhaps a teacher can even find time to make music in the summer. A sonata, a fugue or two, some new modern things might be added to the repertoire. No one need feel guilty at the Shavian taunt, "Those who can, do; those who can't, teach." Pupils are inspired by teachers who play; it is more efficacious to teach by example than by precept, and far quicker.

It is not wise to plunge right into teaching after weeks of intense concentration; another period of complete change is beneficial at this point. It might be a shopping trip, a lake voyage with its accompanying freedom from responsibility, a few days with friends in a distant city, a chance to dress up and be concerned chiefly with amusement for a short time, something slightly frivolous to make the return of routine welcome.

This formula of rest, work, rest requires eight to twelve weeks' time. The question arises in the teacher's mind "Can I afford to leave my pupils unsupervised so long?" It can be answered by another question, "Can I afford not to?" Pupils need vacations, too. They are subjected to intense strain in modern life. School programs reach a hectic peak in the spring; three months of outdoor life, vacation jobs, and family trips are a welcome change to grades and teen-



MRS. FRANZ GUHL WITH A GROUP OF PARTICIPANTS
At a meeting of the Parents-Teachers Association

"MUSIC STUDY EXALTS LIFE"

JUNE, 1947

ager alike. They, too, return to lessons in September with reacquainted vitality on which the alert teacher capitalizes. Pupils whose physical approach is correct do not develop muscular stiffness during vacation; since physical approach is governed by the mind, it is dangerous to practice in a state of mental fatigue for it leads to mechanical, unimaginative playing, in addition to being slow and unproductive of results. As for the intense intellectual effort required in memorizing, that is certainly better left for a refreshed, ambitious frame of mind. If desired, easy assignments can be given for the summer, such as sight-reading, memorizing something light, or rerelearning pieces laid aside for a rest.

Too often musical training is of inferior quality because it is a haphazard, unplanned process. When lessons are irregular and goals indefinite, the pupil has no sense of achievement. From personal experience, I know that that evil can be eliminated by adopting the nine-month term: it is not difficult to insist upon regularity if pupils can look forward to three months' freedom. In a recent study of my records of six years' teaching, one especially interesting fact came to light. The first four of those years, pupils came for lessons the year round; the average was thirty-six lessons per pupil per year. The last two years, I have taught nine months, requiring a minimum of thirty-two lessons; the average has been thirty-four lessons per pupil per year. These figures require further clarification. During the first four years, missed lesson appointments were a constant source of irritation to the teacher, and a contributing factor of irregular, distracted attention on the part of the pupils. Assignments were habitually made and lessons only partially prepared. It was impossible to use a planned course of study. Lapses of two and three weeks between lessons were common. For explanations and assignments because usually the irregular pupils did not practice the first days after the lesson, which in turn accounted for their missing the next lesson or two. Progress was slow. The building of a memorized repertoire was hardly attempted.

The past two years have been a remarkable contrast. A missed lesson is rare; none are missed without notification, and there is no tardiness. Everyone is working toward specific goals; no one feels he can afford to miss a lesson. Recital programs have been the occasion for general comment on the obvious progress of the young performers, for this is truly a piano-minded community. There is an abundance of competent soloists and accompanists, and boys no longer think it "daisy" to play the piano. I am convinced that the long summer vacation is responsible in no small measure for this happy situation. Without exception, pupils have accomplished more during the nine-month term than they did during the full-year term before. They think of music lessons as part of school work because they coincide with the school year. Planned full-term assignments can be used; detailed lesson plans in the teacher's notebook for technique, theory, reading, studies, and memorizing are an invaluable time-saver and a means to cutting out nonessentials. Certainly the check on whether fundamentals are all included. Half-hour lessons are so short, and yet most teachers find it difficult to teach longer periods in these days of increased tuition. Musical instruction planned for a full year means more time for imaginative, interpretive procedure. Even financially, the shorter term works out better. The improvement in the quality of teaching justifies higher fees; certainly returns are larger.

The twelve-month grind laid no time for reflection and organization of experience; the nine-month term is no grind, but a stimulating life characterized by both and happiness. It is a pleasure to succumb to the fallacy that one has no time for rest, or quiet thinking, or hilarious fun! It is only a matter of choice and management; he who would be a first-rate teacher must repeatedly reexamine his attitude regarding demands upon his time and interest. First things must come first. Welcome to summer, 1947! May you and your successors be fruitful to those who have learned how to spend you!

The Song That Named Four Towns

by Horace Reynolds

The following interesting bit of musical Americana appeared in "The Christian Science Monitor" and is reprinted by permission.

—Editor's Note.

GENERAL William Henry Harrison, third president of the United States, named the first capital of Indiana, Corydon, after a shepherd in his favorite song, *Corydon and Caroline*. He used to ask Miss Jenny Smith to sing it for him every time he stopped at the Smith home on his trips over the old road between Vincennes and Jeffersonville. Almost half a century later one H. S. Thompson wrote another elegy called *Lilly Dale*, which gave its name to another town in southern Indiana, and a town in New York, West Virginia, and Tennessee, to boot. *Corydon and Caroline* named one town, *Lilly Dale* named four.

Published in 1852, *Lilly Dale* was immediately a national sensation. It swept the country like the prairie fire. It established a genre: an elegy on a beautiful female with a first name of two syllables and a last name of one. For more than a decade such elegies poured from the music publishing houses of America. *Lilly Bell*, *Nelly Gray*, *Ellie Rhee*, are a famous few of the many now forgot. A year after the publication of *Lilly Dale*, Thompson came out with *Ida May*, the Countess to *Lilly Dale*, and the next year his publisher, Oliver Ditson, issued *Jenny Dale*, the *Sister of Lilly Dale*. Thompson, imitating himself, published in 1857 *Annie Lila*, whose tune, to this day is nationally famous as *For Above George's Waters*, the alma mater song of Cornell. The same tune is also the alma mater song of Columbia, Illinois, William and Mary, and a dozen other colleges and universities.

A popular song can absorb much of the attention of a nation, can influence for a time its thoughts and feeling. *Lilly Dale* did that, as songs have done before and after it. The celebrated pianist, Sigismund Thalberg, made and played a transcription of it for the piano. The Society of the day danced to *The Lilly Dale Schottische* and *The Lilly Dale Quick-Step*. Forty-miners dug for gold to its 4/4 time tune, "O miners, poor miners, hungry and cold," taking the place of "O Lilly, sweet Lilly, dear Lilly Dale." The Mormons sang *O Ye Mountains High* to it, as they marched to their new home in Utah. The evangelical hymn *Land of Rest* was sung to its tune. The Negroes adapted the melody to their spiritual, *Before I'd Be a Slave*. Stephen Foster wrote his *Gentle Annie* in its soothing elegiac mood.

But the citizens of a quartet of towns did more than whistle and sing and dance to *Lilly Dale*. They named their towns after the song. These four towns—settlements, are Lilly Dale, Perry County, Indiana; Lilly Dale, Chautauque County, New York; Lillydale, Monroe County, West Virginia; and Lilly Dale, Tennessee. It does a town honor to be so named. It

shows that the men who settled there put a proper value on song. It gave the place lyrical associations, something to play and sing on civic occasions.

Although *Lilly Dale* was one of the songs used in the picture "Gentle George," its tune is not nationally hummed today, although I darsay in those four towns the local bands still play *Lilly Dale* of a soft summer evening, as the bands of the Ohio River towns still play *Beautiful Ohio*. I wonder do the folks in those towns ever think of the H. S. Thompson who gave them their song. I wonder do the students and faculty at Cornell know aught of the man who composed for them the beautiful air of their alma mater song.

I have found someone who remembers Thompson or much about him. James Francis Cooke of the Theodore Presser Company, which has taken over Oliver Ditson, Thompson's original publisher, kindly searched the Ditson files for me and reported that in 1854 Thompson was singing with some minstrels, also that at one time he taught music in Boston, with a studio in the basement of a Unitarian church. Thompson wrote two comic songs, *Kiss Jodelish* and *Siah, Siah, You Jodelish*, the first of which became very popular. He also published half a dozen other songs, the titles of which have come down to us, among them, *Willie's on the Dark Blue Sea*. But that's a little on the creator of *Lilly Dale*. As far as I see we don't even know the full name of the man who wrote the song that named four American towns.

The Etude in Calcutta

ONE of the thrilling inspirations that came to the Editor of *THE ETUDE* is the series, indeed, the great poet, encouraged his contemporaries to write their autobiographies. Schiller spoke of the "ink blotting assecum." Intellectual men and women left no scrap of paper unturned to record their experiences; no matter how banal they might have been. In fact, never did human beings push themselves more to the front than in the eighteenth century, when they emphasized freedom and the importance of the individual often in an exaggerated manner. Never was there so much corresponding, and never did the art of letter writing flourish more than in the age of Mozart.

The greatest writers of memoirs of that period were Goethe, Goldoni, Casanova, Da Ponte, and Madame de Stael. But lesser spirits who described their experiences and encounters with men and women of the theatrical and musical world are often, too, very interesting for the history of culture and music. Among these "extras" on the historical stage we wish here to discuss the Irish singer Michael Kelly whose reminiscences, which appeared in London in 1826, are among the most interesting source material for the history of music in the late eighteenth century.

Mrs. Mascagni Turns the Trick

by Malcolm Hyatt

A WIFE is often the "key" to her husband's fame! When Pietro Mascagni completed the immortal one-act opera, "Cavalleria Rusticana," he had little faith in its inherent qualities. In fact, he brooded about its possibilities until his clever wife played a trick on him that turned out to be the turning-point in the life of this great composer.

One cold and rainy afternoon, Mrs. Mascagni—with script tucked safely under her arm—slipped away to the post-office where she mailed it to an opera committee in Rome. Later when the composer learned that his music was entered in public competition, he became furious. His faithful spouse weathered his storm with a wrath bravely and unflinchingly. Her hopes in the eventual success of the opera never wavered.

Then one morning a letter arrived announcing that "Cavalleria Rusticana" was the winner of the nationwide contest and that it would be premiered in Rome before the most distinguished people of Europe. Together sat reading the letter over and over again with mingled tears and joy. And since that memorable time, Pietro Mascagni always regarded the opinions of his wife with the most gracious consideration!



MICHAEL KELLY

THE EIGHTEENTH century was a century of writings. Everybody wrote. Goethe, the great poet, encouraged his contemporaries to write their autobiographies. Schiller spoke of the "ink blotting assecum." Intellectual men and women left no scrap of paper unturned to record their experiences; no matter how banal they might have been. In fact, never did human beings push themselves more to the front than in the eighteenth century, when they emphasized freedom and the importance of the individual often in an exaggerated manner. Never was there so much corresponding, and never did the art of letter writing flourish more than in the age of Mozart.

The greatest writers of memoirs of that period were Goethe, Goldoni, Casanova, Da Ponte, and Madame de Stael. But lesser spirits who described their experiences and encounters with men and women of the theatrical and musical world are often, too, very interesting for the history of culture and music. Among these "extras" on the historical stage we wish here to discuss the Irish singer Michael Kelly whose reminiscences, which appeared in London in 1826, are among the most interesting source material for the history of music in the late eighteenth century. His notations are particularly valuable for us because in Vienna, as imperial singer, he came in intimate contact with Mozart and his circle.

The Romantic Career of Michael Kelly

Mozart's Irish-Singer Friend

by Dr. Paul Nettl

Distinguished Czechoslovak-American Musicologist

Giorgio. . . And as Kelly reports, this point of view was actually responsible for his decision to enter upon the career of a vocal virtuoso.

A Curious Inspiration

It was, indeed, a curious inspiration. At that time Kelly studied with Rauzzini—it seems to have been Matteo Rauzzini (1754-1801), the brother of the famous singer Venanzio Rauzzini (1747-1801). Matteo settled in Dublin and gave singing lessons. It was he who prevailed upon Kelly's parents to send the boy to Dublin. But before this boy started his great journey, he still had many interesting experiences in Dublin. Above all, he had the opportunity of appearing on the stage. He sang the Count in Piccini's opera, "Buona Figliuola," the part of the Count Almaviva in "Cynon," and other roles. He met a group of important musicians, of whom I should like to mention only the obsolet, Johann Christian Fischer (1732-1800). Fischer, who was much admired by the composer, because of the particularly sweet tone he got from his instrument, was also well acquainted with Mozart, who ranked him over the coals, but nevertheless composed his "Zopf Variationen" for him. He met other singers, too. This minstrel, at that time, as Kelly expresses it, was "all the rage." Fischer was on friendly terms with the painter Gainsborough, whose charming daughter he married. The painter also made a portrait of the obsolet—the beautiful picture still hangs in Buckingham Palace. He must have been a witty man, for Kelly relates the following neat little anecdote about him, an anecdote which I should like to discuss in other places. He was once pressed by a nobleman to sup with him after the opera, he declined the invitation, saying that he was usually very much fatigued, and made it a rule never to break the evening after a performance. The lord would, however, take no denial, and assured Fischer that he did not ask him professionally, but merely for the gratification of his society and conversation. He was to be assured, however, that he had not, however, been many minutes in the house of the insistent nobleman before his lordship approached him and said: "I hope, Mr. Fischer, you have brought your oboe in your pocket?" "No, my lord," said Fischer, "my oboe never sleeps." He turned on his heel, and instantly left the house, and no persuasion could ever induce him to return to it.

Kelly went to Naples, the voyage taking place during the American Revolutionary War. "The ship I was on board of, being a Swede, was under a neutral flag; yet in the Bay of Biscay we were halted by an American privateer. Our captain lay to, while a set of the greatest raincoats my eyes ever beheld boarded us. They swore the vessel was under false colours, and proceeded to overhaul the captain's papers, and seize everything they could lay hands on. A sturdy ruffian broke open my piano case, and seized a harpsichord, which, when I saw, I manfully began to weep and cry out: 'Oh! my dear piano-forte!' The cabin boy, who was about my own age, called out, 'For God's sake, let me have my piano-forte!' Kelly would not let the privateer, who was quietly perusing some of our Captain's papers, on hearing these words, turned round and looking steadfastly at me, said: 'Is your name Kelly?' 'Yes, my name is Kelly.' 'Do you know anything of a Mr. Thomas Kelly, of Mary Str., Dublin?' he said.

'He is my father,' was my reply. The young man immediately started up, ran to me, clasped me in his arms, and with tears in his eyes, said, 'Don't you remember me? I am Jack Cunningham, who, when you were a little boy, nursed and played with you.' . . . Yes, something like that could happen only to a young musician of Irish nationality making a trip during the American War of Independence.

In Naples, where Kelly settled, he studied under the singing master Finarolo, at that time director of the conservatory, "La Madonna di Loreto." His principal teacher, however, was the famous castrato and contralto, Giuseppe Aprile (1738-1814), with whom also Cimarosa had studied. It is to Aprile that Kelly owes his career as a singer. Soon he performed in various opera houses. He was called to Sicily, stopped in Rome, and everywhere had his eyes open for what he could see of the country and the people. Of course, his opinion was directed principally to the opera, and I should not like to tell his merry description of the manner in which the Romans criticized singers. "The numerous abbes were the severest of the critics; they would sit in the front of the pit, each bearing in his hand a watch and tape and in the other the score of the opera, and should an unfortunate singer make a mistake, the critical critics would call out 'Brava bestia' ('Bravo, you beast!'). The composer of the opera used to preside at the pianoforte during the first three performances of his work, and a bad time he often had of it. Should any passage of his opera strike the audience as similar to the melody of another composer, the cry would arise: 'Bravo, il ladro!' ('Bravo, you thief!') or 'Bravo, Paisiello!', 'Bravo Sacchini!' if they considered the passage stolen from these masters."

Mozart's Humor

To whom do not occur these words from the famous banquet scene from Mozart's "Don Giovanni" when the orchestra plays melodies from different operas in vogue at that time? "Bravo Cosa rara?" "Eustasio il diffidente!" calls Leporello, the faithful servant of Don Giovanni, as he greets the well known pieces from operas of Marini and Sarti. And when the theme from "The Marriage of Figaro" resounds, he calls petulantly "What I already know to excess! (Queste poi la conosco più troppo). Here Mozart is mocking Italian opera habits, of which Kelly spoke, and also mocking himself a little bit.

As I have already been mentioning, the climax of Kelly's career was his stay in Vienna, his appointment to the opera of the Emperor Joseph II, and his friendship with Mozart. After all kinds of adventures in Florence, Venice, Leghorn and a somewhat unsuccessful appointment in Graz, Kelly came to Vienna in 1783 after he had been recommended by his patron, Count Orsini-Rosenberg. The first thing he did was visit the great Italian operatic composer Antonio Salieri (1750-1825) who was at that time the rector of the opera. Salieri became Kelly's superior. He informed Kelly that his own opera "La Scuola del Geloso" was to be the first production, and that in the next work he would make his first debut. He then showed the young tenor his apartment, the first and second floor "elegantly furnished" and, in addition to the fuel and four wax candles daily, he was provided with a carriage to take him to the theater whenever he performed. (Continued on Page 314)

THE NOTED pioneer of music appreciation on the radio.

Walter Damroch, recently retired as music counselor to the National Broadcasting Company, Dr. Damroch, eminent conductor, composer and educator, joined the National Broadcasting Company in 1927, and the following year started his famed NBC Music Appreciation Hour, which continued on the network for fourteen consecutive years. When the series was terminated in 1942, Dr. Damroch remained as music counselor in an advisory capacity.

It has been said that no history of the development of musical life in this country would be complete without an account of Dr. Damroch's career. Similarly, no history of radio would be complete without taking into account the part he played in bringing good music to the school children of our country and developing an appreciation for it. Dr. Damroch, as a conductor, was responsible for introducing many new compositions and artists to the American concert and opera-going public, as well as for the establishment of many musical organizations, and for pioneering in musical education by way of the radio. It was he who introduced to America Wagner's "Parsifal" and Saint Saëns' "Samson and Delilah," both in concert form. The first performances in this country of Brahms' Third and Fourth Symphonies and Elgar's two symphonies took place under his baton. Such modern works as Honegger's "Pacific 231," Gershwin's "An American in Paris" and Concerto in F, and Deems Taylor's "Through the Looking Glass" were given their premieres by him. Dr. Damroch not only brought such famous artists of the past as Lilli Lehman, Max Alvary, Emil Fischer, and Anton Seidl to this country, but he is also accredited with the discovery of America's leading Wagnerian soprano, Helen Traubel.

"When I retired from the New York Symphony Society in 1926," he said recently, "I thought my career was ended. But it began all over again in 1927 when I became Music Counselor for the National Broadcasting Company. Through the mass medium of radio, I was able to reach millions of school children and adults, when previously I had only reached thousands of them in my years of Young People's Concerts with the New York Symphony Orchestra."

Asked about the music of modern or contemporary composers, he answered: "My brain has much to do with the work of many of our young composers, but in many cases the heart very little. A number of present-day composers lack nobility." Damroch, however, does not feel that the "good old days" produced all the fine composers and performers. "All the years I have produced singers, composers, and other artists. Some are great and some are bad," he added.

"A wonderful thing about the art of music," he said, "is that only the really great lasts. There are fashions and were, too, even in the time of Mozart and Beethoven. But great music is safe. It will insist on our continuity. Art is so innate you cannot fool the people in the long run. Fakers have their days, but the great lasts for generations."

It is of interest to know that the good Doctor regards his work in musical education as his most important contribution to the art, and not the least of his work in the field was by way of the radio.

The George Foster Peabody award for "outstanding entertainment in the network" for the network's Broadcasting Company recently was given to the National Orchestras of the Nation series (heard Saturdays, 3:30 to 4:00 P.M., EST). Three Columbia network programs also won Peabody awards—these were Columbia Workshop, Suspense and Invitation to Music.

Orchestras of the Nation just completed its fourth season on the air. It presented, this past fall and winter, nineteen symphony orchestras from all parts of the United States. The series provides opportunity for community orchestras to be heard by coast-to-coast audiences. Considerable new music has been performed on these programs. Notable radio premieres that have

New Sensations in Radio

by Alfred Lindsay Morgan



ERNEST LA PRADE

attracted widespread attention included works by Paul Hindemith, Richard Strauss, Lukas Foss, and John Powell. The series is supervised from New York by Ernest La Prade, NBC's director of music research. Mr. La Prade will be remembered by many for his own orchestral program some years ago which was given to present an opportunity for young musicians to play at home along with an orchestra. It is a program which has been well received by the airways.

Columbia's musical program, Invitation to Music, was most deserving of its award. The judges pointed out it merited the reward "for our delight in listening to its program for the education which that program extends, and perhaps best of all for bringing to the air compositions and composers who deserve but might not otherwise have received the hearing." The series stems from the teamwork of four men: James Fasset, Director of CBS Serious Music Division, who supervises the series; Bernard Herrmann, CBS Symphony conductor; Oliver Daniel, director; and Ben Hyams, announcer.

The fourth anniversary of Columbia's Invitation to Music was marked by a special broadcast of Bach's Easter music from St. Paul's Chapel of Trinity Parish in New York, April 2. This was a program to be remembered not alone for the lovely singing of the Negro cantors, Carol Brice, but for the organ playing of Andrew Tietjens, and the playing of the CBS Symphony under Daniel Saldenberg. A week later, Invitation to Music following its custom to present contemporary composers and their works, gave us an entertaining half-hour of music by the British composer-conductor Anthony Collins. In recalling programs of this series, one could not forget the presenta-

tion of Schubert's "Mass in G" which was given on April 23 by the CBS Symphony and the Columbia Chorus under the direction of Robert Shaw, the noted young American choral conductor.

On April 21, with Gladys Swarthout as soloist, the Telephone Hour began its eighth year on the National Broadcasting Company. Many new artists are announced for the coming year, among these the Swedish tenors, Jussi Björling and Set Svanholm, the lyric soprano, Pia Tassinari, wife of the popular Italian tenor, Ferruccio Tagliavini, Tassanari and her husband will be heard on the November third broadcast. Other artists scheduled for appearances include Jascha Heifetz, Lily Pons, Robert Casadesu, Blanche Touboul, Edo Piana, Bida Sayo, Maggie Teyte, Artur Schnabel, Marian Anderson, and Fritz Kreisler. This is indeed an imposing array of talent.

The airways have been fortunate in some fine programs during the past six months honoring the fiftieth anniversary of Brahms' death, the one hundred and fiftieth anniversary of Schubert's birth, and the hundredth anniversary of Mendelssohn's death—all of which occurred within the same year. Toscanini's all-Mendelssohn concert on March 30 was memorable, and one was glad he chose the neglected Octet in E-flat Major and the not-too-often performed "Reformation" Symphony. The all-Brahms concerts by Toscanini and Koussevitzky were widely acclaimed. One looks forward to more Mendelssohn concerts in the fall since the anniversary of the composer's death occurs in November and will undoubtedly be further celebrated.

The programs recently emanating from the Eastman School of Music on NBC's The Story of Music broadcast (Thursdays, 11:30 to midnight, EST) have been such a delight that we feel impelled to congratulate all concerned with arranging them. The broadcast on March 27 of Carlisle's Oratorio "Jephthah" was a particularly pleasant event. And remembered with equal pleasure was the Chamber Music program of the 24th of April in which we heard the lovely *Sarabande* and *Chaconne* of Henry Purcell, the talented and prolific seventeenth-century English composer, and the Quintet for oboe, clarinet, violin, viola and bass by the widely admired twentieth-century composer Serge Prokofiev.

The Columbia Broadcasting Company issued some interesting statistics recently on the different categories of programming and in what proportion they were broadcast them during the course of the year, 1946. Music led all others in the time element having consumed 3,588 hours of broadcasting time. There were 6,761 programs in all of music in which took the amount of time given. Next in line was Drama, with 7,133 programs taking 2,326 hours of broadcasting time. Talks and Discussions were third, with 4,488 programs using 1,863 hours of time. News was next, with 6,869 programs taking 1,280 hours.

Eileen Farrell, the popular soprano singing star of Columbia Broadcasting, recently resumed her own program from WCBs in New York on Monday nights from 11:30 to 12 midnight. Miss Farrell makes her program in the manner of a short recital using only art songs and a few old favorites of the concert hall. Her versatility and vocal charm make her late broadcast a lyrical delight for those who enjoy the best of the song literature. She is accompanied by the Concert Orchestra, under the direction of the well known conductor, Alfredo Antonini.

The summer season in radio is now in full force. We still have the programs of the Philharmonic-Symphony Orchestra of New York and of the NBC Symphony now the Summer Symphony. The parade of different programs could give us an opportunity to hear some fine musicians who are not heard too often on the airways. Most welcome was the appearance of Hans Lange with the NBC Summer Symphony during April and the first part of May. The full plans of radio for the summer season were unfortunately not announced at the time of this writing, hence further comments on the summer season will have to be postponed until later.

AN IMPORTANT REPORT

"MUSIC TEACHERS NATIONAL ASSOCIATION VOLUME OF PROCEEDINGS FOR 1946." Edited by Theodore M. Finney. Portieth Series, Pages, 556. Price, \$3.00, postpaid. Published by the Association. Copies may be ordered through Raymond Kendall, Treasurer, School of Music, University of Michigan, Ann Arbor, Michigan. Dr. Theodore M. Finney, Editor of the Proceedings, may be properly proud of this voluminous and distinctive collection of papers which marks the seventh year of the Association. These papers were presented at the convention of the Association held in Detroit in February 1946. In addition to the records of meetings, there are some seventy excellent articles by authorities upon a large variety of subjects. In the musical field, the Proceedings of the M.T.N.A. correspond to the historic reports upon scientific matters issued by the Smithsonian Institution in Washington. Your reviewer has found this series of papers exceedingly interesting. Among the contributors are Dr. Alan Valentine, Dr. Karl W. Gohriens, Henry Cowell, Dr. Howard Hanson, Dr. Quincy Porter, Dr. Burnet Tuthill, Sir Ernest MacMillan, Walter H. Rubsam, Dr. Warren D. Allen, Dr. John Beale, Dr. John G. Kendel, Dr. Oscar W. Demmler, Leon Carson, Dr. Edwin Hughes, Dr. Abe Popsky, Dr. Roy Underwood, Dr. Ira M. Allshuler, Dr. Augustus D. Zanzig, Dr. Raymond Burrows, Dr. E. W. Doty, Dr. David Matern, Dr. Wilfred C. Bain, and others equally well known. Most of the papers are not over-technical and may be read with interest and profit by the average reader.

HAPPY HAYDN

"HAYDN. A Creative Life in Music." By Karl Geiringer. Pages, 342. Price, \$5.00. Publisher, W. W. Norton & Company, Inc.

Perhaps, on the whole, Haydn has been neglected in the matter of life stories. Here is a biography of the Viennese composer, by Karl Geiringer (pronounced Guy-ri-ger), which is comprehensive, authoritative, and interesting.

Of the great masters, Haydn and Mendelssohn seem to have been designated as the composers most associated with joy. Mendelssohn's name, Felix, signifying happiness, seemed to inspire him to write many works of a jubilant and sparkling nature, while one may be tripping through page after page of Haydn's cheerful and untroubled scores. For this reason, the more serious and sedate works of both composers are often neglected. The little prelude depicting chaos in the creation, which was thought shockingly modern in Haydn's

The book is filled with interesting personal incidents and becomes a "must" in any well ordered musical library.

Haydn's life, despite his lightheartedness, was by no means entirely happy. His marriage was a disaster. His wife was stupid, bigoted, quarrelsome, jealous, and a miserable housekeeper. Haydn said of her, "She doesn't care a straw whether her husband is an artist or a cobbler." She even used his manuscripts as lining for her pastry puffs and as curl papers. No wonder Haydn referred to her as an "infernal beast."

Their marriage, which lasted forty years, was one of incessant misunderstanding and misery, and Haydn was driven from his home to friends, friends, and a miserable housekeeper. Haydn said of her, "She doesn't care a straw whether her husband is an artist or a cobbler." She even used his manuscripts as lining for her pastry puffs and as curl papers. No wonder Haydn referred to her as an "infernal beast."

Part Two, probably the most valuable portion of this excellent work, is devoted to an important critical analysis of Haydn's works.

The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

HYMNS FOR CHILDREN

"SING IN PRAISE." By Opa Wheeler. Pages, 64. Price, \$3.00. Publisher, E. P. Dutton and Company, Inc.

Twenty-five widely loved hymns, with excellently told stories, together with the alluring and delightfully imaginative illustrations of Marjorie Torrey. Many of the illustrations are in four colors. The book makes one of the finest musical gift books for children.

NEW IDEA IN HARMONY

"THE OXFORD HARMONY." Volume 1. By R. O. Morris. Pages, 135. Price, \$3.00. Publisher, Oxford University Press.

For the first time, your reviewer encounters a harmony which starts the student writing in three parts instead of four parts, the object of Dr. Morris being to make this technical subject more easily assimilated by the beginner. He feels that beginners can think more clearly and hear more clearly in three parts than in four. Dr. Reginald Owen Morris was born at York in 1886 and was educated at Harrow, New College, Oxford University, and at the Royal College of Music. After teaching at the Royal College for six years he became director of Theory and Composition at The Curtis Institute of Music in 1926, rejoined the Royal College in 1928. The work is excellently organized and will prove very useful to teachers and pupils.

ONE THOUSAND QUESTIONS AND ANSWERS

"QUIZ BOOK OF THE SEVEN ARTS." By Jo Ransom and Richard Pack. Cartoons by Leo Garai. Pages (octavo size), 180. Price, \$2.50. Publisher, Summit Press.

If you like questions, you will find them here galore. Art, Dance, Theater, Music Books, Movie, Radio, are all court-martialed and riddled with inquiries, some obvious, some ingenious, and all entertaining. The reader can check his information and be entertained at the same time. If he masters all of the questions, he can give himself a degree of D.I. (Doctor of Inquiries). The book, with its appropriate cartoons, is aimed at the omnipresent, confident case, when everyone, from seven-year-old kiddies to nonagenarians is expected to know the meaning or significance of Schmiel, Red Barber, Heate County, Altira, Beowulf, Hoffman, Captain Bluntschli, the Bantam Barnum, Borscht, Cunt, Angeline, Andy, Fred, Clo-Clo-San, Monsieur Leoc, Bazarov, Menander, Unbrago, or nine hundred and eighty-eight other things, in order to become a social light on Broadway or on Main Street. If you please. This is a new, quasi-electronic, cinematographic, radionic kind of literacy which has come upon this tired, old world, now being threatened by atomic bombs or what not. Ho hum! Better get the "Quiz Book" and try to make out what this world commotion is all about, and have fun doing it!



THE ESTERHÁZYS CASTLE AT EISENSTADT
Home of Haydn's enthusiastic patron

RADIO

"MUSIC STUDY EXALTS LIFE"

Wants More Artistry

One question I would like to know: how do you get mechanicalness out of little fingers? Sometimes I feel the text books are too mechanical. I agree thoroughly with those who find so many students lacking terribly in important fundamentals: accent, time, and interpretation. Am I wrong?—Mrs. F. W. Illinois

Indeed not! "mechanicalness" should be kept out of little fingers as much and as early as possible; in fact, from the very first. When speaking at teachers' meetings, conventions or master-classes, I never fail to emphasize the necessity for young students to be trained from the beginning with more artistry, including shadings, tone-coloring, and even the use of the pedal. Only in this way can the tuition progress rationally and satisfactorily, because it includes in a simple form the elements which will develop into a complete grasp of pianistic efficiency later on. But look out. . . This study must be mapped out with infinite care and discrimination, and it must be carried on very gradually. Never try to "put the cart before the horse!" I offer now for practical advice, may I have a suggestion: please look up the article written by Heinrich Gebhard which appeared in the January 1947 issue of *THE ETUDE* in connection with his master lesson on the *Solo* register. This remarkable contribution will give you exactly what you want: on page 45 you will find exercises in dynamics, shadings, and so forth, all suitable for little hands, and in excellent musicality. Warm congratulations to colleague Gebhard for his outstanding teaching, such an article ought to be reprinted by the thousands, and posted on the bulletin boards of conservatories and music schools.

Acquiring Wider Stretch

"I would like to tell E. S. Maryland (see *The Etude* of last November) of my experience with a pupil who had to face a similar problem," writes Mrs. E. G. P. of Maryland. "Her hands were so small that the following exercise couldn't—never before—be resting when tied—she could easily strike the octave. Would you kindly send it to E. S.?"



Descending

Held

Descending

Held

Descending

Held

Descending

Held

Descending

Held

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

and only a little at a time. Trying to force quick results, and overdoing, would only bring you to the doctor's office. A few minutes a day is quite sufficient if carried out regularly, and uninterrupted for a long time. Remember the famous fable of "The Hare and the Turtle." The latter won because he started on time instead of making the mistake of relying on superior speed, as his rival did. The hand and its muscular system, extending way up into the arm constitute a delicate organism which has to be "coaxed" and treated gently. As to patience, that greatest virtue in piano study, may I quote here an enlightening case. Several years ago some engineers were attempting to grind what was going to be the largest telescope lens in the world, one that would lift the veil off unexplored regions of the firmament. Again and again they tried, to no avail: the lens cracked. Then they changed to glass known under the name of "Pyrex." They were nearing their goal. Discouragement came to all but one. "Let us try just once more!" he exclaimed. And he reached his reward: the telescope is now used in one of America's great observatories where it proves of incomparable value to the advancement of astronomy. There was also that great navigator whose crew lost faith and almost murdered him when he refused to turn back. But one day a clamor echoed all over the ship: "Land!" His name became immortal: it was Christopher Columbus. Yes, my fellow Round Tablers, "Patience of longueurs de temps, *Font on signifiant*, *Je ne puis pas*" ("Patience, mitez que force ni que rage." "Patience and length of time, do more than violence and wrath.") Eternal words.

Getting Distances

I am an adult and have taken piano lessons for eight years. One thing that worries me is the fact that I don't seem to be able to get my keyboard locations. For instance, if I reach for a certain note in the bass I invariably hit the next one either above or below. This is becoming more and more of a worry, because my ear is good and I know how music should be played. This trouble cuts down my speed and tends to make me nervous. I want so

The Teacher's Round Table

Conducted by

Maurice Dumesnil

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

to get to play easily and not have to hunt positions. Can you give me a hint as to how to overcome that?—(Mrs.) C. E. Pennsylvania.

Apparently your trouble is not unsurmountable, and since you have a good musical foundation you should be able to conquer it within a reasonable length of time. Here's a suggestion: why not make your own exercises? It can be done so easily! Take, for instance, any interval on the keyboard extending beyond the natural reach of your outstretched hand. Now, eighth, a tenth, a twelfth, two octaves, or even farther. Practice it repeatedly, seeing to it that the jump is carried out without stiffness, slowly at first, then increasing the speed (hands separately, of course). Use different keys, white or black, for your starting and landing points. Do the same in octaves, in chords, in all major and minor keys. Arpeggios and their inversions are particularly helpful when done in octaves. Gradually, you should acquire a sense of touch comparable to that which enables typists to write without looking at the keys. Such achievements are purely mechanical and amount to nothing more than "forming the habit" through repetition. Apart from the above-mentioned exercises, the piano literature contains many numbers which provide excellent material for "sight" study: the Scarlatti Sonatas among others (see well known one in A major). And for the more advanced pianists, *La Campanella* and *Matteus* by Liszt, or Debussy's *Jeune fille et l'araignée* can be highly recommended. The latter is indeed a fierce challenge to any pianist . . . but it brings results!

Glissandi, and Ear Playing

I wish to ask you about the position of the hand in playing glissandi. Will you please tell me the most graceful, or the hand for these passages? Then I want to ask you what effect "playing by ear" has on sight-reading. I am a young piano student who has the strongest music imagination. I have ever run across. She for a year and a half. She has had the hardest time learning to read by note. She written pages of notes, besides going through two books on notation, and even now grows to get the correct rather than the wrong meaning. Has a problem such as this ever before come to your attention?—B. W. S., North Carolina.

Fortunately not often, but occasionally I have run across it, and it is a difficult

one to cope with. You have the right solution, however, and that is: to have your hand at sight as much as possible, very slowly at first, and correctly. Little by little she will gain confidence and develop the proper coordination between eyes and fingers as to the location of keys and sounds. Being so tremendously gifted and intuitive, results should come before too long. But no matter how much patience you may exercise, unless your student follows your advice in her own work at home, your best intentions will be frustrated. I could compare this case to that of a patient seeking help from a good physician and being given adequate prescriptions, only to return home, find them too troublesome to follow, all leading to procrastination at first, then coming to procrastination at last, then coming to disregard of the doctor's orders in the end. As I see it, the problem lies mostly with your student's receptivity, determination, and co-operative spirit.

In glissandi, fingering and hand position is entirely an individual matter. Try various fingers and adopt whichever feels the most and most comfortable, for the hand will look "graceful" accordingly. The second or third fingers are generally used for ascending, the thumb for descending glissandi (left hand, reversed). And anticipating questions on the more difficult issue of glissando on the black keys, as in Ravel's *The Fountain*: holding the fingers tight, stiff and close, with the hand curved back as far as possible, makes its performance relatively easy. But the proper angle of attack must be found and the practice must be discreet, for otherwise the skin of the fingers instead of the glissando, might well come off!

Wants Original Piano Duets

In the issue of last November you spoke of one-piano-four-hand music—"the original composition of Schubert, Haydn, and Mozart—already or soon available in this country." Will you please tell me how I can get some of the above duets? A friend and I have been playing duets for several years. We have found there isn't much in the way of duets by composers like these who mention. We would like to be able to find a good collection of duets.—C. O. C., California.

I'm afraid my answer is going to have about as much appeal as a hardware catalog! But since such a list will be valuable to you and the large number of Round Tablers interested in duet playing, let's go to it. By Schubert: *Marches* Op. 21 and 68 (*Heroic*); Op. 40; Op. 51 (*Military*); Op. 55 (*Funeral*); Op. 121 (*Characteristic*); *Diversissements* Op. 54 (*À H. Hongroise*); Op. 63 (on French motives); *Four Polonaises*, Op. 75; *Variations and Rondo Brillante* Op. 84; *Variation* Op. 10, 35, Op. 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

(Continued on Page 348)

He Fought His Way to the Top "Down Under"

How Bernard Thomas Heinze Became Conductor of the Melbourne Symphony Orchestra

by Ethel Buzzard

FROM EARLY spring until late autumn Bernard Thomas Heinze conducted the Melbourne Symphony Orchestra in a manner which has won him the devotion of the various members and the enthusiastic support of the audiences. His influence does not stop in Australia but reaches to the United States, to Canada, and to Europe.

Open air concerts are as popular in Australia as they are in America. The Botanical Gardens is a favorite spot of Bernard Heinze. There, on Sunday afternoons crowds of music lovers by the thousands throng to hear this famous conductor. As the crowd follows the movements of Prof. Heinze's baton they are reminded of another famous musician, Madame Melba. Near the podium grows a golden poplar which was planted in 1903 by this famous prima donna, and has been named "The Melba Tree."

Bernard Heinze traveled over a winding road which led through many rugged experiences before he reached the podium of Melbourne's Symphony Orchestra. It took time. Years of it. But his love of music grew with the years. No obstacle was great enough to change his course.

Early Musical Interest

If we go to the beginning of this road, which was at Shepparton, about one hundred miles north of Melbourne we find Bernard Heinze as a small boy playing

on the family violin. All his paths led to that violin. His playing attracted the attention of the people in that fruit growing district where he was born in the province of Victoria. The news of his musical ability spread. He was invited to appear as solo violinist in a concert in the Melbourne Town Hall. The people hailed this nine year old boy as a child prodigy. There were visions of a spectacular tour but at that point in the road the first major obstacle was encountered.

Not only did the parents of young Bernard object to an exhibition which they considered premature, but they sent him to boarding school. And his course did not include music. This school was at St. Patrick's College in Ballarat. Ballarat where a short time before dwelt the great English-Australian poet, Adam Lindsay Gordon. Perhaps the parents took this course to determine their son's real inclination. His response to music stood out above everything else. Time was snatched from other studies whenever possible, and spent with his beloved violin. He made favorable progress. Such favorable progress that he won a scholarship to the Melbourne University Conservatorium of Music. The next year Bernard Heinze (he was then sixteen) kept up the pace he had set for himself. "Here, Melbourne," said a famous musician, "it was as though the great ocean in front of the city was an invitation to go on and on. Back of Melbourne was the rugged Australian interior warning this gifted boy not to turn

back." But he stayed at Melbourne only one year.

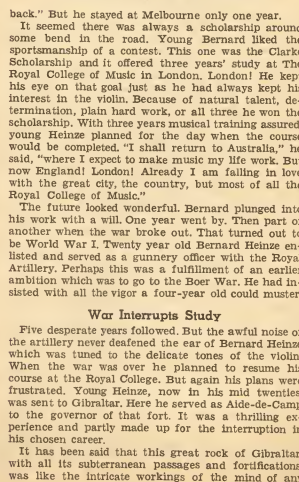
It seemed there was always a scholarship around some bend in the road. Young Bernard liked the sportsmanship of a contest. This one was the Clarke Scholarship and it offered three years' study at The Royal College of Music in London. London! He kept his eye on that goal just as he had always kept his interest in the violin. Because of natural talent, determination, plain hard work, or all three he won the scholarship. With three years' training time passed, young Heinze planned for the day when the course would be completed. "I shall return to Australia," he said, "where I expect to make music my life work. But I am going to London. Already I am going in love with the great city, the country, but most of all the Royal College of Music."

The future looked wonderful. Bernard plunged into his work with a will. One year went by. Then part of another when the war broke out. That turned out to be World War I. Twenty year old Bernard Heinze enlisted and served as a gunnery officer with the Royal Artillery. Perhaps this was a fulfillment of an earlier ambition which was to go to the Boer War. He had insisted with all the vigor a four-year old could muster.

War Interrupts Study

Five desperate years followed. But the awful noise of the artillery never deafened the ear of Bernard Heinze which was tuned to the delicate tones of the violin. When the war was over he planned to resume his studies at the Royal College. But again his plans were frustrated. Young Heinze, now in his mid twenties, was sent to Gibraltar. Here he served as Aide-de-Camp to the governor of that fort. It was a thrilling experience and partly made up for the interruption in his chosen career.

It has been said that this great rock of Gibraltar, with all its subterranean passages and fortifications, was like the intricate workings of the mind of any



PROFESSOR BERNARD HEINZE
Australia's foremost orchestra conductor

OUTDOOR MUSIC "DOWN UNDER"

Bernard Heinze conducting the Melbourne Symphony Orchestra at the "Music for the People" concerts in the Botanical Gardens on Sunday afternoons, which attract crowds of up to 100,000 people. On the left is the "Melba Tree," a golden poplar planted by the famous prima donna in 1903.

master artist. Whether musician, artist, or sculptor, his mind travels a longer and varied route never allowing anything to deter him in his purpose to create a work that will stand like a fortress in defense of his particular art. Did Bernard Heinze find Gibraltar to be such an inspiration? Anyway, as soon as his work at Gibraltar was over he returned to London to take up his musical career where he had left off.

Soon after returning to his studies his attention was attracted to the famous Gowerland Harrison scholarship. This scholarship was a very difficult one to win. Bernard Heinze had been a long time away from school. There seemed to be little chance for him to win. However, entering such contests had become a life habit with him. He could not resist the temptation to try. Paris and Berlin beckoned. There was where the winner of the scholarship would be privileged to study. It was a bold step for an outsider to take, but he worked diligently and won.

A Recognized Ability

Three delightful years lay ahead. A year in Paris where he studied with Vincent D'Indy and Noris Lejune, then on to Berlin where his teacher was Willy Hess. The young Australian was so captivated with his work in these music loving cities that he decided to spend another year in Europe. Then his thoughts turned to his homeland.

It had been twelve years since young Bernard Heinze left Australia and he had planned to be away only three. When he left he was a student at the Melbourne University Conservatory. He decided to return and was appointed to the staff of this Conservatory. His ability was recognized immediately and he became the conductor of the Melbourne Symphony Orchestra. Bernard Heinze was now thirty-two. He had the distinction of being the youngest professor of music in the world.

Music Education for the Public

Professor Heinze rendered outstanding services not only to his students but to the million inhabitants of Australia's second city. His appreciation of Beethoven prompted one of his greatest achievements. The Beethoven Festivals which he staged in Melbourne, Sydney and Adelaide were said to have contributed greatly in bolstering the Australian morale during World War II. He managed to carry on with music as we did here and as was done in many other countries.

This charming conductor has shown great ability in building for the musical future of Australia. This was particularly emphasized by his interest in fostering the love of good music in children. He besides giving orchestral matinees for the young people of Melbourne. When the hall was filled with youngsters he brought out the various instruments and not only explained them but conducted short works for them. With his flashes of humor helped to elicit his explanations.

The music education of the public has been carried still further. In conjunction with other able musicians, Professor Heinze assists in playing symphonies for the Australian Broadcasting Commission and in explaining them to the young people who are urged to attend. In this way the whole conception of orchestral music is made clear.

A Vision for the Future

Professor Heinze has helped to increase the interest in music in his country to such an extent that three hundred and thirty-five symphonies have been heard by audiences were arranged for most of the years during 1946. That saved many disappointments. His future plans include putting opera on a permanent national basis and full time professional orchestras.

His ability as a conductor and his charming personality have won friends for Professor Heinze in various foreign cities. He has been guest conductor in London, Paris, Berlin, Stockholm, Finland, and New York City. He accepted an invitation to the Canadian Broadcasting Commission to conduct in the principal cities of Canada during the latter part of 1946. The city of Montreal has named him as the man who the head of their symphony orchestra—the man who has brought them so much help and inspiration and a vision for the future.

The Romantic Career of Michael Kelly, Mozart's Irish Singer Friend

(Continued from Page 308)

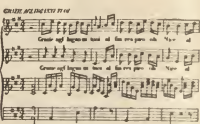
Of course, Kelly was primarily interested in the merry, colorful social life of the Austrian capital. The "Prater," which he compared to Hyde Park, was his favorite "backlander" (fried chickens), the renowned Viennese carnival with its masquerades and balls in which the waltz, at that time completely unknown in England, played a great part, the theatrical events—all this was a very delightful one to him. The Austrian nobility at that time so fond of art and music, and on terms of friendship with Haydn, Mozart, and Beethoven, and above all, the music-loving monarch Joseph II, all were remembered by him.

In the scintillating abundance of his memories music takes the first place. Kelly paid Haydn, living at that time in Eisenstadt with Prince Esterházy, a visit. Three days he stayed with the composer, and Kelly assures us that it was a pleasure of the first rank to go riding with Haydn in the elegant coach of the Prince, to see the vicinity of Eisenstadt. One day Kelly went to a concert in which the famous (Leopold and Franz) Kozeluch (1748-1818) played piano. There he also met the two composers (Joh. Bapt.) Vanhal (1738-1812) and (Karl) Dittersdorf (1739-1799). (Kelly calls him regularly Baron Dittersdorf). But "What was to me"—he writes—"One of the greatest gratifications of my musical life." I was then introduced to that prodigy of genius—Mozart. He favored the company by performing fantasias and capriccios on the piano-forte. His feeling the rapidity of his fine fingers, the great execution and strength of his left hand particularly, and the apparent inspiration of his modulations, astounded me. After this splendid performance, we sat down to supper, and I had the pleasure to be placed at the table between him and his wife, Madame Constantine Weber, a German lady of whom he was passionately fond, and by whom he had three children.* He conversed with me a good deal about Thomas Linley, with whom he was intimate at Florence, and spoke of him with great affection. He said that Linley was a true genius and he felt that had he lived, he would have been one of the greatest ornaments of the musical world.

His mentioning Thomas Linley, the talented youth, who had been in Florence as a fourteen-year-old to study violin with Pietro Nardini (1722-1798) brings us back to the time when Mozart was in Italy (1768-1771). There in the house of the famous (Leopold and Franz) Wolfgang Amadeus met the young English violinist. During Mozart's stay in Florence the two were inseparable, and constantly made music together. "Little Tomas" (Linley) "seems to have kept up to the letter to his wife," accompanied us home and went to a great feast because we were departing the day after. When he, however, heard that our departure was not set until the next day, he came at nine o'clock in the morning, and embracing Wolfgang repeatedly, gave him a letter that Signora Corilla had made for him the evening before.† Thomas Linley was drowned in 1778 on a boat trip.

But back to Kelly's memories of Mozart. As one of the most striking characteristics Kelly mentions his fondness for the dance. Madame Mozart, according to Kelly, "loved music." His taste lay in that rather than in music—"certainly also a source of remark of the good Constantine." He was," so Kelly continues, "a remarkably small man, very thin, and pale with a profusion of fine hair, of which he was rather vain. He gave me a cordial invitation to his home. He invited I availed myself, and passed a great part of my time there. He always received me with kindness and cordiality, and was remarkably fond of punch, of which he was very fond. I have seen him take an excellent one. He was also fond of billiards, and had an excellent billiard table in his house. Many and many a game have I enjoyed with him, but always came off second best. He gave Sunday concerts, at which I never was missing.

He was kind-hearted and always ready to oblige, but so very particular, when he played, that if the slightest noise were made, he instantly left off. He one day made me sit down to the piano, and gave credit to my first master, who had taught me to place my hand well on the instrument. He conferred on me what I considered a high compliment. I had composed a little melody to Metastasio's canonetta: "Grazie agl' inganni tuoi," which was a great favourite wherever I sang it. It was very simple but had the good fortune to please Mozart. He took it and composed variations upon it, which were truly beautiful, and had the further kindness and condescension to play them wherever he had an opportunity. Thinking that the air thus rendered remarkable might be of interest to some of my musical readers, I have subjoined it.†



A Melody by Kelly arranged by Mozart

In fact, we find the little aria which Kelly reproduces in his book charming, and in the style of Palestrina. Even if the solid professional development is lacking, Mozart's variations mentioned by Kelly were not found. Perhaps Mozart did not write the variations down at all, and only played them as he so often did by memory. Nevertheless, under No. 532 of the "Köchel Verzeichnis," we find a *Tercetto* upon the same text by Metastasio and the music which Mozart wrote is almost identical with that of Kelly. The Mozart *Tercetto*, which is in B-flat in 3/4 time (No. 35) of Mozart's complete works. Mozart did not hesitate to use the melody which he changed upon it, and it is also possible that Mozart noted Kelly's in order to use it for his variations. Evidence toward this fact may be that Mozart's autograph has no text.

Kelly relates that, flattered by Mozart's recognition, he composed a couple of arias, and showed them to the great master. "He kindly approved them so much indeed, that I determined to devote myself to composition." Kelly wished to train himself better in counterpoint, and asked Mozart for advice as to with whom he should study. Mozart was of the opinion he should continue as a writer of melodies, for melody was Kelly's real field of talent. Besides, Mozart said, his career as an opera singer really occupied all his endeavors. A writer of melody, observed Mozart, was to be compared with a race horse, a contrapuntist with a dependable coach horse. It is interesting that Kelly had an important role in the history of Mozart's opera. In the premiere of "The Marriage of Figaro," May 1, 1786, Kelly sang in the Burgtheater the rôle of Basilio. Mozart esteemed highly the versatile tenor, who was so successful in serious and comical roles. He was an excellent actor, and relates how through this talent, he once filled the famous Viennese Casino with Paesello, with such enthusiasm, that they gave him a difficult part of *Geoffrino* in the "Re Theodor" in which he also played great success.

Without doubt Mozart, in planning the various rôles of "Figaro" took into consideration the individuality of his performers. Kelly, or O'Kelly, as he called himself in Vienna, and as his name appears in the autograph of Mozart in the libretto, regarded as the sextetto in the second act, I had a very conspicuous part in the stuttermusik (*Basilio*). All through the piece I was not, for if I did I would spoil the music. I told him that although it might appear to be a stuttermusik, it was in fact a duet, and I intended to introduce the stuttermusik produce an effect; besides, it certainly was not in nature, that I should stutter. (Continued on Page 309)

LET ME BEGIN by saying that I have read THE ERRORS for as long as I can remember and that I have derived the greatest advantage from it. It is therefore a special pleasure to me to be able to express my views for that excellent magazine.

In listing the requisites for a singing career, we fall into the dilemma of starting out with two that lie beyond the power of the young student to secure for himself. As I see it, the first 'musts' are an inborn aptitude for music, and the kind of home environment that will stimulate such an aptitude long before one is old enough to take steps in the matter oneself. The youngster who has absorbed music from babyhood—hearing it as part of home, learning to play an instrument before there is any question of a mature singing voice, fortifying himself with an appreciative understanding of it—has a definite advantage over the one who decides, somewhere in his 'teens,' that he wants to begin knowing something about music. I was lucky in having such a home atmosphere, and I cannot be



ROBERT MERRILL

grateful enough for it today. My mother used to sing, and she saw to it that I had training in piano, theory, harmony, and sight reading. There were differences of opinion between us—so to put it mildly—when the practice time conflicted with ball games, but my mother won out (fortunately for me), and I got a foothold in music long before I had any idea of making professional use of it. Today, the ability to play the piano, to read at sight, and to understand the structure of music is an invaluable asset to me in my work.

A Singer's First Requisite

"Perhaps the first requisite that the young singer can take personal steps to secure is that of placing him in the right 'teaching' environment. This, of course, is a most difficult question to decide. What is a good teacher? My feeling is that reputation or 'method' can sometimes be a doubtful guide. The final test is how good a teacher is for you. Among three teachers of equal eminence and integrity, one may not understand your special needs; the second may draw but indifferent results from you; and the third may cause you to feel that he has the absolute right key which will unlock the development of your voice. How are you to tell which is which? You can tell only by trial and error. If you, your voice, and your singing feel natural, comfortable, unforced, and sort of burst up by your teacher's care, the chances are that you have the right one for you (which doesn't at all mean that he is the absolutely right teacher for your best friend). And when you have found such a teacher, stay with him and have confidence in him.

Requisites for the Young Singer

A Conference with

Robert Merrill

Eminent American Baritone

A Leading Artist of the Metropolitan Opera
Star of the RCA Victor Hour, NBC Network

SECURED EXPRESSLY FOR THE ETUDE BY BURTON PAIGE

It has remained for Robert Merrill to achieve the singular feat of earning artistic recognition at the same time that he elicits "swans" from the younger members of his audiences. His personal appearances are regularly followed by tributes to his splendid voice and stage personality, and by shrieks from "bobby-soxers" in such throngs that the aid of a policeman is required to get Mr. Merrill to his car. Born in Brooklyn, New York, Robert Merrill had the advantage of a thoroughly musical home atmosphere. His mother had been a concert singer before her marriage, and music became a part of the Merrill family life. The boy was given piano instruction and his beautiful boy-soprano was carefully watched. He says that in those days he was more interested in ball-playing than in practicing. When his baritone asserted itself, he came under the care of Samuel Margolis who has been his teacher for twelve years. Young Merrill began his professional career singing at summer resorts. There he was "spotted" as a more than promising new talent, and was soon offered a contract with the National Broadcasting Company. He also sang as featured soloist at the Radio City Music Hall. In April of 1945, he won his entrance to the Metropolitan Opera by way of the Metropolitan Auditions of the Air, overed, after six years of public experience. As the result of public demand for "more Merrill," he is featured on the RCA Victor program, over NBC, on Sunday afternoons. He records for RCA Victor red seal records. In the following conference, Mr. Merrill speaks to the readers of THE ETUDE concerning the requisites for a singing career. —EDITOR'S NOTE.

"When I was eighteen, I came under the care of a teacher, of excellent reputation, who did not cause those desirable feelings in me. I didn't feel comfortable, my singing didn't feel comfortable, nothing went just as smoothly as it should. To this day I don't know what was wrong—I simply felt, instinctively, that this was not my master, and after a few months, I left him. Immediately after, I came to meet Margolis—all the doubtful, uncomfortable feelings left me, and I knew that I was where I belonged. The core of the teacher-question is another dilemma: the untrained young singer must seek a teacher and, unfortunately, he is, he must still judge as to whether or not the teacher is helping him. My own feeling is that a judicious combination of awareness to his vocal and physical reactions, plus instinctive guidance from his musical talent, will help him decide. At all events, the advice of a good teacher is the best foundation of a singing career.

The Trick of Good Breathing

"As to vocal work itself, I should like to make a special point in regard to the very important matter of breathing and breath support. Just because it is so important a matter, there is often a tendency among young singers to emphasize it, to stress it, into something apart from the natural bodily function of taking air into the lungs. We have all experienced this in the platform department of inexperienced young singers—they come walking out on the stage in a pleasing and natural manner and then, as they take their first breath, they begin to do things with themselves; they throw out their necks, draw back their shoulders, pull in their abdomens, take a completely unnatural stance, and make you feel that this has nothing to do with real life—this is, indeed, the

professional manner! Now, nothing could be less conducive to good breathing and good singing! The moment you begin doing conscious things to yourself, in this way, you tighten yourself up, contractions result, and the very purpose of good breath support that you try to serve becomes immediately defeated. The 'trick' of good breathing is that it must never become magnified into an isolated phenomenon which has to have special things 'done to it.' You breathe for singing just as freely, as naturally, as unconsciously, as you breathe while you sleep.

Value of Experience

"The best way to develop good breathing habits is through proper vocal exercises. I have such an exercise which I repeat every morning. It consists in vocalizing five notes up and back, and then the full octave scale and back, twice over, on one breath. At the beginning, of course, you won't be able to do the two patterns twice over, on one breath! But the purpose of this drill is to develop the staying powers of the breath and its support. I sing this vocalise on all the vocal sounds, starting out with a single initial M (which is not used again until I repeat the exercise on the next beginning note). The value of this initial M is to start the tone well in front. Then it becomes your task to see that each successive vowel and each successive tone stays in the same forward position, and matches its predecessor exactly in place and quality. Actually, you have to work at this exercise some six months before your singing shows any noticeable improvement, but you should be able to feel your breath becoming longer as you work.

"One of the greatest problems facing the ambitious young singer is that of deciding the field of work he is to enter when he is ready for public work. Again, I can attempt to solve the problem only from my own experience, which was to take any and every sort of opening that presented itself—provided it was musically worthy. I began my work by singing at hotels in summer resorts, and on (Continued on Page 346)

VOICE

*Of the six children born to Mozart, only two, Karl and Wolfgang Mozart, survived.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

JUNE, 1947

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The Problem of Intonation

by William H. Stubbins

Assistant Professor of Clarinet
University of Michigan

IN THE ISSUES of *The Grove* for December 1938, May 1939, and March 1940, the writer presented in these columns three articles dealing with the basic problems of clarinet playing: *The Problem of Tone*, *The Problem of Technique*, *The Problem of the Student*. These problems and the suggestions for their solution are of course fundamental to any other difficulties which may arise in the study of the clarinet. After a certain degree of proficiency has been attained on the instrument and a familiarity with its basic idiosyncrasies has been established the performer will find that other matters will not so trouble him as at the beginning cause him increasing concern. Not the least of these troubles is the problem of the intonation of the clarinet and in the simplest of phrases, "how to play in tune."

The present article is an effort to outline the problem of intonation on the clarinet and to offer a few practical suggestions which may help in its solution.

In dealing with this problem we must first understand intonation in general, as it relates to all musical instruments. Secondly, we must inquire into the peculiarities of the clarinet which make it physically a specific problem. Thirdly, we must provide ourselves with a technique of playing which will make the most of the possibilities of the instrument and in some manner compensate for its physical peculiarities.

As concerns the matter of intonation in general, it must be understood that intonation is wholly a relative matter. By relative we mean that all comparison of pitch is *comparison*. There is no absolute pitch in the sense that nature provides an absolute standard to which all pitch considerations are directed. All standards of pitch are artificial standards which have been established and accepted as standards just as are all weights and measures established by agreement. There is no 'A' in nature more than there is a natural inch or pound. Over a period of years in our particular development of a system of music, we have established these standards to suit our taste. Moreover, it should be remembered that our standard of taste is not an arbitrary thing, but the result of a series of experiences, trials, and errors, which have gradually formulated themselves. No man sat himself down and said, "I will set my system of music completely and to the world's acceptance and satisfaction any more than did another crystallize the absolute government of the world."

What Is Absolute Pitch?

The development of music has been thematic in the larger sense. It has been rather a series of ideas by many men, building on what has gone before, altering, refining, substituting, here and there adding a bit, until now in this present, we find at our disposal a certain body of what we enjoy calling factual material, and which makes conventional demands on our action. Furthermore, we have only to look a little beyond our own noses to find that our system is not the only way of doing a thing. Other groups of people not so different from ourselves, have developed other systems in some other way even more complicated than our own. The important idea to keep in mind is that our own or any other system is a developed and artificial system which is the result of a growth, and not the result of the discovery of an absolute.

It may be argued that physical laws such as the relationship of pitch in the harmonic series is an absolute, but we need only remember that the tempered

scale is a relative derivation from this supposed absolute, and furthermore that instruments which can produce the so-called absolute pitch relation of the harmonic series do play in relative harmony with the piano, from which no deviation of the tempered scale can be allowed. And further, we know that the ear of the performer as well as the ear of the piano-tuner can and does reach a basis of comparative stability when the music is finally played. Finally shall we remember that the ear itself, no matter how finely trained and acute, is still such a poorly developed organ, in comparison with the eye for example, that one can compete with an instrument such as the stroboscope, in determining what we fallaciously call "absolute pitch?"

For there is no such thing as absolute pitch. What is known as absolute pitch is a highly developed recognition sense of the relationship of one pitch to another.

The general problem of intonation is then a problem of relationship and of comparison of pitch to pitch. It is this possibility of such relationship which permits us to play in ensemble, and to achieve a harmony between two instruments or more, which will please our taste according to the system of music which we have developed and accepted.

Fortunately, although our ears are rude and coarse as far as fine discriminations are concerned, we are able within a certain limited vibrational range to meet with other ears, and consequently agree on a relatively constant pitch when we are playing our instruments. Where this is accomplished we are "playing in tune," as we say, and our musical activities can be exercised in any further manner in which we take pleasure, be it in the full expanse of a large ensemble such as the band or orchestra or a smaller group.

But in addition to meeting the ears of others and in causing our instruments to thereby reach a concordance, we have another and more basic difficulty, which is that of making our own ears reach a concordance between pitches within our own ears, and thus, play in tune on our own instrument without the help of guide of another ear or instrument for a comparison. In many ways it is easier to play in tune in an ensemble where the comparison is definite, than it is to play in tune alone, where the only comparison can be to our own ear. This is a matter which is not very well understood. If there is any approach to an absolute intonation which every one makes by himself, the individual that comparison is unique, and cannot be duplicated by anyone else, anyone than can what each of us sees from his own eyes be duplicated exactly by anyone else.

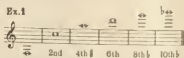
The necessity for some artificial standard is therefore easily proven, and it is not difficult to understand why we have developed such standards. For the individual must therefore accept a standard, and endeavor to develop his recognition of pitch relationship in such a

way, that it will be consistent with the pitch relationship of others; if there is to be anything other than a number of isolated individuals each playing according to his own pitch recognition standard. It is possible, but not probable that any two individuals might arrive at the same pitch recognition individually, for the same difference as individuals will hold true in this case as in all other senses. In other words, no two people can be alike because there are not two people who are identical—each of us occupies some space and time of his own—we are in short—individuals. By the adoption of a certain relative standard of pitch recognition, we can all give a little as individuals, and meet somewhere in the limited vibrational scale to the extent that we can call, as far as the very coarse measurement of our ears is concerned, our pitch recognition standard constant, and can therefore "play in tune."

This much then we have discovered to be a common problem of intonation for all instruments which have the possibility of choice in pitch production. What we must remember from this discussion to apply to our specific problem of intonation on the clarinet is that intonation is relative, certain accepted standards of pitch recognition must be met, that we as individuals must train ourselves to produce a pitch recognition comparable to this standard, both as individuals playing on our own instrument alone, and as members of an ensemble group where we must meet the common concordance of the group.

Whatever we desire to do as far as meeting the standard of pitch recognition which we have set for ourselves, must be accomplished with our regard to the specific instrument on which we are to perform, and in the case of the clarinet, we are immediately met with numerous physical and mechanical difficulties which we must master.

The clarinet is an instrument which embodies the acoustical problem of the cylindrical pipe. This phenomenon of nature is such that any fundamental pitch produced on a pipe of cylindrical bore will contain as harmonic overtones which are second, fourth, sixth, eighth, and so forth overtones which give it its characteristic quality. These overtones may easily be produced up to the tenth in the case of the clarinet, and would be as follows for the pitch of low F on the clarinet.



In order to produce these harmonics finger low F, and simply vary the breath pressure and pressure on the reed, slightly opening the throat and exerting more pressure on the reed as the higher harmonics are reached. With very little practice anyone can cause these tones to speak quite easily. The A above the staff is a sharp fourth harmonic, the high G is a flat eighth harmonic and the high B-flat is a flat tenth harmonic. This variation is due to the construction of the instrument, and is necessary in order to balance the scale, more discussion of which will follow later. For purposes of illustration as to the harmonic series involved, this experiment will suffice to show that a cylindrical pipe produces a pitch which contains every other harmonic overtone in the harmonic series. An open pipe or conical bore pipe on the other hand, contains a different set of harmonic overtones. The most notable difference between the open or conical bore and the stopped or cylindrical bore pipe, and the difference with which we are most concerned, as it relates to the problem of intonation, is the fact that on the clarinet as compared with the oboe for example, the clarinet, which is a cylindrical bore instrument, will produce as its first overtone in the harmonic series a twelve above the fundamental or the second harmonic; and the oboe will produce the octave or first harmonic above the fundamental as its first overtone in the harmonic series.

Now any instrument which will produce the first harmonic or the octave above its fundamental as the first overtone, permits the placement of a speaker of octave key at a node or air-column vibratory point, which requires no particular compensation between the lower or fundamental register, and the higher or harmonic register of the instrument. In other words, the fundamental register of the (Continued on Page 352)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE



MASSED BRIGADE OF GUARDS BANDS TROOPING THE COLORS, LONDON 1899

The Evolution of the Military Band

The Rise and Development of Military Music
From the Parade Ground to the Concert Stage

by Alfred E. Zealley

NOTWITHSTANDING the fact that a most informative book was published in 1944, on the History of Military Music in America by the well-known army band leader, William Carter White, it is safe to say that the great majority of musicians have a poor conception of the rise and development of the military band; they still place it in that category as being suitable only for supplying music for parades and ceremonies, and still fail to recognize it as an artistic concert medium, worthy of serious consideration.

We have been told that the military band had its beginning when the Ethiopians first used the drum and the Hebrews the trumpets during their forty years in the wilderness, but this idea is far from the established fact.

The military band had its beginning in the 18th century when Germany led the world in matters of

military music. It was that great soldier and statesman, Frederick the Great, King of Prussia, who established the military band on a recognized model which was readily adopted throughout Europe and America. It was he who devised a new source of military music which became the pride of those regiments that were in a position to afford such a luxury, for it must be remembered that this privilege was at first granted only to a few renowned regiments whose officers were noblemen.

The instrumentation of these German bands consisted of clarinets, oboes, horns, and bassoons; a decided improvement upon the French model of the same period, which was made up of hautbois (oboes) and drums.

Various Influences

The influence of the French Revolution eventually put Germany in second place as far as military music was concerned.

When the Paris Opera and the elite concert auditoriums closed their doors for lack of patronage, the musicians transferred their services to the leading military bands that were being organized at the time under the direction of a Captain Sarrette.

These military bands took on enormous proportions, and we find the noted composer, Gossec, appointed bandmaster to the National Guard band in the latter part of the 18th century. We are told that he wrote a vast amount of music for the military band including excerpts from a number of symphonies. After retaining

the post for three years he retired, and very soon after the famous organization was disbanded.

But Sarrette came to the rescue, and in 1792, under the auspices of the municipality of Paris, reorganized the band into a free music school (*Ecole Gratuite de Musique de la Garde Nationale Parisienne*), utilizing the musicians as teachers in different classes.

Perhaps it will be well to make clear that these military bands which have been referred to were not service bands, but large wind organizations of military instrumentation.

Here again it might be mentioned that even today municipal and proprietary concert bands in Europe adopt the misleading title of "military." The title definitely applies to a service band.

The military spirit became rampant again, and when musicians were required for the new French army bands, they were invariably chosen from Sarrette's school. This led the government to bestow upon it (1798) the title of *Institute Nationale de Musique*.

Later on (1795) a merger was formed between the Institute and the *Ecole Royale du Chant et de Déclamation Lyrique* with the title *Conservatoire de Musique*. Thus, the world renowned Paris Conservatory of Music came into existence through the medium of military music.

Standard Instrumentation of European Bands
In 1828, Wilhelm Wieprecht, a distinguished German musician, was appointed director of the Prussian Guards, and his reforms were of such an outstanding nature that we again find German leading the world in the sphere of military music.

This man's instrumentation was so colorful that Europe readily adopted it as a standard, and there is no reason to wonder why, when we read the makeup of German bands at this period.

(Continued on Page 354)

BAND and ORCHESTRA

Edited by William D. Revelli



EARLY MILITARY BAND INSTRUMENTS

JUNE, 1947

"MUSIC STUDY EXALTS LIFE"

Developing Musical Taste

A Conference with

Charles Previn

Distinguished American Conductor
Director of Music, Radio City Music Hall, New York

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

CHARLES PREVİN

an Auer pupil, who came penniless to this country years ago, found himself a good living in playing in the motion picture studios, and determined to do something to show his gratitude to America. Combining this love of country with his love of music and of little children, he deliberately set about founding groups in which gifted children could make music, hear music, live with music, build a taste for music. Today, his Youth Orchestras, in Hollywood, are world famous and what is much better, they are doing a magnificent job both for the young people and the music of America. The Junior Symphony numbers one hundred and twenty-five active members, ranging in age from about twelve to twenty. The Pioneer Orchestra has about seventy-five members, anywhere from five to twelve years old. Those little ones are my special delight! It is amazing to watch their tiny fingers picking pizzicati, drawing fine, full bows; it is even more amazing to hear the music they make.

The youngsters are admitted by audition. They are tested for tonality, scale-playing, and some elementary knowledge of their instruments. Orchestral experience counts for exactly nothing—that's what the group playing expects to give them. I used to have the greatest fun directing these groups. We played works like the Beethoven Fifth Symphony, the César Franck Symphony, the Brahms First, the Borodin First, parts of "Meistersinger," and concertos of Brahms, Beethoven, Mendelssohn, Glazounoff (violin), and Beethoven, Liszt, Rachmanninoff, and Chopin (piano)—the soloists chosen from young talent.

Youth Orchestras

"Now, it seems to me that any community can get a similar movement under way. All it needs is a man of ideals, who loves America, music, and children enough to get the thing started. Money problems need be no deterrent whatever. The Mererubim orchestras are nonprofit making. The little players contribute a dollar a month to pay for the use of the hall—in smaller communities, a school or church hall might possibly be secured rent free, at the start. Public membership (not for playing) is offered at anywhere from five dollars to one hundred dollars annually, the paying members coming to the rehearsals to hear and enjoy. Later, then, Mererubim began inviting well-known musicians to come and hear his children, and nearly always they made a contribution as an indication of their interest in the movement. The late Jerome Kern turned over certain royalties to the group, on a permanent basis. As the funds so obtained are used for the purchase of instruments which are owned by the orchestra and loaned to the little players, when and as needed, I cannot speak too much or too enthusiastically of the splendid work these pioneer youth orchestras have done, and are doing. Music is made to come alive to two hundred youngsters of the community who might otherwise have no chance whatever to get on even toward acquaintance with it. The children themselves are given a wholesome outlet—the best test of music is that never have any of (Continued on Page 348)

Mozart Sonatas for Pupils

"... How soon should one give a pupil the Violin and Piano Sonatas of Mozart?"
—Mrs. C. M. K., Missouri.

This is a tough question, for it has many ramifications. Are you thinking of the pupil's technical advancement or of his musical development? Both must be considered. If it is the former that you have in mind, my experience is that it is better to wait until the easier sonatas offer few technical problems to the student, and that he gain facility and a singing tone in other, less subtle compositions. I believe very strongly that music of real quality should not be made into a technical exercise.

We know that the music of Mozart is the most difficult of all to play well, and every musician will say that he realizes it more and more as he grows older. Is it any wonder, then, that to the only exception student can do justice to it? There is a deceptively childlike (not childish!) simplicity about much of it that requires a certain degree of maturity to understand and appreciate. This maturity may be intuitive, but it must be there. The average young pupil who is made to study Mozart as soon as he can stumble through the notes, and who is technically advanced enough to appreciate the beauty of the style, will almost surely develop a resentment against the music. This reaction often stems from the fact that he instinctively knows there is something in the music which eludes him, that, try as he will, he cannot capture. But, at the same time, he is having technical difficulties, the reaction will be all the stronger. And a resentment of this sort, formed in youth, will often persist for years, long after the music would normally be receptive and eager.

However, no music can do more to foster a pupil's taste and sense of style than that of Mozart. For this reason, every pupil should be led to him as early as possible. There are various means by which this can be done. Awakening interest in Mozart's life, particularly his childhood, is an obvious step. Several books on the lives of the composers are available, written simply and interestingly for children; among them are "The Young Composers" (No. 10, the series by Birch; and "Mozart," by Wheeler. Reading these with the pupil, the teacher can do much to make the stories vivid and inspiring. Then, too, there are excellent educational recordings that have been made in recent years, including "The Story of Mozart," brought out by the Vox Company. These are chiefly recordings of piano or orchestral music, but this need not deter the violet teacher. In the early stages it does not matter very much whether the child hears Mozart's music, what counts is the fact that he does hear it.

Later, as his technical advancement permits, he can be given some of the more interesting transcriptions of Mozart's music, and Andantes that are available. Then he should certainly study the three Sonatas of Schubert. They are not so difficult as the Mozart Sonatas, but they will help him to acquire that sense of "give-and-take" which is an essential and one of the chief pleasures of chamber music.

Finally the time comes for one of the Sonatas, but the teacher must be certain in his mind that the student is musically and technically prepared for it. In particular, the question must be asked, "Is

The Violinist's Form

Conducted by

Harold Berkley

Prominent Teacher
and Conductor

agree with you that it might induce in the minds of some pupils the idea that the fingers should always be lifted high.

"The chief function of trill exercises and such studies as the thirteenth and nineteenth of Mazas is to develop strength and independence in the fingers. This end can be attained in time by the studies, and so forth, are played in the conventional manner, holding the fingers down whenever possible. It can, however, be attained much more quickly "if each finger is lifted with alacrity and snap at the moment the next finger stops its note." And good results will be even more quickly noticeable if the fingers are lifted as high as possible. The reason for this can easily be seen if you watch the knuckles of a violinist's hand when he is playing in this manner.

Many players are conscious of a lack of clarity in technical passage-work, and particularly in rapid descending scales. Striving to eliminate the "muddiness" that annoys them, they usually concentrate on the fall of the fingers, practicing to obtain an always stronger and more instantaneous grip on the string. This, certainly, is a most essential quality, but in nine cases out of ten it is not the answer to the problem. Lack of clarity is far more often caused by a sluggishness in the lifting of the fingers, which is due to any deficiency in the grip itself. However, the fault can easily be overcome once the cause is understood, and if the player will practice correctly, the fingers will be in the manner recommended above.

Nevertheless, it is much better if the fault never appears, and it need not if the student trains himself, through appropriate exercises, to lift his fingers with vitality in all technical work. That is another reason, in addition to its value in developing strength and independence, why I recommend this type of practice for such studies as the thirteenth and nineteenth of Mazas and the thirtieth of Kayser.

And it is a big but—it must be emphasized, and the student must clearly realize, that this is a specific exercise for a specific purpose, and not by any means a normal method of playing. If the teacher notices that the pupil is raising his fingers too high when he is not practicing actual finger-exercises, then steps must be taken. And the first is to explain to the student that he does not have to fall a long way in order to take the string with a strong and vital grip; half an inch is quite enough. Joe Louis does not need to take a long swing to knock down an

opponent; he can do it with a blow that travels hardly more than six inches. The same thing applies to the movement of the finger: it does not need to travel far—but it must travel far enough so that the student understands the point of this he should take the same exercises and studies he has been practicing with a high lift of the fingers and play them with equal clarity and more speed, without lifting the fingers much more than half an inch. If he is of average intelligence he will soon realize that he can lift his acquired strength with far less effort—and be very delighted with his new attainment.

Trill Questions in Mazas Studies

"In the Mazas Special Studies there are four trill exercises I would like explained. ... In the edition I use there are no foot-second notes. Would you give your advice on each trill. ... I should like to know when to use eighth, sixteenth, or thirty-second notes. Would you give your advice on the trills in Nos. 13, 14, 18, and 23?"
—Mrs. W. L.

As a general rule, as many notes should be played in a trill as the student's former and the length of the note will permit. By the skill of the performer I mean his ability to keep the trilling finger steady and the supporting finger steady with a weak finger is nothing like so effective as a somewhat slower trill in which each note is played with strength and clear articulation. Therefore, if the well-known artists before the public today whose trills seem much faster than they actually are, simply because each note is played with crystalline clarity. Many players are conscious of a lack of clarity in technical passage-work, and particularly in rapid descending scales. Striving to eliminate the "muddiness" that annoys them, they usually concentrate on the fall of the fingers, practicing to obtain an always stronger and more instantaneous grip on the string. This, certainly, is a most essential quality, but in nine cases out of ten it is not the answer to the problem. Lack of clarity is far more often caused by a sluggishness in the lifting of the fingers, which is due to any deficiency in the grip itself. However, the fault can easily be overcome once the cause is understood, and if the player will practice correctly, the fingers will be in the manner recommended above.

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(Continued on Page 350)

WHILE WE need to develop the performance aspects of music, we mustn't forget that the best performance is one that is so valuable only insofar as they are understood by the audience that hears them. Thus, the general question of music study includes everyone, whether he plays or not; it takes in, not merely "musicians" but the whole world of music. Let us consider some ways and means of building taste—and music with it. First of all, I must say, and without any flattery, that "The Etude" is one of the best taste-builders. When I was a child, The Etude was my musical Bible. My sister and I played the duets together; I learned many new pieces by exploring the musical contents; and I laid the foundation of sound standards by poring over the extremely helpful and practical articles. I can still recall the eagerness with which I waited for that magazine to be delivered each month—it was always a matter of thrilling speculation to see which music of music would explain which point of technical or interpretive difficulty.

What Is Good Music

"Radio, of course, is another splendid taste-builder—but here, the youngster whose taste is being built must know what to listen to! What brings up the eternal question of what is good music. May I go on record as stating that 'good' music is by no means confined to the staid classical? To me, 'good' music is anything you enjoy hearing twice! And into this category come various kinds of popular music. Naturally, some popular music is bad. It isn't fair, though, to draw a line of distinction that would separate the

'popular' from the 'good.' There are songs by Kern, Gershwin, Youmans, Herbert, Foster which are as good as Schubert's songs! No, the line is one of musical integrity of sincerity—never of label alone! In this sense, then, I am by no means aware of your building of taste in for jazz. I have great respect for the development of American jazz. Jazz strangers are among the most earnest music students we have, and through them, jazz has become greatly influenced by modern art music. Rhythms, chord structures, Debussy, Ravel, Stravinsky, such influences have brought about an immense refinement in the jazz music of today. Again, I believe that good music has been done by the jazz-tying of the jazz. Certainly, the best way of making friends with Mozart, Grieg, Chopin, and Tchaikovsky is by hearing the original. When a "Song to Remember" was played at the Music Hall, the hall shook within a mile and when Artur Schnabel played the Tchaikovsky Concerto at the Hollywood Bowl, the audience was jammed with young folks who had fallen in love with the jazz setting. By such means, popular music actually helps to engender a love of the good!

"Another taste-builder is the young close to my heart is the amazing development of youth orchestras. The pioneer in this field is my friend Peter Mererubim,

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

JUNE, 1947

"MUSIC STUDY EXALTS LIFE"

Noted Prima Donna of Metropolitan Opera Fame

A CONFERENCE SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

The body must be kept in good condition, and the voice must not be overworked. The human voice is capable of just so much development in a given time. Youthfulness is the charm in a voice, and if it is correctly used it will remain youthful for years. So, singing is one of the first things that should be taught to children. If they have heard singers bear their voices to pieces trying to get what they thought was a big tone. They did not seem to realize that a light voice with good resonance will carry farther than a heavy voice. The voice of a child should never have not been born with volume, and I do not consider that volume is everything. An attempt to give such a voice volume will more than likely prove disastrous. The teacher should try to convince the young singer that to lose a voice is to try to imitate a Wagoner singer.

Everything that is sung should be a means to freeing the voice instrument. For facility in the responsiveness of the larynx, and vocal cords, *staccati* exercises, fast, arpeggios, fast scales, trills, and various forms of staccato exercises are beneficial. *Staccati* exercises develop good light, free, flexibility of adjustment in the vocal cords. They can be used for all types of voices. If the vocal cords do not become free in the singing of *staccati* exercises, they will not approximate freely in the singing of the text. The daily practice of *staccati* exercises is an important factor in conditioning the voice for freedom in singing.

Through the use of florid, and *staccati* exercises the vocal range may be extended. I believe that singers should practice scales. At first, the tones of higher pitch in scales and arpeggios should be touched lightly; but not sustained. Gradually, they can be sustained in the same exercises, and in jumps of an octave without subjecting the larynx to undue strain.

Short practice intervals at frequent times during the day are good for the young voice. I believe in twenty minute practice periods, but the entire daily amount of vocal practice should be limited to one hour and a half.

Speed and purity of intonation in florid singing cannot be attained by slow practice. Speed is attained by practicing fast passages in fast tempo, and the singer must understand the rhythmic structure of what he is singing. When the vocal instrument is free of all interference, speed in the execution of florid passages, becomes automatic. The tone becomes more flexible and clear as the voice becomes more flexible and elastic.

When all tendency to eliminate throat stiffness has been accomplished, the development of sustained singing may be undertaken. For the beginner I would recommend exercises descending in pitch rather than



ascending sustained exercises for the beginner. Later take up both descending and ascending sustained exercises in various forms, and with *crescendo* and *decrescendo* of sustained single tones. These exercises will help the singer attain volume of tone without undue strain.

Throaty singing comes from beginning the tone in the throat, and such singing will in time ruin a beautiful voice. To have the attack pure, and in time, the throat must be open, and in order to open the throat the singer must relax the jaw. In singing, the opening of the jaw is very important. A yawning sensation gives the singer the correct feeling of an open throat; and it is this relaxed sensation that the singer always should try to reproduce.

After a certain elasticity has become natural, florid exercises may be combined with exercises on sustained tones. The singing of sustained tones requires a higher degree of elasticity than does the singing of florid passages. If exercises on sustained tones are attempted too early in the development of the voice, undue strain is placed on the apparatus, and throat stiffness results.

The practice of the trill is invaluable in the development of the flexibility of the larynx. The trill cannot function well when the tone is forced or the throat is subjected to pressure. I believe that a good trill may be acquired by all types of voices, both male and female, where the flexibility of the throat is established.

The role of *Mimi* in Puccini's "La Bohème" is so human, and so modest, and it should be acted and sung with this same simplicity. I was considered successful in Puccini's lyric comedy "La Rondine" which was first



A CHILDHOOD PICTURE OF LUCREZIA BORI

produced in 1917. It embraces a simple story about life in a Parisian setting.

The singer should become technically proficient in playing the piano. This instrument is the most helpful to a singer's career, and it is always so much more practical to be able to play your own accompaniments and vocal exercises while practicing, than to have to depend on some one else. Theory and sight singing are important aids to the singers musicianship, and languages are an absolute must.

There is no singing role that is simple if it is performed correctly. Just the production of the voice takes a tremendous amount of concentration, and this is why the singer who wants a career more than anything else must renounce everything for it.

Weak tones are strengthened through the practice of florid exercises, but I would not stress the continued working on weak tones in the endeavor to strengthen them, as this is destructive to the vocal instrument, and it makes for undue stress on weak spots.

The vowels i, and e, and a, are beneficial in establishing the resistant strength of the vocal cords. After a certain amount of attention has been given to these vowels, other vowels should be added to vocal practice. The development of technical proficiency is purely individual, and the teachers judgement is very important in proceeding with a vocal career. The teacher must select repertoire and exercises to meet the individual needs of pupils.

A singer can only keep the vocal instrument in fit condition by daily practice. Strength is developed and retained through the daily singing of exercises, opera roles, and songs, and the full voice should be used. After the singer is not hampered by technical interferences in the vocal instrument, he is free to give expression to his artistic capabilities.

In studying an opera role do not start from the score; but instead read the book on which the opera is based. In only this way will you get the psychology of the person that you are planning to portray. I treasure my first editions of Dumas' "La Traviata" and Prosper Mérimée's original novel of "Carmen." In order to intelligently picture the words and music of a role, you must know the psychology of the heroine. The same words sung by different singers can be sung in as many different ways.

Although written in waltz tempo, this alluring composition should be played more like an idyl, full meaning being given to each phrase without detracting from the rhythm. The grace notes preceding the chords come on the first beat with the bass accompaniment and with the other notes in the chord. The melody note following the grace note is played immediately after it. In other words, do not play the grace note before the chord. Grade 3 $\frac{3}{4}$.

JOSEPH M. HOPKINS *

Tempo di Valse, molto rubato ($\text{♩} = 120$)



The first system of the musical score for 'The Song of the Lark' is in 3/4 time, marked 'Moderato'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat. The music is written in a lyrical style with flowing lines and rests. The first staff has a '2' above the first measure, a '3' above the second, a '4' above the third, and a '1' above the fourth. The second staff has a '3' above the first measure and a '2' above the second. The third staff has a '3' above the first measure and a '2' above the second. The fourth staff has a '1' above the first measure and a '3' above the second. The fifth staff has a '4' above the first measure and a '2' above the second. The sixth staff has a '4' above the first measure and a '2' above the second. The seventh staff has a '4' above the first measure and a '2' above the second. The eighth staff has a '4' above the first measure and a '2' above the second. The ninth staff has a '4' above the first measure and a '2' above the second. The tenth staff has a '4' above the first measure and a '2' above the second. The eleventh staff has a '4' above the first measure and a '2' above the second. The twelfth staff has a '4' above the first measure and a '2' above the second. The thirteenth staff has a '4' above the first measure and a '2' above the second. The fourteenth staff has a '4' above the first measure and a '2' above the second. The fifteenth staff has a '4' above the first measure and a '2' above the second. The sixteenth staff has a '4' above the first measure and a '2' above the second. The seventeenth staff has a '4' above the first measure and a '2' above the second. The eighteenth staff has a '4' above the first measure and a '2' above the second. The nineteenth staff has a '4' above the first measure and a '2' above the second. The twentieth staff has a '4' above the first measure and a '2' above the second. The score is marked with 'mf' (mezzo-forte) and 'f' (forte). The tempo is 'Moderato'. The time signature is '3/4'. The key signature is one flat. The first system is numbered '1'.

* Based on a theme by Charles H. Davis

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JUNE 1947

mf *poco accel.* *poco rit.*

mf a tempo *f*

Poco meno mosso *mf* *senza Ped.* *D.C.*

THEME FROM "LES PRÉLUDES"

This theme from the most loved of Liszt's Symphonic Poems, written in 1856, has been made into a very practical piano piece by Mr. Henry Levine. It is one of the finest of all Liszt's romantic melodies. Liszt created the term "Symphonic Poem" and wrote thirteen works of this less formal symphonic class. Many of the most often heard compositions of Smetana, Tchaikowsky, Saint-Saëns, César Franck, Debussy, Ravel, Richard Strauss, and Sibelius have evolved from Liszt's symphonic poem form. Grade 4.

Allegretto (♩ = 84)

FRANZ LISZT
Arr. by Henry Levine

mp *poco a poco più mosso* *poco marcato*

mf *poco a poco più mosso* *poco marcato*

cresc. *poco a poco più di moto* *marcato*

Allegro maestoso *cresc.* *ff* *rit.* *fff*

MORNING MOOD

(MORGENSTIMMUNG)

When Henrik Ibsen's picturesque sociological fantasy *Pier Gynt* was produced in 1867, Edvard Grieg was twenty-four years old; and the national character of the drama made an immense appeal to him. This resulted in two suites developed from his incidental music. *Morgenstimmung* is translated "morning mood," but it implies the inspiration of the new day, the chorus of birds, the breezes through the trees, a world coming to life, all delightfully depicted in this little masterpiece. Grade 6.

EDVARD GRIEG, Op. 46, No. 1

Allegretto pastorale M.M. ♩ = 60

p dolce

Ped. simile

f

piu f

Ped. simile

ff

p

p

molto

ff

ff

p

molto

ff

p

dim. e tranquillo

pp

dim. e tranquillo

p

p

3.30

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LEGEND OF THE WATERS

Mr. Grey's *Legend of the Waters* will be heard to best advantage if the accompanying *aspeggio* notes are played with great evenness of tone and regularity, even though the piece is marked *con fuoco* (with fire). The middle section offers fine dramatic opportunities. Grade 4.

Con fuoco (♩ = 126)

la melodia ben accentuata

FRANK GREY

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THE STUDE

FROM CRINOLINE DAYS

Mr. Oberg, in picturing crinoline days of the early Victorian period, has very cleverly employed a two-sixteenth note embellishment, as used in one of the most popular pieces of that day, the *Monastery Bells* by Lefebure-Wely, eminent French organist and composer (1817-1860), who wrote much organ music and three symphonies. *Monastery Bells* is said to have sold over a million copies. Grade 3½.

Andante espressivo (♩ = 104)

O. SCHELDROP OBERG

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WEeping WILLOW

The reason for distributing the parts of a composition of this type upon three staves is that it makes the melody stand out optically more prominent and thus leads to clearer performance. The undulating sway of a willow tree in the spring breezes may be very effectively imitated. Grade 2 1/2.

Moderato con moto (♩ = 120)

MYRA ADLER

mp *la melodia ben marcato*

The willow sways in the breeze.

p

dim.

Più mosso

a tempo

p *rit.* *p* *rit.*

similo

This system contains the first four staves of the piece. It begins with a piano introduction marked 'mp' and 'la melodia ben marcato'. The melody is introduced on the right-hand staff, with the left hand providing accompaniment. The tempo is 'Moderato con moto' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#). The system includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'dim.'.

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Tempo I

pp

p

pp

This system contains the next four staves of the piece. It begins with a piano introduction marked 'pp'. The tempo is 'Tempo I'. The key signature has one sharp (F#). The system includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'pp'.

JUNE 1947

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COMMENCEMENT DAY MARCH

SECONDO

C. C. CRAMMOND, Op. 138

Tempo di Marcia (♩=120)

COMMENCEMENT DAY MARCH

PRIMO

C. C. CRAMMOND, Op. 138

Tempo di Marcia (♩=120)

THY WILL BE DONE

Jessalie Lyndon Jones

CHARLES GILBERT SPROSS

Andantino *mf*

O Fa-ther, hear me while I pray! Take all my doubts and fears a-

way; What-e'er may come, dear Lord, help me to say, "Thy will be done, Thy

will be done." *mf* *Più mosso* When clouds are dark, and

winds are chill, I turn my eyes Toward Cal-vry's hill And

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THE ETUDE

cry to Him, Who bade the waves be still, "Thy will be done, Thy

rit. will be done." *Tempo I* Then as I jour-ney toward the goal, I pray God's peace may fill my

soul; But should the storms and bil-lows round me roll, Thy will be

done, dear Christ, Thy will, Thy will be done. *rall.*

JUNE 1947

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Galilee
(WILLIAM H. JUDE)

H. ALEXANDER MATTHEWS

Andante tranquillo

MANUALS

PEDAL

dim.

42 Sw. p

Melody Ch. Solo ston

43

Sw. 44

Gt. p 45

Sw. 46

p Gt. 47

Sw. 48

rit.

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GAYLE INGRAHAM SMITH

Slowly

VIOLIN

PIANO

VIOLIN

There was a lit - tle lad so fair With big blue eyes and curl - y hair;
When eve-ning came and work was done, Grand-ma told him to have some fun.

PIANO

He went to Grand - pa's ev - ry year then; And rode the hor ses with - out fear.
 His sleep - y eyes were heav - y then; He was a - sleep ere count - ing ten.

Faster

f He was with Grand - pa all day long, *cresc.* Hear - ing the birds in their mer - ry song;

f *cresc.*

D.C.

Then came the notes so clear, "Bob-white," *cresc.* Ask - ing a - gain, "Is your wheat - field ripe?" *rit.*

cresc. *rit.* *D.C.*

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THE ORGAN GRINDER

LOUISE E. STAIRS

Grade 1.

Allegretto (♩ = 70)

The or-gan grinder is on the street; I hear him playing his mu-sic sweet. A mon-key dressed in a suit of red is rac-ing on a head. — He climbs the vine to my win-dow sill And holds his cup for a dime; — He looks so cute in his lit-tle suit; I wish that he were mine. —

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BETTY'S SERENADE

FRANCES M. LIGHT

Grade 1.

Not too fast (♩ = 60)

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THE ETUDE

Grade 2.

Allegretto (♩ = 96)

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TOMBOY TIM

RENÉE MILES

Grade 2.

Allegretto (♩ = 96)

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Grade 2½. Allegro moderato (♩=84)

TO A DWARF

WILLIAM SCHER

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THE ETUDE

Pedaling—the "Stepchild" of Piano Study

(Continued from Page 323)

phase of a student's performance. The next problem to be considered is when and how to change the pedal. A basic rule is to take a new pedal with each change in harmony, and this applies to a melodic line where unrelated tones occur. There are exceptions to this rule, as will appear later in remarks concerning certain types of advanced music. When melodic tones, chords, double notes, octaves, are to be connected, the pedal is carried over from the last tone or tones, being lifted when the next one is played, then it is immediately depressed. This rule must be followed faithfully in order to produce tonal, harmonic, and rhythmic clarity.

The following rules are of great importance to the student as he approaches more advanced music: Most chords require the addition of the pedal to enhance their color and sonority. In playing staccato chords, if the pedal is used at all it must be released instantly. Arpeggios lend themselves well to a generous use of the pedal; indeed they frequently require it. Most octave passages are played with pedal, especially if they are melodic, or if power and brilliance are desired. Staccato octaves require a quick pedal on accented notes only. Many octave passages can not be played *legato*. Trills may or may not be pedaled, depending on the nature of the music. A long trill can be built up to a more effective climax, if pedal is brought in, and there will be less strain on the fingers. Most *glissando* passages benefit and are easier to play, if pedal is used throughout.

Discrimination Is Important

The student, even when limited to fairly simple techniques in his own work, can gain inspiration by observing the subtle and complex pedal effects which are obtained by the masters as an integral part of great performance.

A good knowledge of harmony is indispensable for proper employment of the pedal. A melodic line composed of eighth or sixteenth notes, and so on, with dissonances and unrelated tones, requires merely a touch of pedal here and there, for accent. However, if this passage occurs in the upper register of the piano, the pedal is often retained throughout. Liszt was the first prominent composer to recognize and make use of this pedal effect. In the compositions of his later years, the art of pedaling was noticeably advanced.

As a rule, no pedal is used in playing scale passages. Only in the upper section of the instrument may a scale ascending or descending be played with one continuous pedal. There are a few instances where the pedal may be used in a scale passage to give sweep, or descriptive effects. Good listening will determine whether or not to use the pedal in passage work. Clarity must never be sacrificed unless some special effect is desired. Most double notes are pedaled only in *legato* passages, with frequent changes. Sixths benefit by its use.

We have already mentioned the use and action of the pedal in staccato passages. In a *scherzo* or *presto* movement where lightness and delicacy are necessary, little or no pedal is used. When the passage

occurs in the extreme treble where the strings have no dampers, the pedal may be generously employed to good effect.

Unless there is always a good reason for using the pedal, avoid it. Turns should never be played with pedal, and grace notes and mordents are usually clearer without it. When repeated notes are played in rapid succession, it is better to omit the pedal.

The question often arises, whether or not to use the pedal in playing the works of composers of the sixteenth and seventeenth centuries, since most of this music was written for instruments which had no pedals. Musicians and teachers of today are divided in their opinion about this, some advocating a rigid avoidance of it, others expressing the belief that, if employed with discretion, it will enhance the beauty of this music. When playing the works of the early masters, let us not forget that the fore-runners of the modern piano gave out a comparatively weak, thin tone; therefore we must make adjustments in touch and style to preserve the spirit and character of the age. However, the piano cannot take on the quality of a harpsichord or clavicord. Why then impoverish this music by denying it the color and dynamic effects made possible by the aid of the pedal? In his treatise "The Pedals of the Pianoforte," Hans Schmitt observes that "Liszt, by his transcriptions of Bach's organ fugues, has demonstrated that the most complicated polyphonic music can be played on the piano with pedal."

This is my feeling, at least, for ideal expression in the performance of the old classics. This, however, does not apply to the early training of the student. There is no doubt that it is preferable for the young pianist to practice and play the compositions of Scarlatti, Couperin, Mozart, and Bach, without pedal, for here purity of tone and clarity are the first essentials.

The soft pedal is used to soften the tone and make it less resonant, or to create atmosphere and variety in the playing. Put down this pedal (to the left) and keep it down as long as the effect is desired. The action of the damper pedal goes on as usual.

The *sostenuto* pedal is used to sustain a fundamental harmonic tone or a "pedal point," thus allowing more freedom in use of the damper pedal. It is held down continuously for the full value of the tone or chord. This pedal will not prolong tones above the upper middle register of the piano.

In the works of Beethoven, Brahms, Liszt, and Chopin, the damper pedal is introduced not only to sustain, connect, give accent, and power, but to enrich and color the music.

Debussy introduced and employed startling innovations in the art of pedaling. In his music, the pedal is a highly significant feature. Change of harmony does not always denote a new pedal, the pedal sometimes being held down over many measures to sustain a veiled background of chord clusters or arpeggios. Frequently dissonances or unrelated chords are introduced into a melodic pattern, supported by a conventional harmonic foundation, yet the pedal is retained to build up a greater mass of sound. If the accumulation of sonorities is overpowering, the half-pedal can be employed to clarify the musical line. The repetition pedal (moving the pedal up and down several times in rapid succession) is also valuable (Continued on Page 348)

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(Continued from Page 317)

perhaps one of the most distinguished residence organs in America. In San Francisco we find many excellent organs. In Grace Cathedral, on Nob Hill, there is an organ which is just about my favorite of them all. The instrument has only about sixty-five stops, but it is really effective, being glorified by the resonance of the building. In Portland, Oregon, there are organs worth seeing, such as the one in the Municipal Auditorium.

Almost every city in Canada has a good instrument. The late Lynnwood Farnam was of the opinion that the finest organ on the North American Continent is in St. Paul's Church in Toronto. No one should miss seeing and hearing this organ with its magnificent ensemble, its English Reeds and its wealth of color. Montreal has so many fine organs that it is difficult to know which one to put at the head of our list. The French Church of St. John the Baptist has truly a great organ, and it is extremely well played by their organist, a young man not yet twenty. There are excellent organs in the Notre Dame Cathedral, and in the Church of St. Andrew and St. Paul.

Last, but by no means least, is the organ in the Mormon Tabernacle in Salt Lake City. Any organist who visits a thousand miles of this city should spend a day hearing the organ and meeting their organists, Alexander Schreiner and Frank Asper. Their superb broadcasts and recitals on the organ that are given year after year are a great inspiration to all who hear them. Perhaps there is no other place where so much has been done for the organ and for organists as has been done in Salt Lake City.

We feel sure that if organists take advantage of some of the suggestions here given, they will benefit tremendously. As has been said above, all of the organs mentioned love their instruments and enjoy showing them to fellow organists. It always is an education to know what other people are doing, to get new ideas, and to hear and observe the work of others.

comes great classical works that are less frequently heard. Already we have done the overture to Rossini's "Semiramide," and to Nicolai's "Merry Wives of Windsor," both with marked success. To my knowledge, these lovely and unusual classics are seldom presented to motion-picture theater audiences. And there is no reason why they should not be heard, as the gratifying results of my own experimenting has proved. My theory about building music programs for great audiences of varied musical backgrounds is to put on as much good music as possible and as much entertaining music as possible. The trick is simply to select works in which both forms of goodness coincide. And, with the present aims of American music appreciation, that is no hard task! I don't believe that the public wants to be either played up to, or played down to—wammy, simply, to have its heart to be understood. Those needs are at present on an exceedingly high level, and I firmly believe that the level is constantly mounting. Let's go on building musical taste!

Pedaling—the "Stepchild" of Piano Study

(Continued from Page 345)

In such cases, because it adds subtle colorings. When taken on a sustained for fading chord, this is a gradual *diminuendo* which is most effective.

Debussy advocated the use of the soft pedal not only to project an atmosphere of veiled mystery, but to thin out the effect of the damper pedal. List, Dvořák, and their successors have recognized the value of the *sostenuto* pedal, employing it freely in their compositions. In the percussive and more strongly rhythmic music of such contemporary composers as Bartók, Prokofiev, and Shostakovich, much less pedal is required. *Staccato* and quick-changing pedals are essential here. A dry, brittle quality of tone, speed, and precision, are the most significant characteristics of this music. A copious use of the pedal would destroy its effect.

The Teacher's Round Table

(Continued from Page 312)

Developing Musical Taste

(Continued from Page 320)

these little orchestral players figured on juvenile delinquency lists. Taste buds are fostered—and America's music grows. Between numbers, the children "get together" for jazz sessions, but that only helps musical growth!

"And America's musical growth is the dearest project of every musician. It is my constant objective in working at the Music Hall which has always done such fine work in bringing good music to the people. My own immediate goals center around two projects. First, I want to bring more American music into the Music Hall. Now that the ballet form has become popular here, I am hoping to get some good American ballets to put on with the cooperation of the splendid Music Hall corps de ballet and Florence Rogge, its director. I want to get some American overtures. In second place, I want to introduce to Music Hall audi-

not to miss his Sonata in F (Köchel 497), for it is really an important work, one of the very finest; and give these copies to the one in C (Köchel 521) which is unusually brilliant and effective.

All these works are published only in Europe up to the present, mostly by Breitkopf and Haerzel in Leipzig. This firm is said to have been completely annihilated by bombings. But there are always a chance of finding stray copies among the stocks of music dealers over there, and by now the export of music is carried on almost as easily as before the war. And in case the process should appear to you a little too complicated, I can cheer up! For I have word that in the not too distant future these collections may well be printed here in America.

Heaven! I can't wait to go to close, omitting something really charming: Mozart's "Pieces for a Musical Clock." Truly delightful. So let's wind up here, by winding up the little clock: tick-tock... tick-tock...

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. I am interested in having, in my own home, an organ on which I could practice, and I am wondering if it is possible to purchase 3 manual reed organs. Which concerns manufacture such instruments?

A. I inquire about a reed organ rather than a pipe organ because I feel (1) that it would be less expensive and occupy less space than a pipe organ offering comparable tonal variety; (2) that it would be less expensive to 4' play an octave higher than the key struck, and should therefore be used only in combination with other stops.

Please advise whether your experience indicates the above statements are substantially correct. I have also considered constructing a reed organ, purchasing the console, reeds, blower, and so forth, and assembling them—a job which I believe I could do successfully as I have had some experience with reed organ maintenance. However, I would like to locate information relative to proper design of the resonating chambers for various kinds of reeds and other data concerning design. Is there any published information on these subjects?

Where may I secure information concerning variety of tone qualities for which reeds are obtainable? Are there manufacturers who produce reeds or complete reed organs which operate on wind pressure rather than suction? Can you mention any concerns who rebuild or modernize reed organs having more than one manual?—E. G. J.

A. An instrument with swell, great, and pedal keyboards would be a two manual organ, not three, as the pedal keyboard is not counted as a manual on the word "manual" means operated by the hands. The reasons you give for reed organ preference are well founded, although there are small pipe organs made which occupy limited space, and it might be well to investigate such possibilities in this direction. Concerning the construction of reed organs, we have not been able to find any published literature on this subject. Some years ago there was quite a popular book on "How to Build a Chamber Organ," but it related to small pipe organs, and has been out of print for quite some time. As regards tone qualities of reeds, we might suggest that any specifications a manufacturer might submit would contain this sort of information. I know of no book or other printed matter on the subject. This same manufacturer would probably be able to advise you concerning reeds operated on wind pressure rather than suction, as some reed organs are based on this principle.

Q. I am a church organist, we have a — organ; it is a good sounding organ but it changes without changing stops. I was wondering if it could be fixed by using the wrong stops. The stops are: Disposition #1, Viola #1, Dole #1, Bourdon Sub Bass #1, Forte 1, Voix Humaine, Oboe Coupler, Forte II, Grande #1, Voix Celeste #1, Piccolo #1 and Melodie #1. All these are the right stops, or which ones should I use?—M. R.

A. The "changing" you mention is probably due to the action of the "tone swell" in most reed organs where there are two levers standing out from under the keyboard, and which are when the organist is seated in playing position, are just outside the knees, and are operated by an outward pressure of the knees. One (generally on the left) simply opens a shutter in the sound board and makes the sound louder—the same effect as pulling the Forte I and II stops. The other knee swell

(on the right) when pressed outward has the effect of gradually adding all the stops, just as if you drew one at a time from the softest to the loudest. Any unaccounted release of "changing" stops. The stops you are using are perfectly all right for ordinary work, but the Dole might be used alone sometimes for specially soft effects. You have probably discovered that stops marked *mutistica* (3) that, properly designed, it would simulate very satisfactorily the comparable organ stops.

Q. Will the 16' resultant (from the combination of an 8' stop and a 32' stop) produce a 32' resultant if a 10% stop be drawn? What will be the tone quality and the relative volume of the 32' resultant compared to the 8' and 32' stops? An 8' resultant can be produced with a 4' stop and a 24' stop, can't it? What are its properties if the 24' is a nasard (disposition: octave-fifte, last 12)? and the 4' is a harmonic flute, 2) othernd the disposition, 3) clarinet, 4) oboe, and 5) a trumpet? Can the resultant tone be produced on a Hammond organ?

Can you recommend any books dealing with the following subjects: 1) registration; 2) harmonic (tone) properties as the result of physical pipe construction, wind pressure, scale, and so forth; 3) synthetic tones; 4) musical technique; 5) organ design, historical and present. What is the address of the Skinner Organ Co.? Has Donald Harrison published any books on organ construction?—D. A.

A. The first paragraph involves very technical questions of acoustics, and it is difficult to give specific answers to the several problems stated. We recommend the following books: "The Organ" by J. B. Harrison, J. B. Harrison, "Musical Acoustics" by Culver (which includes a chapter on electronics), and "Sound and Its Relation to Music" by Hamilton. The publishers of The Bureau will be glad to quote prices to you directly, or can supply these books.

Questions 2, 3, 4, 5 and 6 are covered completely by another book, "Comprehensive Organ Registration," by Barnes. One "Organ Registration" is by Truette, and "Organ Stops and Their Artistic Registration," by Harrison. The address of the Skinner Organ Co. is Boston 25, Mass. We have no information as to books by Donald Harrison.

Q. I have been playing the organ in the Methodist church here for many twenty years, and I have always felt that, when I have been told it affects the tone. Now remembering that I am using my own practice purposes, and he insists upon closing the swell so tightly when he listens it that I have been told to open it, and when the shutters finally open they make a loud, have been using the Disposition, He said that I leave the doors open, and cause them to swell. Please tell me which is right?—S. T. T.

A. Generally speaking the swell shutters should be left open when the organ is not in use. Some pipes of the organ are very sensitive to temperature changes which affect the tone. When the organ is closed and the swell organ the Great organ is not enclosed in a swell box, while the Small organ is. This means that the part of the organ comprising the Great would be the same temperature as the room in which it is enclosed, or swell section might be different. This would mean that part of the organ would be out of tune with the other part due to difference in temperature. Even if the entire organ is enclosed, it would take some time for the outside and enclosed temperature to become alike, and consequently the organ pitch might be affected during the interval, and the more sensitive pipes would be slightly out of tune with those not so sensitive during this period. An evidence of this is that organ tuners invariably send advance word of their visits, with instructions that the church be heated to a normal temperature in the colder seasons.

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(Continued from Page 321)

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delicately, but there can be no let-up in the intensity of the finger grip on this account. Too many pupils play such trills lightly with the finger instead of lightly with the bow. They are, obviously, very short trills; two trill-beats are enough to ask of any student, though the exceptionally talented may be able to play three.

Almost all the trills in No. 23 fall into the same category as the above trills in No. 18. At the tempo the study should finally be played—about 7-12—almost all well-trained pupils should be able to play these trill beats to the eighth-note, and some may be able to play four. However, as I said earlier, clarity must not be sacrificed for speed.

But the trills in this study pose a new problem. Those in No. 18 are transitional and require to be played lightly; in No. 23 they are an integral part of the melodic line, and so must be played with considerably more "bite." This calls for a noticeable degree of bow accent on the first note of each eighth-note trill. Naturally there must be more accent in the louder passages, but even in those marked *piano e delicatamente* there must be enough accent to give each trill its necessary musical value.

With the exception of those in Kreutzer, there are no better trill studies than these four of Mazas, and the pupil who has studied them thoroughly and has understood their musical significance should have little difficulty with the trills he meets in his solos.

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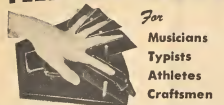
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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Thanks for Helpful Bowings
H. C. T., Ohio. I am sorry I do not have the space to print bowings from the Ruben Concertino that you sent me. The bowings you have been so kind to contribute to this page could not be improved upon. It is gratifying to know that my answer to your former letter has been so helpful to you. No one takes the trouble to say "Thank you!"

A Certified Strad?
Miss L. O.Q., Mississippi. If you are certain you have a genuine Stradivari, it must be because you have some document certifying it as such. If you have a paper of this sort, I advise you to communicate with William Lewis & Son, 207 South Wabash Avenue, or Lyon & Healy, 140 South Dearborn at Jackson Blvd., both in Chicago; or with The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City. Any one of these firms could advise you how best to dispose of the violin. But if you do not have a certificate, by all means have the instrument appraised. Don't forget that there are thousands of imitation Strads, worth from five dollars up.

The Heir Violin Makers
G. F. H., Pennsylvania. The name Hoff is that of a very large family of violin makers in Klingenthal, Germany. One of the earliest members of the family was Caspar Hoff, who died in 1715, one of the last was David, who was working in 1850. Possibly some descendant is still engaged in the manufacture of violins. Most Hoff instruments are of an ordinary commercial quality, worth at most one hundred dollars; but occasionally one member or another of the family produced a violin of better grade. These have sold for as much as \$250.00.

Appraisal Is Necessary
P. S., Pennsylvania. Andreas Amati—founder of the famous Cremona school of violin making. In good condition, one of his instruments could be worth today as much as \$70,000. However, there are many instruments bearing his label which are merely copies of his work, and which are not worth a tenth of that amount. If you have any good reason to think your violin is valuable you should take it to one of the reliable experts for appraisal. No one could say what it is worth without examining it personally.

Helpful Books for Violinists
J. H., Maryland. There are several very good books on violin playing, any one of which would be interesting and helpful to you. They are: "Practical Violin" by Frederick C. Hahn; "Modern Violin Playing" by Gliman and Ponzich; "Violin Teaching and Violin Study" by Eugene Greenberg; and "Violin Playing as I Teach It" by Leopold Auer. The most complete and up-to-date of the problems of violin playing is Carl Flesch's "Art of Violin Playing" in two volumes. It is an expensive work, but well worth its price to the violinist who advanced enough to profit by it. (2) I have not

yet published a collection of my articles and Forum page answers, though I hope to do so before very long. I please me that you think such a book would be valuable. I am glad, too, to know that my contributions to this page are helpful to you. The books on violin playing that I have published are "The Modern Technique of Violin Bowing," "12 Studies in Modern Bowing," and "Basic Violin Technique." If your local music dealer does not have the books mentioned in this answer, they may be obtained from the publishers of THIS Forum.

Is It a Genuine Schweitzer?
J. R. M., New York. As your violin has been in your family for one hundred and thirty years, it could very well be a genuine J. B. Schweitzer. If so, and if it is in good condition, it might be worth five or six hundred dollars. In later years, Schweitzer was extensively—and badly—copied, so that there are many very inferior violins on the market that bear facsimiles of his label. But I don't think the copyists were at their work in 1812. You should have your violin appraised by a reputable dealer.

Few Genuine Stainer Violins
E. E. H., West Virginia. There are very few genuine Jacobus Stainer violins to be seen today, but there are many hundreds of inferior copies that claim to be Stainers. Whether or not your violin is genuine no one could say without examining it personally.

Apparently a Genuine
A. C., Rhode Island. The violins of Michel Angelo Bergoni were not so well made as those of his father, Carlo; however, he used wood and varnish of excellent quality, and his instruments are well liked. A few have sold for as much as \$500.00. If your violin is good enough to be worth \$200.00 or \$250.00, if your violin is in good condition and if you have a certificate of authenticity, you should have little difficulty in disposing of it. I think, though, that you should have it appraised before you sell it.

Authentic Appraisal Necessary
Miss R. B. H., Delaware. If your violin is genuine, it was made by Giuseppe (Joseph) Guarneri, the son of Andrea Guarnerius. But have you any paper certifying it to be genuine? There are many instruments bearing labels similar to that of Guarneri, but are not worth one-tenth the value of a genuine Guarneri. If you do not have a certificate, you should have the violin appraised. I suggest that you send it to Shakespeare & Fry, 119 West 57th Street, or to The Rudolph Wurlitzer Co., 120 West 42nd Street, both in New York City. Either firm is dependable.

A Job for a Skilled Repairer
N. G., New Hampshire. There were many makers named Hoff working in Klingenthal, Germany, during the eighteenth and nineteenth centuries. Most of them turned out cheap commercial violins, but occasionally one or another member of the family produced a better grade of instrument. Hoff violins are priced today from about twenty dollars to around one hundred and fifty. (2) I certainly would not advise you or any other amateur to varnish a violin himself. As a job for a skilled repairer. If your violin needs revarnishing, like it to someone whose business it is to do such things.

Not a Well-Known Maker
K. M. L., Missouri. There is very little to tell about Antonio Cunzio. It is known that he was a violin dealer in Naples at the beginning of this century, but no one in New York seems to know whether he is the violin maker attributed to him or whether they were made by him. If your violin is typical of the Neapolitan work of the period it could be worth three or four hundred dollars. But this, of course, is only guesswork.

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The Problem of Intonation

(Continued from Page 318)

conically bored pipe will be transferred in pitch to an octave higher by the addition of the speaker key at the octave node, and no difference of fingering will

be required to produce this harmonic octave except the addition of this speaker key. Such is the case of the oboe and saxophone. The bassoon, being a conical bore, has its peculiar problems, but is fundamentally a conical bore and pipe except that the register is broken by means of the embouchure and breath instead of by means of a speaker key. The flute will be found to react as a

conical pipe in its register change although here again the change is made without benefit of a speaker key. A speaker key at the normal node produces a twelfth above the fundamental register, and requires a different fingering in pitch. In the case of the clarinet this given fundamental, such a fundamental physical difficulty causes a basic problem in intonation, inasmuch as either

the natural or the tempered scale octave remains in a constant ratio of 2:1; that is, any fundamental note doubles its number of vibrations for the octave above, as A 880 is one octave above A 440. The other notes of the scale such as the third, fourth, and so forth must be slightly lowered or raised to compensate for the temperament, and due to the fact that the octave fingering must be altered in the case of the clarinet, more than two notes, (the fundamental and the first overtone), must be altered in order to achieve a balanced scale. For example let us take the case of the fundamental pitch of low F on the clarinet.



when the speaker key is opened C on the third space is the resultant register change.



it being the second overtone in the natural harmonic series based on this pitch. In order to meet the artificial standard set by our taste as concerns the relationship of pitch, this C must be exactly twice the number of vibrations per second of the C one octave lower. But the C one octave lower is not fingered the same as this C without the speaker key, and is in fact fingered the same as the C above the staff without the speaker key. To further complicate matters, the C on the third space produced as the second harmonic in the series based on the fundamental pitch of F, is supposed to be a perfect fifth above the F one octave higher than the fundamental pitch, of which this C is the second harmonic. In order to make this C a perfect fifth above the middle F, it is necessary to slightly alter its pitch; but when this is done, it may not then be perfect twelfth above the fundamental F, and such alteration may change the fundamental F, due to the fact that this fundamental F is produced by the basic fingering under consideration, to such an extent that it will not be a perfect octave below the middle F which required the C as a perfect fifth above.

If an instrument can be correctly tuned in octaves, that is, if the fundamental pitch can be adjusted within a one octave scale so that the octave scale is correct, either in the natural or the tempered scale as is desired, then the octaves above or below this scale can be made to conform to the fundamental octave scale which has been so adjusted, and the instrument will be in tune. This is of course the basic method of tuning a piano. But if the basic scale requires a slight alteration each time an octave above or below is reached, due to the fact that a different harmonic must be accounted for, as is the case of the clarinet, then that instrument cannot be constructed in perfect tune, either in a natural or in a tempered scale, and the closest approximation will be the best that can be accomplished.

In addition, it must be remembered that we are not dealing with any instrument which plays merely within one octave. In order to satisfy our demands for variety, we must have an adequate range in pitch. In the case of the clarinet this range encompasses some three octaves and a sixth. Even beyond the possibility of balancing the fundamental register with the resultant primary series with

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register, we find that in order to increase the range of the instrument it is possible, and necessary, to use a further harmonic series which is produced by a combination of opening and closing tone-holes in a series of cross-fingerings. Such opening and closing of tone-holes provides us with another speaker node as is the case with the notes above C above the staff on the clarinet. In this case the opening of the first tone-hole with the left forefinger provides us with the requisite node for breaking the air-column. In this case further complication is the result. For example, we find that by using a fingering combination which would produce the pitch of B-flat in the fundamental register, and by opening the first tone-hole with the left forefinger and adding the speaker key which we have previously used for the harmonic change, the resultant pitch is that of D above the staff. This resultant, if a regular harmonic series is followed, would be either a sharp fourth or a flat fifth harmonic, and is too far from the fundamental to be adjusted directly with it. It is necessary to approach it through the fundamental register by deriving it from F fifth line of the staff, which is dependent on the fundamental B-flat. This addition of range to the instrument demands therefore a whole new series of adjustments to make it approximately in tune.

Added to the constructional difficulties of the instrument are of course the delicate measurements of the mouthpiece and the reed, of which we cannot concern ourselves here. In addition to these are the physical problems of the embouchure and the breath, all of which may destroy the most careful adjustment of the mechanical balances of the best instrument.

From our discussion to this point we have learned only that we must meet some arbitrary standard of pitch recognition, and must do so by using an instrument which is fraught with the most ungracious difficulties, yielding to our demands under most protest and seldom if ever cooperating with our desires. The only answer to a layman's query, after reading the above, as to why should we continue with such an apparently unfruitful activity, is the same answer that has made to the universe in which he finds himself from the very dim-lit past to the present; "It is due to this because it seems to me that the result of my efforts, however little it may be, is worthwhile for the beauty involved, and the sense of satisfaction derived from trying to solve a problem." With a problem so stated,

suggestions for a technique of attacking it are offered.

In the second article on the Problem of Intonation, we will discuss the means of compensating for the peculiarities of the clarinet in relation to intonation in general.

Virtuoso In the Jungle

(Continued from Page 316)

thing that was spiritually essential. One G. I. said to me, "You know, I don't know a damn thing about music, but I call that a hell of a swell performance! It did something to me!"

Somehow, the war made me realize my previous bright blessings that came to me from America. I found myself maturing in my views of life very rapidly. Surrounded by millenniums of civilization and the evidences of education, culture, religion, and art, and the lack of it, one has to think and expand his vision in a manner which would have required decades to accomplish, without the intensive days spent in the War. I made a number of trips to China, by way of Burma over the "Hump"—the Himalayas—the highest mountains in the world. No one can comprehend the perils of such a trip. An accident might land one in the most desolate territory in the world and bring almost certain death. That so many planes got through safely is almost miraculous.

In India I met some charming English people and enjoyed playing for them. The Calcutta Symphony Orchestra was a brave effort to bring Occidental musical culture to the East. When one realizes what difficulties surrounded it, one wonders that it existed at all. There were twenty-six different nationalities in the orchestra, and as many different continents. It was almost as picturesque as the side show in a circus. They played Brahms symphonies and Beethoven overtures, which were beyond the ability of the orchestra. It was not as good as the average American high school orchestra. I was invited to play a concerto with it, but declined, because I was sure that we never would end together. Unquestionably, in the Orient of tomorrow there will be vast changes. China and Japan have adopted many of the best things from our civilization, and also some of the worst. There is, however, a great hopefulness in China, while in India the centuries of despair over all the land have not yet come to an end.

The World of Music

(Continued from Page 301)

he was twelve years of age. Among his varied works were a number of outstanding songs.

ANNA BAHR-MILDENBURG, a notable Wagnerian singer, died in Austria, February 2, aged seventy-four. She had appeared in all of the leading opera houses of Europe.

WALTER ASCHENBRENNER, composer, and arranger of church music, founder and conductor of the Chicago Symphonic Choir, died February 4, in Chicago. He was on the editorial staff of Carl Fischer, Inc.

MARY CHAPPELL FISHER, an active organist for many years, and a founder of the American Guild of Organists, died February 25 in Rochester, New York. It is believed that Mrs. Fisher was the first nationally prominent woman concert organist in America.

VICTOR JELLY-HUTCHINSON, distinguished British composer, pianist, and musicologist, died March 11 in London. He had long been connected with the British Broadcasting Corporation.

PAT KEMPF, at one time managing editor of Musical America, and from 1922 to 1935, owner and publisher of The Musician, died April 19, in New York City, aged sixty-four.

JORAN KLOSE, composer, conductor and teacher, long active in Lebanon, Pennsylvania, died in that place, April 17. His age was eighty-seven. He was the founder and for twenty-five years the director of the Maennerchor of Lebanon.

Competitions

THE INTERNATIONAL BELA BARTOK Competition for Contemporary Music will be held in Budapest October 22 to 31, 1947. There will be contests for pianists, violinists, string quartets, and composers, with substantial prizes in all classifications. The closing date is September 1 and full details may be secured from the Bela Bartok Competition, Budapest, Hungary Radio, VIII, Bredy Sandor-u. 7, Hungary.

(Continued on Page 355)

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The Evolution of the Military Band

(Continued from Page 319)

Infantry

- 2 Flutes
- 2 Oboes
- 2 Clarinets A₁
- 2 Clarinets B₁
- 2 Bassoons
- 2 Contra-Bassoons
- 2 Soprano Cornets
- 2 Baritone Cornets
- 2 Euphoniums
- 2 Trombones
- 2 Trumpets

Total—46 players

Cavalry

- 1 Cornettino B₁
- 2 Tenor Horns
- 2 Cornets E₁
- 1 Euphonium
- 2 Cornets B₁
- 2 Baritone Horns
- 2 Trumpets

Total—21 players

It will be observed that no reed instruments were used in the cavalry bands, a principle still adhered to, not only in Germany but in France and Belgium also, a very practical decision for mounted bands.

The leading bandmasters of Germany who assisted Weyreth in his reorganization were Kuffner, Nethardt, and Faust.

About the same period, we find Servais of the Brussels Conservatory band who reorganized the army bands of Belgium. But it is understood that the Belgian leading military band, the

Guides, under Valentin Bender was one of the best bands in Europe at that time. Austria was also caught up in the swirl of this reform movement and was pushed by their then leading bandmasters, Starke, Zimmermann, Farbach, Sawerthal and Kola-Bela, all of whom headed fine military bands.

England, which had maintained bands in her regiments of Foot Guards since the reign of Charles II (1685) was always open to reforms, and as a matter of fact its first official enlistment of soldier musicians took place in Germany in 1762, to provide a band for the Royal Artillery. At the time, the English were engaged with the Hanoverians and Hessians in expelling the French from that land.

For the first fifty years of its existence, this Artillery band consisted of German musicians recruited in Germany, and by

virtue of the fact that it was the first band to have its musicians officially attested, it has the distinction of being the senior band of the British army.

Famous Bands of the United States

We must not forget also that America has held its own in the realm of military music with such bands as the United States Marine Band, the senior band of the American armed forces, and the famous band of the United States Military Academy at West Point, to which many fine bands have been added. It was not, however, until the mid nineteenth century that the military band began to assume the distinction of being artistic and cultural; and France should definitely be given credit for its renaissance.

In 1845, we find France again coming to the head of the class by adopting a

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new instrumentation based on the ideas of Sax, the world renowned French manufacturer, but the revolution of 1848 prevented the new movement from making any headway.

However, so impressed were the then leading lights of the French musical world, including such men as Berlioz, Auber, Halévy, Adam, and Carafa, that they petitioned the government to renew the Sax instrumentation; and it took effect in 1854, when the following was decreed for the French army bands:

Infantry

- 2 Flutes or Piccolos
- 4 Trumpets
- 4 Clarinets B₁
- 8 Clarinets B₁
- 2 Oboes
- 2 Soprano Saxophones
- 2 Baritone Saxophones
- 2 Alto Saxophones
- 2 Tenor Saxophones
- 2 Baritone Saxophones
- 2 Double Basses
- 2 Double Basses
- 2 Cornets

Total 51 players

Cavalry

- 1 High Soprano
- 2 Soprano Saxophones
- 2 Baritone Saxophones
- 2 Alto Saxophones
- 2 Tenor Saxophones
- 2 Baritone Saxophones
- 2 Double Basses
- 2 Double Basses
- 2 Cornets
- 2 Alto Saxophones
- 2 Alto Saxophones
- 2 Tenor Trombones
- 2 Tenor Trombones

Total 35 players

Needless to say, this new Sax instrumentation revolutionized military music the world over, but while the brass was undergoing such drastic changes we must not forget that the woodwind family also had its improvements and inventions at the hand of Boehm, Triebert, Klose, and others.

An Early Band Competition Perhaps one of the most important band competitions ever held, took place in Paris in 1867, at which some of the leading bands of Europe participated.

Weyreth was still at the head of affairs in Germany, and proved his superiority by winning first prize with the Imperial Guards. France came second with the *Garde de Paris* (now known as the *Garde Republicaine*), under Paulus, and Austria third with its 73rd Regiment under Zimmerman.

The adjudicators were Georg Kastner, Ambrose Thomas, Delibes, Von Bülow, Polken David, and Hanslick, unquestionably among the foremost musicians of the day, men whose decisions could be accepted without question.

The leading bands in the latter part of the nineteenth century were the United States Marine band under Sousa (America), the *Garde Republicaine* under Sellenik (France), the Guides under Starke (Belgium), the Kaiserin-Elizabeth Regiment under Becker, and the *Brigade Gards Dragoner* under Voigt (Germany).

The foremost bands in Great Britain were the Foot Guards under the brothers Godfrey's, a family that did so much to raise the standard of military music; the Royal Artillery under Zaverthal, the man who unquestionably created one of the finest military orchestras; and the Royal Marines under George Miller, the first British bandmaster to obtain the degree of Bachelor of Music.

These were the men who set the standard for the present-day military band; they were guided solely by consideration for the dignity of their art.

They took the military band from the parade ground and, placing it on the concert stage, presented the public with good wholesome music, performing such advanced classics as played by some of the leading orchestras of the day.

Nevertheless, they would always consider the many who, perhaps could not appreciate the heavier fare, for one would always find a spacious musical-comedy number on the program or some little descriptive piece to tickle the fancy.

The Military Band of Today

But we are now in the twentieth century and it is needless for us to say the military band of today is in every way superior to its predecessor of a century ago. The reason for this is the vast improvement in the manufacture of band instruments and the far superior scoring and arranging of band music, to which can be added a higher standard of musicianship in the personnel that make up our present-day service bands. We have only to take for example the excellent service bands stationed permanently in Washington; here we find the same of musicianship under superb leadership. And that wonder Army Air Force band that was organized during World War II under George Howard. It is doubtful if ever before such a distinguished body of musicians were to be found in a military band.

Some musicians still claim that a marching band cannot get down to the finer points required in the finesse of a concert program, but my mind inclines

tively goes back to London where I have seen the Trooping of The Colors on the King's Birthday on several occasions.

It is here that one will listen to the mass bands of the Brigade of Guards, some three hundred and fifty musicians in all.

And when the massed bands strike up Handel's *Stojo*, the slow march of the Grenadier Guards, and the regiment steps out in a slow measured stately tempo, you have heard the most inspiring musical drama that is possible for one to hear. It is hard for one to realize that it is band music that he is listening to, it is more apt to compare it to the grand organ in Westminster Abbey.

The World of Music

(Continued from Page 353)

A SECOND PIANO CONTEST, sponsored by the Rachmaninoff Fund, Inc., will be held during the 1947-48 season. The Fund's national finals in the first contest, scheduled for this spring, have been postponed to the spring of 1948. Regional auditions for the first contest held last autumn produced only two finalists—Gary Graftman and Ruth Geiger, who will be eligible to compete in the 1948 finals. The deadline for the new contest is September 1, 1947, and full details may be secured from the Rachmaninoff Memorial Fund, Inc., 113 West 57th Street, New York 19, N.Y.

THE FRIENDS OF HARVY GAUL, Inc., are sponsoring its first composition contest. Divided into two classifications, an award will be given for the best composition for organ, and for the best anthem for mixed choir. (Continued from Page 350)

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THE ETUDE

JUNE, 1947

"MUSIC STUDY EXALTS LIFE"

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THE COVER FOR THIS MONTH—Since it would take a number of Etude pages to do justice to any comment upon the great composer, Beethoven, whose portrait is on the cover of this issue, and since the majority of Etude readers are and fairly well acquainted with the life and music of this man, who was born December 17, 1770, and died March 26, 1827, this brief paragraph is included only for the purpose of suggesting that for those young pupils not as yet acquainted with this great master composer there are available some fine Beethoven books designed for juveniles. Teachers and parents can place in their hands such publications on Beethoven as the *Beethoven Child's Own Book of Great Musicians* by Thomas Tapper (20c) or *Beethoven's (Childhood Days of Famous Composers)* by Colt and Bampton (35c). For the music lover of any age wishing a short, compact biography of Beethoven there is a *LUDWIG VAN BEETHOVEN* biography by Dr. James Francis Cooke (10c) in the ETUDE MUSICAL BOOKLET LIBRARY series.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

June, 1947

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

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SOUSA'S FAMOUS MARCHES. Arranged for Piano by Henry Levine—This new compilation will stand out as a real publishing achievement, for it will mark the first appearance in one collection of all the most famous marches by the noted band director and "March King," John Philip Sousa. The arrangements are in grades three and four, and will delight the average player with their pianistic quality and ready adaptability to the keyboard.

*Due to copyright restrictions, it has never before been possible to offer in one book such a magnificent selection of Sousa marches as the twelve to be included here. Among the favorites will be numbered *The Stars and Stripes Forever*; *Swampy Paddy*; *The Liberty Bell*; *Washington Post*; *The Stars and Stripes*; *King Cotton*; *High School Cadets*; and *Manhattan Beach*.*

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Mr. Rohner is Director of Instrumental Music in the Evanston, Illinois, Township Schools, and is on the faculty of Northwestern University School of Music.

BASIC STUDIES FOR THE INSTRUMENTS OF THE ORCHESTRA will be available for: Violin, Viola, Cello, Bass, Flute-Oboe, Clarinet, Trumpet, F Horn, E-flat Horn and Saxophone, Trombone-Bassoon-Tuba, and Conductor's Score. Prior to publication, single copies of the various parts may be ordered at 25 cents each, and the Conductor's Score at 40 cents, postpaid. Be sure to mention the parts desired when ordering.

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You Can Play the Piano, Part One, by Ada Richter—In this issue of THE ETUDE, announcement is made of the withdrawal of Part One of this method from the Advance of Publication schedule. Part Two, however, is not yet ready for the market, and for the time being will remain on our list of Advance Offers.

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