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Volume 62, Number 11 (November 1944)

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THE ETUDE

November
1944

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music magazine

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(A 2ND YEAR BOOK TO FOLLOW "FOLK SONGS AND FAMOUS PICTURES")

By Mary Bacon Mason



Each classic story is in simplified form with verses that correspond to the spirit of the music and accord with its rhythm.

The early study of this material lays a foundation for the appreciation of the best in music. The second portion of the book is devoted to elementary harmony presented through the use of games and cut-out cards. This book is a second-year book to the author's very successful *Folk Songs and Famous Pictures*, or it may be used to follow any good first-grade keyboard harmony background. Establishes the best of transposition and creative harmony work. Excellent for group instruction. Contains a wide selection of classics simplified.

Price, \$1.00

MORE BUSY WORK FOR THE YOUNG PIANIST

(A WRITING BOOK WITH A MUSICAL APPROACH)

By Josephine Hovey Perry

The immense success of the author's previous book, "Busy Work for Beginners" inspired the publication of this book which is carefully prepared "busy work" for pupils who have advanced to the First Grade in music. It may be used, especially in class teaching, with any modern piano instruction book.

Price, 75 cents

THE PHILADELPHIA ORCHESTRA, with conductor Eugene Ormandy fresh from newly won honors in Australia, where he conducted a notable series of concerts, opened its forty-ninth season on September 29. Featured on the first pair of programs were the Symphony No. 4 in E minor of Brahms and the Concerto for Orchestra by Kodaly.



THE CHICAGO OPERA COMPANY began its season on October 16 with a brilliant performance of "Carmen," with Gladys Swarthout, Christina Carroll, Kurt Baum, and Alexander Sved singing the leading roles. The opening week's attractions included also "La Traviata," "La Bohème," "Aida," and "Die Walküre," with Bido Sayao, Mario Berini, Robert Weede, Nino Martini, Richard Bonelli, Zinka Milanov, Kerstin Thorborg, Nicole Moscona, Helen Traubel, Astrid Varnay, Emery Darcy, and Herbert Janssen singing the important roles.



The World of Music



DR. ALEXANDER KOSHETZ, composer and conductor, died suddenly on September 21, in Winnipeg, Manitoba, where he had been directing the summer music school, sponsored by the Ukrainian National Federation in Canada, in choral training. Dr. Koshetz was born at Romashki, Kiev Province of the Ukraine, and was trained at the Kiev Conservatory, where later he became a teacher. He was conductor also at the Kiev Opera. In 1918 he organized in New York City the Ukrainian National Chorus, which toured America and Europe between 1919 and 1924. He had often appeared as guest conductor.

of the United States, Canada, and sixteen of the twenty Latin-American countries.

MAURICE DUMESNIL, eminent French pianist, conductor, lecturer, and author, has just become an American citizen. He has been engaged by Michigan State College at Lansing for the present season, during which his activities include a class of artist students, as well as public appearances. On October 16 and 22 he gave two lecture-recitals in Lansing and Grand Rapids on Claude Debussy and his works.

LOUIS C. WERSON, since 1934 head of the Music Department of the Tacoma, Washington, public schools, has been appointed Director of Music Education in the Philadelphia public schools, as successor to Dr. George LeRoy Lindsay, who died in 1943. George P. Spangler and F. Edna Davis, special assistants in

the Division of Music, have been appointed Assistant Directors of Music Education. Mr. Werson is a graduate of the State College of Washington and for the past eight years has directed the Puget Sound Symphony Orchestra.

THE BOSTON SYMPHONY ORCHESTRA, under Serge Koussevitzky, which opened its season on October 6, will give world premieres in forthcoming concerts to the Concerto for Orchestra by Béla Bartók; the Second Symphony by David Diamond; the Overture from the American Folklore by Boris Koutzen; and the Third Symphony by Bohuslav Martinů.

THE EIGHTY-FIFTH Worcester Music Festival was held October 9-10 at Worcester, Massachusetts, with the Philadelphia Orchestra under Eugene Ormandy having an important part. Also participating were the Worcester Festival Chorus, conducted by Walter Howe, musical director of the Festival, and these soloists: Erika Morin, William Kapell, Pierre Luboshutz and Genie Nemenoff, Rose Blumgren, Eleanor Steber, and Alexander Kipnis.

IN VIEW OF the growing interest in the subject of music in therapy, the National Music Council has made the first nation-wide survey on the Use of Music in Nervous and Mental Hospitals throughout the United States. The Council has also published its fifth annual Survey of the Programs of the Major Symphony Orchestras. Copies of the reports of these surveys may be obtained by addressing the National Music Council, 338 West 89th St., New York 24, N. Y.

PAUL STASSEVITCH, well-known Russian violinist and conductor, who was assistant to Professor Leopold Auer for over twenty years, has just been appointed chairman of the department of string instruments at the Chicago Musical College. Rudolph Ganz, president of the college, announced, Mr. Stassevitch will succeed the late Doctor Leon Sametini.

EDUARDO SANCHEZ DE FUENTES

DE FUENTES, considered the greatest Cuban composer of all time, died on September 7, at Havana. He was the recipient of numerous honors and decorations from his own, as well as foreign countries. Mr. Sanchez Fuentes was born in Havana, Cuba, on April 3, 1874. He wrote five operas, many operettas, and countless orchestral and instrumental works. Perhaps his most famous piece, still played throughout the world after fifty years, is the Immortal "Yo Hababara." He was a former president of the National Academy of Arts and Letters of Cuba.

(Continued on Page 665)

Competitions

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus of Long Island, for the best work for women's chorus based on a text from or related to the Old Testament. The Award is one hundred and fifty dollars, with publication of the winning work guaranteed. The closing date is December 1, and all details may be secured from the United Temple Chorus, Lawrence, Long Island.

A PRIZE OF ONE HUNDRED DOLLARS is offered by The H. W. Gray Company, Inc. to the composer of the best anthem submitted in a contest sponsored by The American Guild of Organists. The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

THE EIGHTH ANNUAL PRIZE CONTEST OF AMERICAN MUSIC sponsored by the Chicago Singing Teachers Guild, is announced. The award is one hundred dollars, with guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. E. C. Kaufmann, 92 West Twelfth Street, New York 11, New York.

of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from E. T. Clarke, Metropolitan Opera Association, Inc., New York, 19, New York.

THE TWENTY-FIRST ANNUAL CONTEST for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The contestants include piano, violin, viola, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. They should be mailed between October 1 and November 1. Full details may be secured from Mrs. Helen L. Kaufmann, 92 West Twelfth Street, New York 11, New York.

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THE ETUDE

Blessings at Thanksgiving

THIS IS THE MONTH of Thanksgiving, but with all of our blessings it is very hard to bring forth a paean of thanks, when we realize that at this moment there are in all lands so many war-stricken people whose heads are bowed in sorrow. As Elizabeth Barrett Browning wrote in her *Aurora Leigh*: "Some people always sigh in thanking God." Well may millions all over the world sigh this cataclysmic year of dreadful war. Yet, after a bleak New England winter, ridden with famine, pestilence, death, and battles with Indians, our Puritan forefathers, at the end of their first harvest, sank to their knees in a joyous festival of Thanksgiving.

As a living, progressing people we must not be unmindful at this Thanksgiving time of our rich present and future blessings. Among these are the fabulous new inventions and discoveries and developments which are rushing in upon us like great torrents and cannot help making our tomorrows, in almost every field of existence, incredibly more secure, more enjoyable, and more inspiring.

One of the greatest of these inventions is television. THE ETUDE for years has been attempting to keep its readers up-to-the-minute upon the latest developments in this field of thrilling possibilities. As Mr. Larry Gubb, Chairman of the Board of the Philco Corporation recently announced: "Television has now advanced so that it can be placed within the reach of all, and we can confidently predict that it will be the new awakener of the coming generation, providing untold joys in thousands of homes."

In television broadcasts, music, song, and speech are synchronized with the picture seen, just as with talking pictures. The total transmission is through frequency modulation short wave, which many consider superior to ordinary long wave transmission. Therefore, television will be directly linked to music in broadcasting programs making use of this new art.

The scientific mysteries of television today are far too complicated to present in a few paragraphs. Generally speaking, however, the process is analogous to the half-tone cuts in magazines, which are produced by means of many dots of various sizes and shades of intensity in a given inch of space. These simulate the shadows in a photograph which make the picture. In television, the dots are not permanent as in a half-tone, but are moving ceaselessly at an incredible rate of speed. Nevertheless, they reflect the shadows, by means of the electronic cathode-ray tube, which provides for electronic control. This revolutionary device, evolved from the tube invented by Sir William Crookes (1878), was further developed by a small army of scientific research men, including Professor Boris Rosing of the Institute of Technology of St.

Petersburg, Russia; J. L. Baird in England; P. T. Farnsworth; the late David Grimes, former Chief Engineer of the Philco Corporation and later Vice President in charge of engineering; F. J. Bingley, Chief Television Engineer of the Philco Corporation, and notably the eminent Russian-American scientist, Vladimir K. Zworykin of the Research Laboratory of the Radio Corporation of America. Dr. Zworykin's invention of the iconoscope (television pick-up eye) has been an outstanding accomplishment in this great field.

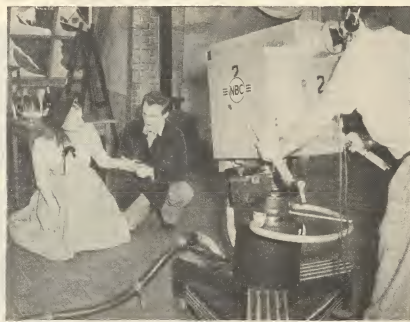
In a recent article in The Philadelphia Inquirer, Dr. Zworykin gives, in terms with as few technicalities as possible, the following outline of how present television is produced: "If you examine any photograph with a microscope, you will find that it consists of a series of dots varying in size and density. In television, the iconoscope picks up the picture and in a sense dissects it, one element at a time, along a pattern of parallel lines, and the transmitter sends out these elements as signals of various intensities."

"There are 525 lines in the present television frame and about 350,000 of these picture elements are transmitted during each one-thirtieth of a second. The dissection is done by scanning the photo-sensitive mosaic, which plays the part of photosensitive emulsion of the photographic plate, by electronic beam. This beam in turn is moved by magnetic or electrostatic fields across the mosaic so that there is no mechanical motion in the whole system."

"The receiver puts the elements back together again in the order in which they originally existed in the scene or in the picture. This is done by scanning the fluorescent screen of the receiving tube with an electron beam, moving in synchronism with the beam of the pickup tube. The fluorescent material of the screen has the property of converting the energy in an electron beam into visible light. The eye is far too slow to discern the motion of the electron beam as it reassembles the picture, or the individual pictures or frames themselves."

Dr. Zworykin also states: "Before the war it was possible to project television pictures on a 15 x 20-foot theater screen with sufficient brightness so that an entire theater audience could view them. The war emergency made it necessary to stop research and manufacturing connected specifically with television."

In discussing the marvelous mosaic in the Zworykin iconoscope, Mr. F. J. Bingley states: "Its distinguishing characteristic is a mosaic of vast numbers of microscopic silver globules which have been rendered light sensitive (shadow sensitive) by a coating of caesium, one of the rare metallic elements. A picture is thrown



PUCCHINI'S "LA BOHÈME" IS TELEVIEWED IN THE STUDIO

The audience, miles away, sees only the actors and the setting. In this case, *Mimi* is portrayed by Lois Eastman and *Rodolfo* by John Hamill. The performance was directed by Herbert Grul.

Does Practice Make Perfect?

by Gertrude Price

PRactice makes perfect. Does it?

Practice makes perfect little fools. If they are fools to begin with. Practice can make perfect little daydreamers, time-watchers, and digressors. Sometimes it even makes boys and girls too docile. Children's music practice has made many mothers—otherwise quite perfect—into perfect naggers. And practice sometimes makes perfect the child's revenge indirectly upon his parents and, ultimately, upon himself.

So many little monkeys of performers, as well as emotionally "starved" grown-ups who "took lessons but can't play a note," have resulted from a wrong approach. A few observations are set down here, taken from the experiences of a music teacher who is also a parent and interested in the expanding frontiers of psychology as related to music study.

It does not take long to recognize those rare creatures who are musicians to the bone, even though they may be young in years and do not play an instrument. One somehow senses that they are born with music, and need it as a food. For them there can be no limit to music-making, although the approach must be very delicately handled in order that they may grow up as sturdy, healthy, well-balanced individuals. We hope that some day schools will be established for these special children, where education, psychology, and physical activity are carefully blended with their music studies. In the meantime it would be well if music study were granted a position of importance equal to that of the three Rs, at least.

It is not primarily with this minority group that we are concerned, but rather with the second set of music lovers who need music for play, for relaxation, for pleasure. We must not force down their gullets that intensive regard for techniques which they are unable to swallow and digest. Immediate results with the minimum amount of labor is their wish. We must stimulate these students with material and conditions which are well within their power to develop. The elements of music-making, particularly the rhythmic function, are of such a nature as to act as a kind of cleansing process, refreshing the life of the student on the way. They can thus "escape" toward higher levels of experience, to counterbalance living in a world which offers too little food for the soul or the feelings.

A third set of students must be more carefully handled than the musician-to-the-bone type or the second "purely pleasure-bent" individuals. A child of the third type has definite, natural inclinations toward music-making. Often he has obvious talent in other fields as well. Then, sometimes he is more slow-growing than his relatives in the first set. Later he may have to make a choice as to his life work. But he himself must be allowed to make that choice. We must know that he has all the time in the world in which to grow. Adult overemphasis may destroy his budding musical awareness if the child is forced too early in his career. We must have faith in the child's own growing powers.

The task of the music teacher and parent is to differentiate between the three types of students, being particularly aware of the third set who may or may not make much of music in their lives. Then the teacher, child, and parent must be prepared to function, each in his own role, not intruding upon the other's private domain. There is common ground to be met upon as well. The parent often has a peculiar

role to play in this threesome. He must set the stage, be aware of the problems, yet often remain passive and invisible at moments when it is most difficult to remain objective. Let us briefly consider the stage to be set by the parent.

Impractical Practice Surroundings

Music, which is a most subjective study, is often practiced in the family living room where no privacy for concentrated study is possible. A mature person could hardly write a good letter in that environment, yet the youthful student is expected to function at his best, and regularly, under the most distracting conditions.

The "stage should be set" with a quiet room, a closed door, no clock, and should be sufficiently distant from

radio reception to allow for concentration. The piano should be adequately tuned and all keys in playing condition—none "stuck." It is surprising to hear many children (and from well-to-do homes) come for their lessons and say, "Some of the keys are stuck on our piano. They don't sound at all." And their fleeting remarks about the set-up for music-making are mildly shocking. "Oh, the maid walks through the room to answer the doorbell," or "I take the 'phone messages,'" or "Frank has a radio going in the next room, and he likes it loud," or "Father came in while I was practicing and said 'Oh, is that what you're trying to play. I wouldn't have recognized it.'"

It is completely impossible to often desist to move a small piano into the child's own room. If that is physically impossible, try to arrange for him to play a more intimate instrument like the recorder or violin, so that he can be left uninterrupted in his own domain to build the necessary background for his private music-making.

One leisurely summer of work often produces miraculous results. Use the piano into the child's own room, arrange for daily lessons under a competent teacher who understands something of the psychological as well as the musical problems involved, allow for

long leisure time so that his practice does not interfere with other activities important to the child, and then quietly stand by to enjoy the fruits of his stage-setting. The type of results which parents can expect from their children is not in one- or two-week lessons (followed by hours of nagging), but to begin to flourish under the right conditions.

When it is suggested that the parent remain in the background, not intruding upon the child's practice time, it is not to be implied that discipline and work are unnecessary. If the child had more concentrated time with his teacher at the beginning of his study, he could then learn to work by himself and soon develop his own special disciplines and make progress which would be of lasting value to him for his entire lifetime.

After a conversation with one boy who was having problems in practicing, he brought in the following:

"Study in Getting Things Wrong"

"First I get it wrong one way.

Then I get it wrong another way.

I keep getting it wrong in different ways.

"I think I should write out in my notebook all the places that need work and make a date with those spots to do them every day.

"The pieces that give you the most trouble at the beginning are the ones you like best at the end. Also, usually at the beginning you don't like to play the songs at all, because it's too tough on you. But after you know those same songs, you like to play them again and again."

It is important to realize that the child cannot practice that which is vague in his own mind. Yet he cannot snap back at the teacher or the parent and say, "See how hard you expect me to play this perfectly? I don't even know what this is all about! Why don't you give me time to breathe and at least to explore for myself this vast mysterious field that seems to touch of things in myself which I sense only—perhaps, in dreams or stories!" With proper conditions can and does work around the idea of the own clarification.

Strangely enough, these very qualities of exploration and search are part of the fundamental nature of the mature artist and are cultivated rather than destroyed in the child. We should not sacrifice one good quality in a child to build up another quality which may appear valuable to the adult, but which may block the very qualities of vitality, spontaneity, and freshness which are characteristic of healthy musical growth. A wise teacher can develop these qualities at the same time that she helps to build up good work habits and make clear the vague spots. Provided the child feels no undue pressure from her or his parent.

Children do not listen ob- (Continued on Page 66)

What Is the Purpose of Music Study?

A Conference with

Josef Hofmann

World-Renowned Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

For more than half a century Josef Hofmann has dominated the pianistic horizon, in varying capacities. As a child of five he astonished the public of his native Poland by giving concerts with a sister of six. These duo-performances were executed at one instrument, according to Dr. Hofmann, because there was no money to have two pianos! At ten, he was providing even greater entertainment for a world public. A senior member of this writer's family tells of having attended a recital of which the little Josef, propped up on the piano chair, played through an exacting program and then added a second program of improvisations, embroidered on the spur of the moment, from themes suggested by members of the audience.

After two years of intensive study under Anton Rubinstein (1859-1940), the young Hofmann left his prodigy-performances behind him and set out anew under the banner of artistic music. Since then he has won and steadily maintained the rank of the greatest of living pianists. In the following conference, Dr. Hofmann explores for readers of THE ETUDE those qualities which are most conducive to valid musicianship.

—Ester's Note.

THE FIRST THING the young pianist should do, is to keep his keyboard clean! Let him begin his service to art by moistening a cloth—alcohol is best, although plain water is good enough—and preparing the keys for clean work. This ceremony has a salutary effect on the mind, since no worthy aesthetic effect can be created on a slovenly and unworthy instrument. The next step, then, is to play as cleanly, as thoughtfully, as respectfully, as expressively as he can! The serious pianist must accustom himself to serious work—six, seven, eight hours a day. Of course, it goes slowly—it should go slowly, for "hurry-up" techniques are destructive to artistic development—but part of the test of musical worth is the ability to withstand discouragement.

"Long hours of work, however, should never be allowed to degenerate into strain. One should practice softly, naturally, without a trace of forcing. Pianistic work can be won without playing *fff*—and it is far pleasanter for the neighbors! However, the building of pianistic stature, as such, must always come in second place. The full acoustic picture of the music must be lodged in the mind before it can be expressed through the hands. By an 'acoustic picture' of the music, I mean everything that appears on the printed page. The student does himself sound service if he refrains from rushing to the keyboard until he is consciously secure of every note, note sequence, rhythm, harmony, and indication which the music contains.

He must know how the sequences follow each other and what they have to say. He should be able to interrupt himself at any point in the music and go back to that point, taking up the musical pattern with the same sureness with which he would resume the spelling of his own name. Only the music that is mastered in this way is worthy of being 'sounded' on the keyboard. When music has been so mastered, it remains sure. Its performer can never get lost or flustered in his playing, because the *playing* is simply the manual expression of something he knows.

"I have often told the anecdote of traveling on one of my tours with a friend who suddenly saw me rest my head on my hand and close my eyes. 'Are you taking a nap, Josef?' he asked me. 'No,' I replied, 'I am hard at work practicing!' Mental practice is of greatest value.

"The purely pianistic, or technical, aspects of study test the student's integrity. Does he desire technical

accomplishment in order to dazzle people by playing louder, longer, faster, or 'fancier' than anyone else? Or—does he desire the sort of technical equipment which will permit him to express music? That, of course, is for each pianist to decide for himself.

"To me, technic is like money—a medium for acquiring necessities and desires; its value is determined by what one does with it; as money it means little. Technic, as technic, means just as little. Money is necessary to living, but it cannot purchase contentment. That is a spiritual commodity which depends on the way one organizes one's life. Similarly, technic is necessary to the communication of art—but it cannot produce art. That, too, is a spiritual thing which depends on the state of the mind and the feelings. You cannot execute the 'Waldstein Sonata' without adequate technic—but if you play it as technic, you lose the 'Waldstein Sonata'.

"Generally speaking, the more notes you find on a page, the easier that page is. That is to say, it is easier musically. It may be more difficult technically, but so are intricate scenes. The scenes are there, when there are a few notes to be played; when the significance of those notes—the meaning that lies between them and binds them—challenges the intellectual and spiritual and emotional powers of the performer.

Read Between the Lines

"You know what it means to 'read between the lines' of a book? A conversation consisting of few and simple words may open up a world of unspoken feeling to those who know how to find it there. To those who do not, the page is meaningless. Exactly that same kind of 'reading between the notes' is requisite to musical understanding. Five notes may follow each other in an exercise and have no more meaning than the muscular development of the fourth finger. Those same notes may follow each other in a piece of musical expression and contain a philosophy of life.

"Each student, therefore, must sooner or later ask himself why he studies music. If his goal is speed and 'show,' he can save much time, effort, and energy by buying a first-class mechanical piano and attaching to it a special motor that will speed it up to a velocity of two hundred miles an hour! That, surely, will give him greater speed-accomplishment than the human hands can ever acquire—and he need never trouble himself to practice again, for there is no sense in labor-



JOSEF HOFMANN

ing for the end of becoming inferior to a machine. If, however, his goal is to express himself through one, it is possible that he will realize that goal and accomplish something that no machine can ever duplicate.

The Purpose of Music Study

"The purpose of music study, then, must always be, quite simply, *musicianship*. And musicianship implies values that have only little to do with feats of technic and speed. Musicianship requires the development of the soul, the mind, the emotions. My own great master, Anton Rubinstein, was one of the most marvelously equipped pianists, technically, that ever lived—yet no one ever thought of him as a mere technician. His object was to make music. His teaching methods—if one can call them 'methods'—were calculated to inspire others to play music and not to 'play hands.' Those were happy days!

"I was with Rubinstein for two years, both summer and winter. In winter, he was in Dresden, and in summer, at a tiny town along the River Elbe. I would go to him every week—sometimes twice a week. His teaching was entirely inductive; he never told me what to do; instead, he would indicate what needed improvement and leave me to determine for myself how the work was to be done. Never once did he play for me. He would play my music on my arms, on my shoulders, on my back, pressing his great fingers into my flesh so that I have never forgotten the sensation—but he always stopped short of the keyboard! Of course, I was longing to hear him play the works I was studying—it is easy to imagine what it would have meant to a 'teen-age boy to have an object-lesson from Rubinstein!—and one day, I asked him why he never granted me the privilege of hearing him. 'I don't want you to hear me,' he replied, 'because I don't want you to imitate me. That is exactly what you would do—either consciously or unconsciously—and what you learned that way would not be lasting. It is better that you reflect (Continued on Page 66)

"THE FLIGHT OF THE BUMBLEBEE"

Countess Marie having the "time of their lives" play piano these days. Mrs. Marion S. Miller of Beth. New York, sends in this candid camera shot of a group from her "Black and White Music Club." The photograph was made by Van Golden, an older brother of the absorbed performer.



"FORWARD MARCH WITH MUSIC"

NOVEMBER, 1944

"FORWARD MARCH WITH MUSIC"

THE ETUDE

Punctuation Enhances Musical Beauty

A Plea for Better "Punctuation" in Music, a Most Vital Part of Phrasing Often Disregarded by Young Piano Students

by Heinrich Gebhard

Noted Concert Pianist, Composer, and Teacher

Heinrich Gebhard was born in the Rhineland, where his first teacher of music was the leader of a military band. At the age of eight he was brought to Boston and in his country studied with the gifted and lovable Clayton Johns until he was seventeen. He then went abroad for five years, where he completed his studies under Leuchter and Heuberg. He then returned, to come America his home. He played extensively as soloist in concerts and ensemble works with the Boston Symphony Orchestra, the New York Philharmonic, the Philadelphia, Chicago, Cleveland, St. Louis, and other symphony orchestras. He has given first performances of many important novelties, including Charles Martin Loeffler's *Regen Paven*, which he created with the Boston Symphony Orchestra, giving it sixty-six performances with nine different orchestras. Mr. Gebhard's own compositions have had wide recognition.—*Estor's Note*.

THERE ARE MANY ingredients that go into the making of fine piano playing: tone, technique, rhythm, shading, pedaling, feeling (the actual interpretation)—and with all this, or over all this, phrasing.

What is phrasing? In its broadest, most general sense phrasing may be called good elocution in music, or good musical declamation—the art of making music speak, making it "say something."

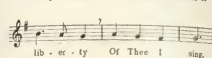
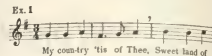
Many definitions of the word "phrasing" may be found in various books and dictionaries. An excellent one is found in the "Music Lovers' Encyclopedia" (by Rupert Hughes and Deems Taylor): "The act or art of delivering music with due regard to its melodic and rhythmic punctuation, relation, and contrast."

Now this article is not an all-embracing study of phrasing. That can be found in many books on music and in piano treatises, as, for instance, Tobias Matthay's most thorough-going, analytical book "Musical Interpretation," or the fine last chapter of "Principles of Musical Theory" by Renée Longy-Miquelle, or "Piano Playing" by Josef Hofmann, or "Principles of Expression in Pianoforte Playing" by Christlani.

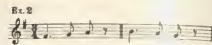
Music is a "language in tones." And, as language consists of sentences, so music consists of phrases. Phrases in music correspond to sentences in language. And, as in language there are short and long sentences, so in music there are short and long phrases. And, as at several clauses may make up a sentence, so several short phrases may constitute one longer phrase.

Good phrasing is a most important part of artistic piano playing. The reason for this is that we can continue the comparison between speech and music. Let us suppose an actor, by his gestures and facial play, portrayed perfectly all the moods and emotions of a drama—tenderness, passion, listlessness, anger—but did not enunciate his words clearly, nor took time to pause a moment between his sentences. His

text. If we sing "in time," we find that we must clip a little off the time-value of the last note of a phrase. This makes a little gap between the phrases of the poem, as well as the phrases of the music. In the song *America*, the quarter-note A at the end of the



second bar, and the quarter-note G at the end of the fourth bar are almost changed to an eighth-note and an eighth-rest, because we must have time to breathe.



These breathing gaps between the phrases, however, give the music its outline and structure, thus making it more understandable. Therefore, in a good musical performance the last note of every phrase should be somewhat shortened in time-value without changing the rhythm of the piece—the finger should not hold that note its full time—and the faster the tempo of the piece, the shorter that note should be. (The time-value clipped off is replaced by a rest.) This means that the phrases are separated from each other—and we call this "punctuation" in music.

And because this part of phrasing is so often neglected, a special plea for good punctuation in piano playing should be made. To accomplish this it is necessary to observe punctiliously every *legato* mark (allegro), every half-*legato* mark (portamento), and every *staccato* mark. . . . In other words, to make every short note really short, and every long note really long. Or, to connect all the notes that should be connected, and separate all the notes that should be separated. This in itself will do much towards perfect punctuation.

Singers and performers on wind and string instruments naturally "punctuate" much more than pianists, since singers and wind players have to take time to breathe, and violinists and violoncellists have to change bow every so often. But on the piano keyboard nothing hinders one from connecting all notes from the first to the last of a piece! Therefore, on the piano special effort and special attention must be given to separating the phrases—which means, the finger must take care not to connect the last note of a phrase with the first note of the next one!

Concerning a Legato Phrase

In melodies where the phrases are separated by rests, it is obvious that the observation of the rests separates the phrases. Some students attend to this fairly well, yet there are many—who do not even execute rests well. They actually do not take the trouble to take their fingers off the keys during a rest! In the playing of a *legato* melody on the piano, the fingers should not be very curved. They should be only slightly curved, close to the keys, not touching them with the tips, but with the fleshy part of the finger, under the nail. And they should not be lifted from the keys except at the end of a phrase or a rest or for *staccato* notes.

The first note of a *legato*-phrase should be played with a slight downward wrist-motion, bringing the weight of the arm to bear on the tone, making it "sing." The last note of a *legato*-phrase should be played with a slight upward wrist-motion, raising the hand gracefully, and for a moment making the fingers dangle the keys, while they dangle, the tips being poised about one-eighth inch above the keys—thus bringing about the necessary separation from the next phrase.

In learning how to phrase and punctuate a melody well, we should practice that hand alone which has the melody—at first slowly, without pedal and without shading but with a beautiful (Continued on Page 67)



Courtesy of Hollins College Historical Society
A GROUP OF HOLLINS STUDENTS IN THE EARLY EIGHTIES

AFTER RETURNING from his studies in Europe in the year 1880, Theodore Presser accepted a position as teacher of piano and harmony at Hollins College, Virginia. Hollins College was founded only nine years after Mary Lyon had opened Mount Holyoke Female Seminary, now Mount Holyoke College, in Massachusetts. Hollins is a relatively small college for women, but a very distinguished one. In 1942 it celebrated its one hundredth anniversary, and representatives from many of the most important colleges and universities in this country—one hundred and twelve in all—came to do it honor. Its beautiful estate lies in the heart of Virginia's Shenandoah Valley, nestled among the lower Blue Ridge Mountains. It has a rare physical and spiritual atmosphere and inspires its alumnae with an affection seldom matched. Much of this is due to the wisdom and to the mental and moral character of its founder, Charles Lewis Cocke, M.A. (1801).

Those who knew Mr. Presser best have felt that Charles Lewis Cocke, whom Mr. Presser looked upon as one of the greatest educators he had ever met, was a great influence upon him. Mr. Cocke was of an earlier generation, but the two men were alike in their determination to better their world, to do all possible good, and to follow the highest ideals. All during his late life, Mr. Presser paid incessant tribute to this Virginia educator, who was a practical idealist in the highest meaning of the word. When Mr. Cocke started at Hollins, the idea of a professional career of any kind for women was looked at askance by most of the world. In 1845 the Brontë Sisters felt it necessary to publish their works under a masculine name to please, as did George Eliot (1819-1880). Dr. Cocke made it his ambition to devote his life to the higher education of young women in the South, and made many sacrifices to achieve his end. It is characteristic of his lofty usefulness that when he found his valuable faculty member, Theodore Presser, had decided to found The Etude in 1883, Dr. Cocke not only did not try to deter him, but actually helped him in the project.

In assuming control of the piano and harmony departments at Hollins, Mr. Presser came to well-broken

Theodore Presser as a Teacher

by His Pupil

Margaret Upshur Quinby Franklin

Mrs. Margaret Upshur Quinby Franklin was born in Virginia and entered Hollins College as a very young student over fifty years ago. After leaving college she had a teaching career for many years. She now resides in Philadelphia.—*Estor's Note*.

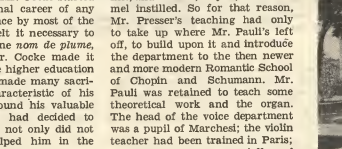
ground. There had preceded him Mr. Pauli, an elderly German who looked exactly like Frahm, beard and all. Mr. Pauli was steeped in the classics and for years had trained his pupils and assistants to absorb the trivial, and the trashy in musical literature. Our mothers, elsewhere, had been brought up on such piano compositions as *The Maiden's Prayer*, *Monastery Bells*, *Silvery Waves*, and other tuncful and

Back in 1880, sixty-four years ago, life at Hollins was primitive and very different from the present—where in the new dormitories there are closets designed to hold fifteen pairs of shoes and six evening gowns. There was then no central heating, no electric lighting, no private baths, nothing remotely suggesting the wonderful conveniences of today.

Mr. Presser's studio opened upon a long, wide veranda in a building exposed to mountain winds. In mid-winter it could become very chilly. It was heated by a coal grate (soft coal at that), and we must imagine the tall, spare figure of young Theodore Presser bending over that grate, chinking and poking between lessons to keep our fingers warm enough to play our scales and arpeggios well.

The piano was a sweet-toned, old-time Knabe square model. The lighting was with lamps, and the furniture was supplemented with "whitties" and such mid-Victorian items as those for which antique collectors now scour the country.

At that piano, beside us, with heels hooked over the chair rounds, shoulders humped, head forward, sat Mr. Presser, an earnest, inspiring teacher. There was nothing romantic about him but he was a very unusual personality. His interest in music was so intense that the students were carried away by his enthusiasm and worked a great deal harder for that reason. His initiative was boundless and incessant and he was forever making plans for some kind of musical activity. His great idea was the beauty of music. No ugly tones were permitted. They had to be ferreted out and "beautified." The idea of "swing" and "relaxation" were not then on the piano-teaching horizon. If Mr. Presser knew then the (Continued on Page 667)



Courtesy of Hollins College Historical Society
HOLLINS SOPHOMORES CLIMBING TINKER MOUNTAIN

flamboyant contraptions considered in their day as enticing romantic snares to capture a desirable husband. The large output from publishers of that time of polkas, schottisches, and sentimental songs had been unused at Hollins and Mount, Haydn, and Hummel instilled. So for that reason, Mr. Presser's teaching had only to take up where Mr. Pauli's left off, to build upon it and introduce the department to the then newer and more modern Romantic School of Chopin and Schumann. Mr. Pauli was reluctant to teach some theoretical work and the organ. The head of the voice department was a pupil of Marchesi; the violin teacher had been trained in Paris; so Mr. Presser was congenially and ably assisted by a staff of earnest and serious teachers.

PRESSER HALL AT HOLLINS
Erected by The Presser Foundation, 1925

Masterpieces In the Jungle

The Saga of USO-Camp Show Unit 264

by Stephen West

OF THE MANY GROUPS bringing entertainment and good cheer to the men of our armed services, USO-Camp Show Unit 264 has carved out a bit of history all its own. Under this impersonal number-name, five "big-name" musical artists found themselves to be the first group that carried great music to the South Pacific theater of war. For nine weeks, Polyna Stoska, Robert Weede, Frederick Jagel, Isaac Stern, and Alex Zakin toured the New Caledonia Islands, the New Hebrides, the Russell Islands, the Florida Islands, and Guadalcanal. They presented sixty-one regular Camp Show concerts, in addition to nearly as many impromptu performances in hospitals; they covered 20,000 miles by air; they played to an estimated total of 140,000 soldiers, sailors, and marines in locations varying from 10, to 10,000 at a New Hebrides base. Best of all, they transmitted "long-haired music" a thing to be shunned, into the kind of hearty, desirable fun that inspires "G-I Joe" to ask for more.

To begin at the beginning! USO-Camp Shows, Inc., is the efficiently organized clearing-house to which the Special Service Officer of the U. S. Army, and the Welfare and Recreation Officer of the U. S. Navy turn with special requests for special entertainment, based on the tastes and needs of the various service groups. Those officers decide which bases need sports fields, which can be best helped by movies; whether to send a juggling act to Iceland or operatic artists to the Orient.

During the early spring, a call came through for a concert company of good music to entertain the men in the South Pacific. That is to say, the Camp Show officials knew the destination—for obvious military reasons, the artists could be given no further indication of where they were going than a general suggestion to pack light clothing. Early in May, Miss Stoska and Messrs Weede, Jagel, Stern, and Zakin set out, each with a bag of summer-weight clothes, under the impression that they were heading for Miami. At Miami they were shuttled into another plane, and they said with knowing glances, "Ah! Hollywood!" On the West coast they were hustled to still another plane of distinctly trans-oceanic aspect. Even then they had no idea of the direction or the duration of their trip. Only when they got there did they know they were in New Caledonia.

Frederick Jagel, Metropolitan Opera tenor, who served as master of ceremonies for the group, explained that the greatest problem lay, not in travel hazards, but in the kind of reception to be expected.

"Musicians are accustomed, not illogically, to musical audiences," Mr. Jagel states. "Civilian concerts are billed ahead, people have democratic free choice in purchasing tickets, and we performers are reason-

ably sure that the audience wouldn't be there if it didn't want good music. We asked ourselves what would be awaiting us in so varied a group as an audience of service men, where some carried the tradition of good music with them—and where some had grown up with the idea that "long-haired music" was a weakness to be ashamed of!

An Agreeable Surprise

Well, we were most agreeably surprised. I may say that our reception was 98 per cent enthusiastic, with the wholehearted sincere enthusiasm that shows itself in stamping, cheering, yelling, and demands for more. We were most fortunate in being permitted to mix with the men and thus to hear their personal comments. The most instructive of these comments, of course, came from those boys to whom good music

uniform and Miss Stoska were evening dress, so that the "G-I's" might have the additional pleasure of seeing glamorous femininity. Living conditions, according to these artists, were "not too bad," except for occasional rats on the floors and spiders in the beds. Miss Stoska lived with the nurses in their separate houses, and the men lived in barracks. All of them became accustomed to lining up for the use of shower baths, and doing their own laundry (in excellent washing machines). G-I food is excellent. The presence of the former chief of Antoine's (New Orleans) at camp base and the former assistant chief of the Queen Mary at another, brought demonstrable proof that, gastronomically, our boys are faring well.

Instead of being stationed at one base, Unit 264 traveled the various outposts, covering the distances in trucks, jeeps, and boats. Mr. Zakin was delighted by the high quality of the pianos he found. Each island has a small Steinway upright, kept in first-rate condition by G-I tuners and repair men. In traveling to the various bases, the piano was rolled along on a truck. Mr. Zakin tells you that he soon grew used to perpetrating practicing, but never did get quite used to playing outdoors in the pouring rain because of the hazard of slithering fingers on wet keys.

The programs were made up of good music, without compromise to jazz or live. Each show included operatic arias, art songs, ballads, waltzes from operetta, and classics of the violin and piano repertoires. G-I favorites are *Venit le Giubileo*, *Le domini a mobile*, *Figaro's aria*, *Musetta's Waltz* from *La Bohème*, the Mendelssohn "Violin Concerto," and the *Rhapsody in Blue*. How is it that such selections rank as top favorites with G-I's, many of whom in their civilian life would have run a mile to avoid them? Clearly, "We talked about that," Mr. Jagel explains, "and the solution seems to lie in the difference between the package and the wrappings. We found that good music—offered informally as delightful entertainment—made an instantaneous success with the boys. There was no mention of its 'cultural' or 'educational' value: it was just fun—which, of course, it is. Perhaps there is a valuable hint there for the teachers! It is not good music itself that sears youngsters away: it's the time-honored way of presenting it—of something like 'lessons'; something that belongs in the 'highbrows' that means work rather than fun. When the Mendelssohn 'Violin Concerto' was offered as 'Hew's something you'll like,' the boys really did like it—'not because it's a classic, but despite its classical status!'"

Interesting Incidents

Naturally, the trip yielded its crop of incidents. At one of the bases, the concert group arrived late in the afternoon and was resting before the evening's performance.

Weede of the Metropolitan Opera, a Roman Catholic, learned that Mass and a Perpetual Novena service were being offered at six o'clock (it is not unusual to offer Mass in the late afternoon at army bases), and obtained permission to sing (to the accompaniment of a portable organ played by a Jewish physician) at the service. He sang, and once to the concert and sang there. As he stepped from the platform, he heard one of the boys call out to the Chaplain, "Gee, Mr. Weede—was a good as this! Weede—there was a guy singing at our service just a while ago with a voice every bit as fine as his!"

At one point in the trip, Mr. Stern's very fine violin came apart, due to stalemate conditions of the jungle. Unable to repair the loosened tail-piece himself, he carried it to the Seabees (Construction Battalion), who went to work like veteran violin makers. They made him use a G-string out of tennis racket catgut; they fashioned an E-string from piano wire; they replaced the loose parts (Continued on Page 66)



ARMIES OF SOLDIERS HEAR "LONG-HAIRED" MUSIC
Metropolitan artists, Frederick Jagel, Robert Weede, Polyna Stoska, Isaac Stern, and Alex Zakin on their tour with the USO-Camp Show Unit 264, in the South Pacific.

Official U. S. Navy Photograph

Meet Destiny With Your Head Up!

Luigi Boccelli was born in Philadelphia in 1900, of Italian parents. At the age of two, after an attack of measles, he became blind. He entered the Overbrook School for the Blind, where Marie Seville Shaw found that he had an unusual voice. Later he studied with David Bispham, Henri Scott, Adelaide Gerscheidt, Percy Dan Adrich, Nicholas Dooly, and Frank Lo Fango. He has made many public appearances, including a recital at Town Hall, New York, and is generally known as "the blind Caruso." His story is one of practical, common-sense courage, indicating what may be accomplished despite a great obstacle.—Eaton's Note.

MY ENCOUNTER with sightlessness came so early in life that I never have known anything else. From the very start I had to adjust myself to a different kind of life. I could smell the fragrance of the flowers, could hold them in my hand and note their delicate texture. Although it would seem that I always knew that there was something missing, you, who read this article, perhaps do not realize how much beauty we can see in the mind's eye. None of us has ever seen Heaven, but we all indubitably have a picture of some kind of paradise in which happiness will be eternal. Perhaps, through their imagination, the sightless see things which to the ordinary person are concealed. Perhaps we who are blind can make a person aware of his soul, although he may be physically disabled.

The other night I was singing in a local city and met a young man who had just come back from the battlefields of Italy. He had been sightless for five months, I said to him, "It isn't so bad being blind when you get used to it. You have seen far more of the world than most men see. When you get accustomed to your blindness, what you have seen will all come back to you and you will forget your sightlessness. Get all the education you can, keep up your courage, and fight your way ahead, and you are bound to win."

For instance, when I was studying voice I found in one way that my blindness was an asset. People generally are kindhearted and they are willing to go far out of their way to help one with a handicap, provided it is evident that the sightless individual is hard working, smiling, and cheerful.

Careful Preparation Important

Of course, from his earliest efforts, the sightless individual must realize a certain dependence upon those who have sight, or upon Braille. Few people know that there is a musical Braille and that such a work as, let us say, the "Emperor Concerto" of Beethoven is printed in this notation so a blind pianist can take such a work, memorize it, and go to the instrument and play it. Or he can have some friend or helper play it, and study it in that way. Everything I have learned has been done through these two mediums.

This, however, is not a universal blessing, because if you think a moment, you realize it is absolutely impossible for the blind player to do hurried or careless study. He must be sure of every note from the standpoint of pitch, of rhythm, of tempo, and of expression. If he hurries he is wasting time, as he must learn it all over again. This is one of the reasons why the pianist, Alec Templeton, plays with such extreme precision.

Through these laborious processes it has been possible for me to secure a tremendous repertoire. For instance, I studied the entire oratorio of "Elijah" with David Bispham two years ago. With very little preparation I could sing it again with ease. Hundreds of arias I could sing without preparation. You see, a blind musician's library is his mind. He must realize that it is useless to learn a thing unless he can remember it

accurately for many years. Another handicap which the blind singer has to overcome is that of not being able to look into a mirror. Some blind people do not realize this, and unless they are carefully coached, screw up their features into unpleasant expressions that never would occur if they could see their reflections in a mirror. They distort their mouths, and they require the constant criticism of good friends to coach them so that when they appear in public, they present a pleasing appearance to the audience.

Another looking-glass objective is to have the public forget the handicap of the sightless artist. He is not looking for sympathy but wants to be judged entirely by his artistic ability. He avoids any suggestion of making capital of his affliction. This is one of the great factors in the huge success of Alec Templeton, who almost never is thought of as a sightless pianist. Of course, I am not discounting his great originality, extraordinary gifts, and personal charm.

From the standpoint of earnings, I certainly have no complaint. There have been hard times, it is true, but for the most part I have found the public very cooperative. When I was twenty I married. My wife is not sightless and therefore has been of great help to me. I have two boys, both of whom I have sent to college. One is now in New Guinea with the Amphibian Engineers, otherwise known as the Rangers, and my other son is now my personal manager.

Twelve years ago I began to realize that because of the excellence of their performance, there was a genuine, legitimate demand for blind musical artists. Therefore I organized a commercial agency under the name, "Blind Artists Concerts." Hundreds of concerts have been given and the singers and performers have been especially successful with service clubs and church organizations.

Look Up

The main thing is never to forget that you are in a living world, and make it a point to get as much of that world as possible. Don't pity the blind man. He is likely to have a far better time than you think. I love to go out and swim and I taught my wife how to dance. One of the best bowlers in Philadelphia is a blind man. Don't ask me how he does it. I never saw him. I am very fond of boxing and of baseball and have attended many events with my son. He explains the details to me as they happen, and I can

LUIGI BOCCELLI
by Luigi Boccelli
Noted Sightless Tenor
Known as "The Blind Caruso"

make as much noise yelling as anyone near me! I always have found that those who are working under a handicap either are hopelessly depressed or are forever looking for some kind of vanquishing difficulties. I have always wanted to climb a mountain and sense what it meant to vanquish the impossible. Therefore, when my wife and I went on our honeymoon to the mountains in New York State, I surprised everyone by telling them I was determined to climb Bear Mountain. My wife went ahead, and under her direction I made the top without too great danger. When I reached there I wanted to sing, and chose the old Neapolitan folksong, *O Sole Mio*. Later I was told that my voice was heard all through the valleys. It was a great personal thrill and inspiration.

Another bit of advice I would give is to keep interested in everything—the war, politics, but principally the great trends in music, art, and education. The radio and the talking machine have been a godsend to the blind. What is known as "The Braille Talking Book," which is nothing more than huge records of the great literary classics in different languages, has opened a vast vista to the sightless person of today, which is infinitely greater than anything ever imagined by those who lived one hundred years ago.

All Braille books and music (including The Talking Book) are free to the blind. This plan is supervised by the various public libraries in different cities. It is the great trends in music, art, and education. The records, which plays, read by able readers, have been recorded. The Government (Continued on Page 662)

WAGNER: *Tristan and Isolde*—Excerpts from Act 3; sung by Lauritz Melchior (tenor) and Herbert Janssen (baritone), with the Orchestra of the Colon Opera House, Buenos Aires, conducted by Roberto Kinsky, and the Columbia Opera Orchestra conducted by Erich Leinsdorf. Columbia set 650.

There can be no question that this has been a long-awaited recording. Very little of the scene between *Tristan and Kurneval* at the opening of the last act of "*Tristan and Isolde*" exists on records. Not even the ten sides here include a complete representation of it, for several excisions in the text are made. Previously, in a recording made in 1926 by the English singers Wildop and Fry, with Albert Coates conducting, we had about three sides, against nine here, devoted to the music Wagner allotted to *Tristan and Kurneval*. In the famous Bayreuth recording of the opera only the side was given up to this music. So, considering the importance of the opera and its popularity with operatic enthusiasts, this recording has been a long-awaited one.

The recording contains one side given up to the orchestral *Introduction to Act III*, and nine sides given over to the scene between *Tristan and Kurneval* from the opening words of the former, "*Die alte Weise; weckst sie mich!*," to the death of *Tristan* at the feet of *Isolde*. The recording ends on an unresolved chord, the questioning effect Wagner acquired in his so-called "*Look*" motive. The voice of *Isolde*, sung by an unusual singer, is heard calling *Tristan's* name, so that the realism of the scene is maintained. The scene between *Kurneval* and the shepherd is not included here. It is, however, to be found in the Bayreuth set.

Wagner's realism as dramatist and composer has long presented problems for singers and stage managers. In this scene *Tristan*, mortally wounded, slugs from a couch on the stage, impatiently awaiting the arrival of *Isolde*. Many opera-goers are of the opinion that this is one of the most long-winded and ungrateful scenes Wagner ever devised. Ardent *Tristan* adherents are of the same mind, but they point out—rightly too—that the importance of this scene in the drama cannot be denied. The wounded *Tristan* is given music to sing which is highly difficult, and considering his reclining position on the stage, this music assuredly places a strain on his vocalism.

The importance of this scene in Wagner's dramatic scheme has to do with his study of Buddhist philosophy while he was at work on the drama (readers are referred to his own writing on this subject). Suffice it to say, Wagner claimed in this scene that *Tristan's* soul finds a temporary release from his body, during which time he learns that he cannot be freed from the bonds of the flesh while *Isolde* is "still in the realm of the Sun." He curses the day which is the realm of all his woe, and calls with exhausted voice on *Isolde* to "quench the Light" and permit the Night to come. It is in the Night (or the perpetual darkness to life) where the two will be united.

A study of Wagner's use of his leit-motifs during the whole third act shows what importance he attached to Light (the *Forest* or *Ardor* Motive) and Night. The whole thing is quite confusing to one who does not accept his interpretation of the *Tristan* legend, which most writers contend is more akin to Eastern philosophy and imagery than to Western.

In recent years the *Tristan* of the Danish tenor, Lauritz Melchior, has been widely acclaimed; his interpretation and singing of the role place him among the great *Tristans* of all time. Melchior's voice today, however, is not what it was a decade and a half ago when he first sang this part. Here, we find the tenor's

Wagner on Records



LAURITZ MELCHIOR AS TRISTAN

by
Peter Hugh Reed

voice constricted in the more difficult passages, more particularly in the first and of the scene when the emotion of the wounded *Tristan* causes him to rush forward to meet *Isolde*. In the earliest portions of the scene, *Tristan's* subdued singing conveys the anguish and pain of the character, but later his singing suggests a far healthier and virile man than was the wounded *Tristan*. Janssen as *Kurneval* provides some smooth and some rough singing. One is made aware here of the fact that the music which Wagner wrote for both characters is not easy for either singer.

One side of the recording (Part 3) apparently led to be remade, because we find Mr. Leinsdorf and the Columbia Opera Orchestra replacing Mr. Kinsky and the orchestra, however, has been handled so well that we doubt that many listeners will be aware of its existence. The orchestral side of the picture is less impressive than it is often proved to be in the opera house. Neither Mr. Kinsky nor Mr. Leinsdorf rise above the role of the accompanying conductor. However, the orchestral playing remains competent if not exciting, and the recording is quite realistic.

Corrigenda: Sonata in F, for organ and strings; E. Power Bells and the Arthur Fielder Sinfonietta. Vice-

RECORDS

"FORWARD MARCH WITH MUSIC"

tor disc 10-1105.

It is a far cry from Wagner's frenetic emotionalism to the serene beauty of Corelli's artistry. The beauty and fine feeling of Corelli's music belong to another era—the close of the seventeenth century. It is an era to which we might do well to return, for music in those days was full of expression, nobility and quiet expressiveness. Tranquility in art would seem to be a lost quality, yet it is one of the essential qualities of all great arts—a quality ageless and enduring as religious faith. This little ten-inch disc provides a richly rewarding musical experience—an experience to which one can return again and again and never find satiation.

The present sonata is one of the works Corelli wrote for church performance, yet it is not specifically religious music. It should be remembered that composers in Corelli's time wrote works which they called *sonate da Chiesa*, implying they were suitable for church performance, and other works called *sonate da camera*, which were more specifically secular works. In Corelli's time, the present composition might have been heard in its original form for two violins, violoncello with organ or bass (the latter could be supplied by harpsichord), or again it might have been heard played by a small ensemble, as here.

Mr. Sigel's part here is not that of a soloist, as he merely supplies the texture. To return to the music, the slow movements of this sonata are filled with poetic poignance, while the quick movements provide rich contrast. The final *allegro* being a truly irresistible bit of Corelli. The performance here is good and the recording satisfactory.

Debussy: Sonata No. 3 for violin and piano; Joseph Sigel and Andor Foldes. Columbia Set X-242.

It has always remained a controversial subject whether the three sonatas which Debussy wrote in his last year are one of his most valued contributions to his complete work. Compared with some of the composer's earlier works, the sonatas—of which the present work is the third as well as the last composition to be completed by Debussy—do not represent his genius very favorably; all three are labored in part, and more than suggest that his illness hampered his creative efforts. In this sonata in particular there is some grateful writing for the violinist—writing which is sensitive and limpid as only Debussy could be.

This sonata is both acerbic and frankly modern. The opening movement has been called baritone, of times long gone by. The second movement brings us into the present, but here the play of imagery which has suggested the barnyard to some is more modern in idiom. The last movement has a modern festival quality. Of all the performances of this work on records, this one seems to us the most persuasive. The refinement of Sigel's style, his wider range of tonal coloring, and, moreover, his avoidance of sentimentality reveal a type of musicality for which he has long been widely admired and justly praised. His accompanist, Mr. Foldes, provides the essential co-partnership required to make the performance a well-integrated ensemble, and the recording is nicely balanced.

On the last side of the second disc, Sigel plays a transcription of Debussy's *Clair de lune*, which we believe is the evocative of the moonlit tranquility which the composer intended that is the original piano piece.

Bach (trans. Rachmaninoff): Partita No. 3 for Un-accompanied violin; played by Sergei Rachmaninoff (piano). Victor disc 11-907.

Bach: Toccata and Fugue in E minor; played by Rudolf Serkin (piano). Columbia disc 71594-D.

As always in the transcription of Bach's unaccompanied violin music, its (Continued on Page 672)

NEGRO HEROES ACCLAIMED IN MUSIC

THE OUTSTANDING figure in Negro music in America during the past fifty years is a man of high intelligence, of genial, humane outlook, and with a fine personality—W. C. Handy, composer of *St. Louis Blues*, *The Memphis Blues* and other pieces. The Negro composers, such as Harry T. Burleigh, R. Nathaniel Dett, William Dawson, William Grant Still, Marion Cook, Clarence Cameron White, Reginald Fenderson, and others who have done much fine work in classical and symphonic fields; the Negro jazz band leaders, such as Cab Calloway, Duke Ellington, Louis Armstrong, Jim Europe, William Wooding; and the Negro singers of the type of Paul Robeson, Roland Hayes, Marian Anderson, Dorothy Maynor, and others—all have had careers of which they may be very proud, but most of them will gladly tell you that they were their hats off to W. C. Handy who, through his genius and business understanding, has, by his wise counsel, done as much as any other man to have the interests of his race presented honestly and without presumption. The recognition of the musical gifts of Negroes has been so spontaneous, honest, and widespread with all rational people that only the most radical partisan could fail to appreciate this. It could not conceivably have been more enthusiastic.

Mr. Handy has just edited a volume of text and musical compositions in which many of the Negro heroes and heroines are extolled in song. In the early ballad literature of every country there frequently have been songs in which the accomplishments of individuals are lauded. This present book resembles an essay, to resume this idea, with Negro subjects. Among these are Ar. Aldridge (1810-1867), the first famous Negro actor (Edmund Kean played *Iago* to his *Othello*); Richard Allen, (1760-1831) founder of the African Methodist Episcopal Church; Benjamin Bancker (1731-1808), Negro philosopher and mathematician, who sent a dissertation to Jefferson to prove that "Negroes had minds of Men, and not lower animals";

compositions such as *Anima Anceps* or *The Negro's Heart* and *The Memphis Blues*. They also are tributes to certain outstanding white friends of the Negroes, such as Abraham Lincoln and John Brown, as well as the Vermont-born statesman, Thaddeus Stevens, who chose to be buried in a Negro cemetery. The music and letter press of the book are excellent but the pen drawings have much to be desired. Mr. Handy has made a fine contribution to inter-racial understanding in this very unusual volume, which has given us a record of a phase of America which deserves preservation. The book will prove a "must" for standard libraries.

One of the most impressive pieces in the book is "A Colored Soldier's Prayer," the words of which are by Cecelia V. Violens, a high school girl, and show a beautiful simplicity and devotion. Part of it runs:

"Dear God, I'm asking you tonight
To keep me as I pray.
I'd like to feel that as I fight
You're with me all the way."

And when this war is over
For myself I want no glory,
But, Great God, I pray with fervor
That we'll have a different story.

That's why I fight, Dear God
I hope that I'm not wrong,
And before I rest beneath the sod
May we all sing freedom's song."

"Unsung Americans Sung"
Edited by W. C. Handy, assisted by thirty-seven contributors
Pages: 236 (large octavo).
Price: Maroon cover, \$3.50; Blue Cloth Bound, Gold-Lettered, \$5.00 (autographed by Mr. Handy)

SHOP TALK

Howard Taubman, a member of the music staff of *The New York Times*, a trained and valuable writer who has "been the rounds" for some years, now puts down his reflections and experiences in "Music On My Beat." The title is a coking one, because few people who have not "been the rounds" as a newspaper reporter or critic in a great city would be called upon to meet all kinds and conditions of people. Like the policeman on the beat, the music

BOOKS

The Etude Music Lover's Bookshelf



Any book here reviewed may be ordered from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

critic comes in contact with everybody. In chapters with such titles as "Composers are People," "The Do-Re-Mi," "Musicians in the Public Eye," "Meet the Glamour Boys," "Any Hope for Opera?" The Negro in Music, Mr. Taubman ranges from one end of Manhattan Island to the other, and beyond, and serves up lists of enticing information and opinion that many will find very engaging.

"Music On My Beat"
By Howard Taubman
Pages: 267
Price: \$2.50.
Publishers: Simon and Schuster

MUSIC FROM AMERICAN ABORIGINALS

Probably the most comprehensive and the most original volume to appear upon American Indian folklore and dancing is Bernard S. Mason's "Dances and Stories of the American Indian." While there is relatively little in this excellent and very readable book which pertains directly to music, so much that concerns dancing has to do with music that those who are not Indian will find this volume indispensable in acquiring a vast amount of tradition which cannot fail to make their musical interpretations more accurate and sympathetic.

"Dances and Stories of the American Indian"
By Bernard S. Mason
Pages: 269 (7 x 10 inches)
Price: \$5.00
Publishers: A. S. Barnes and Company, Inc.

A FAMOUS BOOK RESURRECTED

For the first time, Johann Joseph Fux's "Steps to Parnassus" written originally in Latin as *Gradus ad Parnassum*, which appeared first in 1725, is now obtainable in English in proper and accurate translation and editing by Alfred Mann. The musical bible of Haydn, Mozart, and Beethoven, naturally with such a background, it is of monumental significance.

The book is in part a dialog between an imaginary pupil, Josephus, and his music master, Aloysius. To gain practical value from the book, one must first master the C clef in its various forms. This, of course, will later prove invaluable in orchestration and in score reading. For students who desire to make serious study of fundamentals, this famous counterpoint must be included in their curricula.

"Steps to Parnassus"
By Johann Joseph Fux
Translated and Edited by Alfred Mann
Pages: 156
Price: \$3.00
Publishers: W. W. Norton & Company, Inc.

"FORWARD MARCH WITH MUSIC"

So many teachers have requested copies of the introduction to *Blossoms' "Sonate Pathétique"* spoken by Dr. Maier before audiences whenever he played the sonata during the early days of the Allied invasion of France, that we are printing it herewith.—*Editor's Note.*

Apple Blossom Time in Normandy

The chorus of one of the popular songs of the first World War went thus:

"When it's apple blossom time in Normandy
I'd like to be—in Normandy."

Apple blossom time has again come in Normandy. Under the white blossoms in the forchies lie our boys—grim, harassed, drained of all emotion, incredibly exhausted, yet doggedly and incessantly fighting day and night for their lives and ours. And beside them under the blossoming apple trees lie their silent comrades. . . . The soft Norman breezes waft the blossoms over the cheeks of our boys, living and dead. Our boys so lovingly reared, bright-eyed, resourceful, gay young lads, blithe spirits bursting with vitality, eager to taste the full fruits of life.

Now, many of them lie forever quiet under the apple blossoms in Normandy—And all this, for what? So that we at home may savor the fruit so pathetically and inexplicably denied them? So that hope and faith may not be cut off from us. . . . So that we at home may wrap ourselves in beauty. . . . If we would clothe ourselves in beauty, let us not forget that we must also gird ourselves with duty. . . . We must pour out into the world love, charity, aspiration, and inspiration without stint or grudge, at whatever cost or sacrifice.

To dedicate the rest of our lives to duty and beauty—such is our obligation. It is living and dead, who sleep these nights under the apple trees in Normandy or in the hills of Italy, in the wastes of the North or on the beaches of the Pacific.

Chit Chat on This and That

After a strenuous series of classes in New York, Chicago, Atlanta, Minneapolis and Buffalo, it is thrilling to come back to the old home town, especially if that town is in California, where heat and humidity are practically nonexistent. . . . Which reminds me of a story: A man presented himself to the guard at the admission into heaven. The guard at the entrance examined his credentials, found them in order, and asked, "Where on earth did you live?" "In Santa Monica," came the reply. "Okay," said the guard, "come right in—but you won't like it here!"

Who says that life in a small town is prosaic? . . . Only persons who are themselves dull and unimaginative. Our little town is chock full of amusement and entertainment. For example, we have a photographer who has this sign in large, impressive Gothic letters over his door: "Enter All Ye Homely People!" or, after such a let-down, you still have the temerity to cross the threshold, and he will probably greet you with this quip: "Heavenly the Creator certainly wasn't kind to you, was He?" Then, surveying your "map" with critical disapproval he

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

exclaims, "Whew, pretty awful. . . but I'll do my best to make a halfway interesting subject of you." Then, if you still can take it, he will no doubt make a flattering likeness of you. . . . I don't advise music teachers to employ this approach with their students. Too many of them already do—and with what disastrous results!

Card Tricks

The other night in our town I went to an entertainment by a magician who dished out the kind of hokum that we all love. As he went through the routine, whereupon he whispered confidentially to the audience, "You know, ladies and gents, card tricks are as hard to learn as playing the piano."

Thanks Pal, we think so, too! It's fine to hear someone frankly admit that piano playing is one of the most difficult skills of all.

Music Therapy

It is possible that therapy will play an important part in the post-war activities of musicians. Recently an incident occurred here in town giving a preview of the problems which may soon confront us:

A pianist friend of mine, one of the Red Cross "Gray Ladies" devotes several evenings a week to U.S.O. activities, playing classical music, radio, and popular "hits" to the boys, sewing, buttons or mending for them, or just "bbling" with them. One evening she was warned that a bleak, incoherent young soldier would put in an appearance. If so, she might try music on him as a last resort. Up until now every other expedient had been tried without result. If something drastic could not be done at once the army would discharge him as a psycho-neurotic.

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc
Noted Pianist
and Music Educator

only, and playing them perfectly at lessons. It is these children who help to save my conscience for not being at a defense plant."

Teachers like H. MacV. should suffer no pang concerning their contribution to the war effort, for it is as important to keep our young generation on an even keel during these troublesome times as to make planes and bombs to fight Germans and Japs.

A Noble Profession

Speaking of young people, here is an excerpt from a letter sent by two Wacs, fourteen and fifteen years old, who played in one of my young people's repertoire classes: "We'll never forget this inspiring word of music. You made it all such fun by your manner of showing us many ways to improve playing. . . . You know, it's like holding something almost beautiful in your hand, something that needs a little handling here, polishing there, a deeper line or a lighter touch, and being shown just how to smooth over the rough places in order to have something much lovelier than what we had."

Is music teaching a noble profession?—I leave the answer to our imposing army of Round Tablers!

Sea(w)man Hock

"Last Spring I wrote to you asking for advice as to whether I should go on studying music, or enter one of the Armed Services. You urged me to sign up. . . . Well, I have taken your advice, which was not the advice of most people. I am getting my 'boot' training right now and I'm very glad I followed your suggestion. The Navy is grand! They keep us plenty busy; but being 'humped' everywhere is good for the appetite."

They tell me I've a very good chance, being a specialist, Chaplain's Assistant—some day. Grateful thanks. Sean Rowena Hock."

May I add that I cannot understand how any healthy, unattached, aspiring young woman can resist joining up as soon as she reaches enlistment age. . . . All honor to Seaman Hock and her fellow (or girl) comrades of the Wacs, Wacs, and Spars who will return to their music study with new-found vitality, zeal, and perspective.

A Music Settlement Teacher

Concerning the power of music, here's a note from H. MacV. (New York City) who deals with so-called "underprivileged" children: "I have three classes of children at the Settlement House who have no piano—all in their homes, and who fight in the hall outside my door to get the studio piano in the next room. They arrive in gangs, bless them, and I rate their leaders and send them to separate office to decide who gets the room first. . . . Then I have one dear little girl (also peace every day) who practices her hearing the melodies inside her head

MARGUERITE ULLMAN

ANYONE who has ever given music lessons can no doubt relate an experience similar to that indicated in this letter and its answer:

"Dear Mrs. —: My son is eleven years old. In a piano recital recently he started out well with his piece, then he made a mistake, and after that everything went wrong. He couldn't remember the rest and finished the best he could, which was everything but good. This was his fourth recital and he had never made a mistake before."

"What would you suggest that we do, from a psychological viewpoint? We had been thinking of changing teachers but this happened. Would you suggest that we change, so that the next recital would find him in different surroundings? Or should he stay with the same teacher?"

"Dear Mrs. —: I understand why you are concerned about your son's reaction to the mistakes he made in the recital. However, I would not consider this sufficient reason for changing his teacher. When a boy is eleven, he is old enough to be able to suffer this kind of embarrassment and not be crushed by it. Instead of changing his teacher and making much of a little situation, it would be more wholesome to have him go through with another recital. But on the next occasion see that he is still better prepared for it. Even children must learn occasionally to take failure in their stride. I would talk this over with him very simply, and then forget it."

This may seem to many to be a matter of small importance: but is it? Let us think this through. Was the mistake you made in your recital a small thing to you? You can remember every detail of the event today, though it happened years ago.

A Distressing Situation

M. F. (Georgia) writes apprehensively to the head of the Table: "I hope by this time that you've stopped hearing blockbusters around since I handed in the deed of night. . . . This is just to reassure M.F. and other friends that I've never leaved blockbusters. . . . all heavyweight lifting has been temporarily discontinued, and that at this moment I'm attending indoctrination classes for enlistment into the Coast Guard."

serve called by the recruiting title, the "Volunteer Port Security Force."

(Continued on Page 622)

Curing the Mistake Habit

How to Help the Child to Help Himself
In Weeding His Musical Garden

by Marguerite Ullman

Mrs. Marguerite Ullman is a graduate of the Chicago College of Music (Mus.B.) and of Northwestern University (B.S.), where she majored in psychology. She is a member of Phi Beta Kappa. She studied under Raab, Reuter, and Levy, and theory under Adolf Weiss. In Germany she studied with Georg Schumann, and in Paris with Adolph Philipp. In the United States she taught for thirteen years at the American Conservatory in Chicago. Her article hits the nail on the head and will help many to develop accuracy.

—*Editor's Note.*

The first lesson was a failure. The material was poorly learned, and the teacher was forced to listen to many "blue" notes. The teacher said, "My dear, why don't you put your fingers on the right keys? Go home, and next week see that your fingers strike the proper keys." When the next week came the same thing happened. Again the unpleasant sounds distracted the teacher, and again the student was sent home with the same advice. This happened three times, and then the teacher said, "Get yourself another teacher."

"Was this teacher justified in behaving as he did? Surely when a mature student plays for piano lessons, takes time for practice, and makes a weekly journey to the teacher's studio, she has made it quite clear that she wants to learn how to play the piano. Why doesn't she? The answer is obvious. She simply does not know how. Now what can we do about this really serious matter? How can we teach our young people to prepare themselves, and thus avoid that painful mistake before an audience? Let us turn to psychology and see if we can find an answer."

Psychologists are interested in mistakes. Errors in musical performance make particularly fascinating material for study. Once a mistake has been made, there is a strong possibility that it will occur again. An inaccurate past history has been built, wrong associations are present, and even when one knows the correct pattern, the wrong pattern tends to persist. The best procedure is to prevent errors. Then there will be no need for remedial work, and hours of unnecessary practice can be avoided.

Unlearning a Mistake

Try to make the first playing of a composition perfect in notes, time, and fingering. This will require careful study of the musical score before any attempt is made to play it. A beginner should be able to name every note, count every measure, and go through the motions of the composition with accurate fingering before playing it on the instrument.

The more mature student should be able to do the same, and in addition should study the structure of the composition as to key, form, and harmony before he uses the instrument.

If, in spite of this careful preparation, an error does occur, it is important to eliminate it at once, because a mistake becomes more difficult to correct when repeated many times. The procedure for correcting an error is like that used by the psychologist in curing the child who could not remember to hang up his coat. This is related in E. R. Guthrie's "Psychology of Learning."

This child had learned a mistake and it was necessary for her to unlearn it. For two years the mother had tried to teach the child to hang up her coat when

she came in from play. She repeatedly said to the little girl, "Hang up your coat." The child did so when she was told, but the next day the coat was again carelessly thrown on a chair. In desperation the mother consulted a psychologist. He said, "The next time your little girl throws her coat on the chair do not ask her to hang it up. Instead, have her put the coat on, go down the stairs, then come up and hang the coat in the closet. This procedure resulted in an immediate cure. Now let us see why it was effective."

The bad habit of this child consisted of two acts that happened together. She came up the stairs, then threw the coat on a chair. Teaching her to hang up her coat was not enough. She had to learn the connection between coming up the stairs and hanging up the coat. Formerly, coming up the stairs was followed by throwing the coat on a chair; in other words, coming up the stairs was a cue for throwing down the coat. It was necessary for the child to learn to connect this cue to the desired behavior.

Other Causes

Now let us go back to the musical error and correct it by the method used on this child. The cue for the musical mistake is the passage immediately preceding that mistake. When that passage is played your fingers will automatically play the error, even if you are thinking correctly—because the fingers have already made the wrong association in the past. They have played the cue and they want to repeat the error. So you now merely correct the mistake, when the cue for the mistake appears, the mistake will automatically follow it in most cases. The cure, therefore, consists in playing the cue and the corrected section in a continuous stream. If the cue is actually followed by the corrected section, the error will be eliminated. The entire correct pattern must be practiced until the fingers no longer exhibit the slightest tendency to play the mistake. Every musical error should be corrected in this manner. Of course, habitual care and systematic preparation prevent many errors, and make much of this kind of practice unnecessary.

We have now shown the boy's mother how to handle the problem if it is caused by poor preparation. There are, however, other possible reasons for her son's failure. He may have been the victim of stage fright. The fact that he has played perfectly in his three previous recitals shows that he is normally a well-poised youngster. Yet we know that even students with such satisfactory background can learn audience-fear through suggestion.

One of our great violinists recently made a mistake in a public recital only because one of his colleagues had related a story to him just before his recital. The colleague said, "I see you are playing the Rondo tonight. You know, I recently (Continued on Page 622)

How to Plan Programs That Succeed

Judgment and Experience Bring Lasting Results

by Ava Yeargain

"A man, to be successful, must know where his strength lies; men waste their lives for want of this knowledge. They take their aspirations for power; their admiration for ability; their appreciation for capacity. They reject self-analysis, because it thwarts their wishes."

—King.

SO YOU wonder why you or your pupils have not played well in public—in concert hall or studio? Why not strengthen your defenses against further invasions of your self-confidence as a performer or teacher? Perhaps your retarded recital success lies in your choice of compositions. Maybe it lies in your dread of a single vulnerable passage. Or maybe it lies in your not preparing for endurance to the end.

There is also the important matter of beginning your program—beginning deliberately. Of continuing your program—continuing unfalteringly. Of ending your program—ending emphatically. Are you concerned in finding your own weakness—and correcting it before others find it for you? Then let us plan your next recital now—a program which you yourself will give. The same general principles will apply to pupils' recitals.

Planning Your Program

Make your program-selection a masterpiece itself by presenting the compositions that you can play with the greatest ease. Don't waste your time with works about which you are uncertain. Give your audience the pleasure of hearing you perform naturally and with charm. This will leave them impressed with your perfection, and captivated by the subtle suggestion of your real capacity. Then it will be they who eagerly await the next recital.

Coteau wrote: "A poet always has too many words in his vocabulary, a painter too many colors on his palette, and a musician too many notes on his keyboard." Always have too many pieces in your repertoire, so that you may choose a few from the many, and inspire your audience with only the wisest and won.

To be unable to play a program of artistic proportions is certainly no disgrace; but to attempt compositions beyond your present endurance may hinder any future success. Study the programs of any concert pianist over a period of years, and the analysis will surprise you. First, you will find repetitions of things he played in other years; next, that he has consistently left some composers untouched. Perhaps he has not played a work of Brahms' or of Mozart's. This is because he knows where his strength lies—and wisely needs his knowledge. Not every great artist has every great quality. Remember that you, too, may become a pianist of consequence by the very selection of pieces you leave unplayed.

Great techniques are rare; even a reliable technique is uncommon. Yet the aspiring recitalist often fills his program with numbers which require extraordinary technique. "An artist does not jump upstairs. If he does, it is a waste of time, because he will have

to walk up afterwards," said the philosopher.

In building your program, itemize all the pieces in your repertoire—great and small. Then check those you have played effectively. Now, for the first time, you may realize that you have always played certain masters capably, and invariably played others poorly. If you Beethoven is more authentic than your Liszt, strengthen the program with Beethoven numbers. If you odorably play *La Campanella*, knowing the *bravura* style is not your forte, you may cancel your concert career for keeps. Better to have people remember that you played well—than simply to recollect that you played.

Observe the length and type of each number that you have performed successfully. Does your analysis show that you weaken during the playing of a complete sonata? Does it prove that you play the shorter classics with such finesse and originality that they are requested long after their debut? Perhaps your hearers have not been emotionally affected by your Chopin *Nocturnes*—yet they are enthusiastic about your rhythmic performance of a Chopin *Impromptu*. Does your audience ask for repetitions of your Haydn and Mendelssohn? Or is it possible that your *staccato* is only a springtime *legato* with its overcast effect?

In choosing each piece for your program, ask yourself two questions: Do I play it with authority? Will my hearers wait the rest of the recital? Remember that there are some things you should have the courage not to play. For instance, only great artists can successfully introduce the not-yet-popular. Even they play it sparingly. Therefore, avoid too much of the extremely new, and present only your individual best of the traditional. Emerson expressed the idea thus: "Gentle pieces to the simple and true, and leaves to novices the gay, fantastic, and ostentatious."

That Vulnerable Passage

Appeal to the heart first and often. Pathos is the song that the lonely understand—and it may touch the most indifferent listener. Too much brilliance may move your audience away from you. Schumann said: "Brilliance of execution is valuable only when it serves higher purposes."

The Chinese have a proverb for it: "Men stumble over pebbles—not mountains." A cough, for example, rarely will play an entire piece badly. Often, however, the dramatic appeal of a great work is lost. Listen to an average performance of a single passage. *Etude in E major*, with its famous eighth-note unison passage in sixths. Have you ever heard an unprepared pianist play this climax faultlessly? And

have you never heard an artist slice an occasional sixth too thin—or too thick?

It is important to decide upon a feasible manner of executing any awkward phrase fluently, and then to play it the same way every time. An excellent working plan for such a problem—passage is this: Never allow yourself to play the body of the piece during your practice periods until the outstanding difficulty is conquered. Concentrate on that single section until you forget that it is not an end in itself. Learn to play it so fluently that you will forget that it was ever difficult. Later, when the passage is technically positive, begin thinking of the piece as a whole. With the obstacle mastered, you will not again separate that difficulty from the parts preceding and following it. Instead of emphasizing the barrier just as you approach it, you will be preparing for it from the time you start playing the composition.

"The masters say that they know a master in music only by seeing the pose of the hands on the keys—so difficult and vital an act is the command of the instrument,"—Emerson.

Your pose, or lack of it, will be recognized by the manner in which you open your program. Your freedom and concentration will be evident as you continue your performance. Your endurance and honest technical skill will be known as you end your program.

The First Group

Your first number must tell what you are. If it does not, you may find yourself overemphasizing the rest of your program to prove your worth. It is usual for the opening piece to be the least pleasurable to the performer. In this first playing he becomes alert to the acoustics of the room, feels his audience's reaction to his skill and personality, and reveals whether he is in his best playing form.

Choose as the first solo a substantial classic—a composition depending upon the deeper tones of the instrument for its melodic line. Then if your tone should be poor from untiredness, its lack of resonance will be less noticeable. For even the worst piano reveals its best tone in the middle register.

If this introductory piece allows the two hands to work reasonably near each other, another obstacle is overcome, as greater ease is possible in close playing. Wide interval-spaces are a common cause of inaccuracy at any time, and the pianist should be familiar with its surroundings and the instrument before he launches on a composition demanding an immediate interval control.

Having planned a playing program, your assurance should be seated with you as you take your place at the piano. Your initial warming up carries a double responsibility, for you must warm your audience as well as yourself. In this you are more likely to succeed if you present the familiar and the well tried.

Continuing the Program

You must visibly re-animate your playing as you present each composition in turn. Griegian might well have been thinking of the recitalist when he said, "Approach the easy as though it were difficult, and the difficult as though it were easy." The first, less overconfidence make you careless; and the second, less faithlessness make you afraid.

Dr. Seashore has said that rhythm adjusts the strain of attention. Certainly your pulse will depend upon your rhythmic control. Rhythm means balance, and balance means ease. By playing pieces that you should play with ease, your pulse is adjusted to the end. Try to forget that there will be other numbers on the program. Your interpretation will duly inspire your hearers if each piece is performed as if it were to be your only musical message of the evening.

Ending the Program

The most difficult feat in any prolonged exertion is stopping. To conclude a program with augmented vigor and no weakening of control is a feat, but it need not be a great secret. Again your success may rest on your composition-choice. A final number should be magnetic, rather than brilliantly extroverted. The character of the rhythm of the piece, the more dynamic is its effect. Rhythmically hold your audience's attention to the last note, and they will not miss the tremendous program-ending that they have grown to expect. (Continued on Page 659)

THE EMINENT physicist-acoustician, Helmholtz, proved many years ago that vowels are strictly musical sounds, and that the chief vowels are related to each other according to their rate of vibration per second. If the all-important statement, "Vowels are the music of language," is steadily kept in mind, it will go far towards helping to explain the very explanation itself.

Singers who are guilty of a specific type of mispronunciation may find a certain amount of comfort in the fact that the mistake is as much the result of a natural phonetic condition as of an acute deficiency. This mispronunciation, probably the most common mistake that singers make, is the unnecessary inclusion of a vowel before the consonants *l* and *n*, especially when these are final syllables or are parts of consonantal group-unit syllables. In ordinary speech most of us are aware of the nature of pitfalls of some words, pitfalls which are made possible by difficult syllabic consonantal combinations. We are therefore careful to avoid saying, for example, *flum* for *flin*, *athletic* for *athletic*, and *ixum* for *ix*. But we are not always so quick to observe the same sound-unit addition in such words as *litul* for *little*, *peupul* for *people*, *Bibul* for *Bible*, *jattun* for *Jatten*, *cotfun* for *cotton*, and so forth.

Phonetic authorities refer to the final *l* sound in the weak syllables of polysyllabic words as "l syllable," and to *n*, as "n syllable." In other words, the *l* in *battle* and the *n* in *kitten* are considered as syllable entities because they are complete syllables within themselves. In talking, if the suggestion of the sound-unit addition of a vowel is prefixed to the syllable *n* or *l*, it is well-nigh impossible to detect it. But in singing, on the contrary, the slightest intrusion of a vowel before syllable *l* or *n* is obviously detected for two obvious reasons; one, as has been stated earlier, is that vowels are the music of language; and two, that every syllable and grace note has a definite time value. From the first reason we deduce that since vowels are the music of language it naturally follows that they are the easier sounds to sing, and from the second reason we deduce that since a syllable has to be sung on a note for a predetermined period of time, it is only natural that the addition of a vowel would be instantly observed because it would be the sound on which the note would be sung.

Vowels Easier to Sing

It has been stated that a vowel is easier to sing than any other sound. It is just as true that certain vowels are easier to sing than others. And diphthongs, which are combinations of two vowels, and triphthongs, which are combinations of three vowels, follow this general pattern. But as the singer, *if* he chooses, no such statement can be made and be wholly true.

In the first place, consonants are regularly divided into two large classes: voiced and voiceless. Though the voiced consonants offer differing degrees of ease or difficulty in singing, it is a well-known fact that no one can sing the voiceless consonants. Try to sing the scale on *s, p, t, k, sh, ch, f, h*, or the *th* as in *thin* without affecting a vowel to any one of these sounds. Once we have tried this, we can more

readily understand why voiceless consonants alone are impossible to sing.

But the voiced consonants present many more complexities than could be summed up in a few simple statements. They are usually further divided into physical and acoustical classifications, such as nasals, labials, dentals, or liquids, consonants, nasals, and so forth. Then again, the liquids, *l* and *r*, are often included with the semi-vowels, *w* and *y*. It is only the large variety and criss-crossing of some of the classifications that may create confusion, not the sounds themselves. For example, the liquids are relatively easier to sing than some other voiced consonants, while the nasals, consonants, *m, n*, and *ng*, are very easy in many relatively pre-determined positions, and are practically never difficult to sing in any position.

The remaining voiced consonants present many additional problems for analysis. In fact, every consonant, whether voiced or voiceless, except the syllable ones, presents a host of intricate problems for analysis, because it has to be studied and considered not merely as an independent sound but also as one of a combination of sounds, that is, as only one part of the intelligible syllable being sung. And the combinations of integrated sounds making up the various syllable units are far too numerous to be discussed here and involved to be discussed here.

Another failing of some singers is the substitution of one vowel for another. Such sound-unit substitutions can also be explained. If we take a very common example of such a substitution. The word *Jerusalem*, which often occurs in hymnals, is constantly being mispronounced, *Jerusalem*. Why should the erroneous vowel be substituted in singing for the correct one? This sound-unit substitution really explains itself if we are at all acquainted with the following law in English speech:

The first vowel-sound in about, the last in *father, purpose, and martyr*, are called by various names, such as

the voice murmur, the neutral vowel, the indeterminate vowel, and the like. Only our ridiculous system of spelling keeps one from recognizing at a glance that these vowels are pronounced exactly like the substituted one in *Jerusalem*. This neutral sound is substituted, at one time or another, for all the other vowels in unaccented syllables. It is therefore the most frequently used vowel in English. And it is so, probably, because of the tendency of English speech to emphasize important syllables and to disregard unimportant ones.

The weakening and relaxing of the vocal organs in the articulation of these unimportant syllables, combined with the drop in pitch while speaking, serve to produce a vowel which is indeterminate in value. That is the scientific and phonetic explanation. But can you not also see its influence on the weak syllable *l* and *n*, and the resultant correlation between its prevalence in speech and its frequency in the sound-unit additions and sound-unit substitutions in singing?

Another Vowel Substitution

There is still another common vowel substitution. It is more accurately a substitution-assimilation, and often resolves itself into elimination by the simple process of total assimilation. This is especially noticeable when both syllables of such dissyllable words as *being, seeing, fleeing*, and so on, are sung on the same notes. It will then be observed that the vowel in the first syllable seems to take on the quality of the vowel in the second syllable, so that *seeing* sounds like *singing*; or that the first vowel of *e* is completely assimilated by the second vowel of *l*, so that *being* seems to sound like *bing*. And the whole word acquires a sturred effect making it sound more like a monosyllable than a dissyllable. Both substitution and assimilation are due, in large part, to the fact that physically, phonetically, and acoustically, the vowel *e* is so close to the vowel *i* that the slightest relaxation in the tip of the tongue before making the sound of *i* allows the sound of *e* to slip into the position for *i*, thus causing the mispronunciations.

A similar mispronunciation resulting from a sound-unit omission that is definitely linked with assimilation occurs in almost all of the dissyllable words containing *ng* sounds in both syllables divided by an unstressed vowel. Typical examples are such words as: *singing, longing, clinging*, and so forth. The fact that *ng* is such a beautiful bell-voiced sound in itself helps us to understand why, once the vocal mechanism is set for this ringing continuum to escape freely through the nasal passages, it becomes somewhat of a *trap* for the singer. A second *ng* is so difficult to interrupt the lovely music of the nasal tone with a vowel. So *singing* may be sung to sound something like *singng*, *longing* like *longng*, *clinging* like *clingng*, and so forth. The far, only scientific evidence has been used. Yet it may be of some value, if not entirely pertinent to this subject, to add a theory. An instructor in speech who is recognized in his field as having remarkably precise control of his singing is trained by a few regional peculiarities of which he could have been guilty only in his youth. Is it not likely that the errors of his childhood, which were corrected only in his speech, began today in his singing? May not he began the study of voice in adulthood? May not the cause of local peculiarities in the singing of careful speakers be due to their age. (Continued on Page 658)

Get Your Vowels Right!

by Morris Cohen



VOICE

Setting Industry to Music

by Kathryn Sanders Rieder

ALTHOUGH we have known much about the power of music in industry to increase production, even today the knowledge is used only in its tentative, experimental stages. It has been shown conclusively that music properly used can increase production. Under pressure of need for the greatest possible output, the practical working out of theories has been attracting interest from the most skeptical.

As early as 1937, England was making these experiments which were to develop into the much discussed program, "Music While You Work." The beneficial use of music there, resulting in the increased production in repetitive work, was obvious from the first. Then began the long search for the most appropriate type of music, the correct time for playing it, the most effective length for the music period.

After working with music, the British workers labored without it again to give experimenters an opportunity for study. They noted a lapse to the old rate of work, which fact suggested that this might be due to a return to their former attitudes toward the work. At the high point of the music's effectiveness their production increased from 10 to 11.15 per cent. Again, music's benefit was especially noticeable where the jobs were monotonous. Where the tasks were interesting, the workers were devoting less attention to the music and the rate of increased efficiency was smaller.

But benefits of setting work to music could not be based on increased production alone. British research found that music was extremely valuable from the standpoint of diverting workers' minds from the unattractive features of their occupations. The time began to pass more quickly, too, as they listened to music. The music also established that priceless ingredient—a cheerful attitude toward the work. The research experts found a close relation between the morale of the operators and the music played during repetitive tasks.

An Enlarged Program

The authors of the report on this significant study said: "There seems little doubt that music will be increasingly used as a means of making work more attractive and enjoyable. In most cases it will also result in increased output, but even if production should remain unaffected, the benefits derived by the operatives would still justify its adoption as an accompaniment to work."

With this definitely established, the program was enlarged and developed. Since June, 1940, over 8,000,000 workers in Britain hear the daily program, "Music While You Work." This program is, of course, but one of those broadcast for this purpose. Millions are working to the tune of phonograph records. Traveling bands and orchestras also present concerts for working audiences numbering one thousand, five thousand, and six thousand. Questionnaires were sent out to employers to determine reactions to the type of music broadcast. Interesting facts were tabulated which served as a guide in preparing programs which would meet the goals of increasing production.

Familiar music, it was made evident from the first, was the music the workers wanted to hear. Vocalists could not be heard to an advantage, they reported. The words were intrusive and often the straining to understand words over the noise of machinery was thought to be responsible for this. If the worker was to concentrate on his task, it was evident that the music must be selected carefully. Mental concentration can be easily disturbed, and irritation is aroused if the program is unsuitable to this type of work.

Other important conclusions were reached on the basis of the answers on the questionnaires. They found that some of the most successful programs contained music in which the workers could take part, singing or humming. Strong melody was very important. It had to be clear and well defined if it was to "ride over" the machine noises which were present in some of the industries.

Experts found that the tone level of the music must be steady and constant to fit conditions in a noisy factory. They seemed to be of rhythms not as increasing the working speed but as producing cheerfulness and gaiety that helped operators in all sorts of

an overdose of music reduced the effect. In a normal working day, two and one-half hours of music was found sufficient.

The industries in the United States were watching the British program with interest and they have adapted much of it for use here. That our own development along this line is recent may be seen by the fact that fifty per cent of the installations of public address systems have been made since July 1942.

A survey has been completed on the results in one hundred plants in the United States which use music as a part of the program to increase production. It shows music as being played during work, rest periods, during lunch, and during the change of the shift. Many of the results already discovered in British plants were noted.

In most of the American plants, phonograph records are broadcast over public address systems which reach all parts of the plant. The room in which the broadcast originates may be in the plant or elsewhere in the city. Many plants have their own turntables and use the public address for paging, announcements, air-raid alarms, and radio broadcasts. Music originating outside the plant often comes from companies which furnish music for restaurants. These companies offer music on a system over leased telephone wires. This is usually for a twenty-four-hour schedule, and thus it serves the night and the "grave-yard" shifts as readily as it does the day shift.

A Revealing Survey

Twenty-four plants have their own live bands, orchestras, choruses, and glee clubs, made up of workers from the plant. Eighty-seven per cent of the plants studied in the survey found that using phonograph-recorded music improved the morale of the workers. Ten per cent did not know the effect but reported that the workers liked it. Only three per cent said they noticed no difference.

A word ought to be said here about the equipment used. Obviously if inferior equipment is used, important benefits cannot be expected. Those making the survey noticed how much the mechanical as well as the psychological factors needed attention. They found many of the systems in use were inferior and gave poor performance. Increased efficiency in the quality of the sound equipment and in the placing of the loud-speakers was listed as of vital importance to good results.

There was an interesting point discovered about the amount of music used. The survey disclosed that of the thirty-nine plants having more than an hour of music in each shift, all felt that music improved morale. Of the six plants using less than a half-hour of music in each shift, only half thought that it improved morale. Two were uncertain whether it did, and one said "no" it did not.

When the one hundred plants were questioned on whether music did increase production for them, fifty-eight per cent said "yes." Here, again, the length of the period of music was a qualifying factor. Of those using over an hour of music in each shift, sixty-six per cent said that it did increase production. The increases, when they found, ranged from five to ten per cent.

It was surprising to find that music was as successful in noisy departments as it was elsewhere. With enough loud-speakers correctly placed, only rattling and noises of this unusual quality were able to render the music ineffectual. Close attention had to be given in controlling the volume of the music in order to prevent "blasting" of loud portions and fading of softer sections. Since records of the exact types suitable cannot be bought at present, this problem requires considerable attention for its solution.

When asked to vote on their favorite music, the workers listed Strauss waltzes high. "Hit Parade" music, Patriotic music, semi-classical, light salon music, classical music, hymns, and Negro spirituals were listed in that order, with swing and jitterbug last. A comparison of this with a radio popularity pole would be interesting. (Continued on Page 62)

A Modern Renaissance of the Organ

A Conference with

E. Power Biggs

Organist, The Boston Symphony Orchestra
Founder, CBS Sunday Morning Organ Series

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

September of 1944 marked the second full year of a unique type of radio program which started out as an experiment and continues as one of the most distinguished contributions to music yet to be sent over the air. On Sunday mornings at 9:15, the Columbia Broadcasting System presents a half-hour of organ music under the direction of E. Power Biggs. The program began as a labor of love. Disatisfied with the average organ program—built largely of church selections, adaptations, and "show" pieces calculated to display various stop effects—Mr. Biggs felt that music appreciation among the American public had reached a point where a serious exploration of the best of the organ literature could render distinct service. Further, he believed that the radio was the best medium for venturing his views.

A public that had once been thought too "unmusical" for anything more serious than salon pieces had for nearly a decade been developing over greater familiarity with the best symphonic and chamber works. Why could that same public not be given a chance to know the organ? The question was logical enough, but not too convincing. Accordingly, Mr. Biggs broached his plan to Mrs. Elizabeth Sprague Coolidge, ever ready to promote the cause of good music. Mrs. Coolidge undertook personal sponsorship of Mr. Biggs' idea, arranging for ten organ recitals to be broadcast over CBS, as a gift to Harvard University.

The first program was sent out on September 20, 1942, and consisted of the "Second Concerto in B-flat" by Handel; Darguin's "Noli, Grand Jeu and Duo"; The Cuckoo of the same composer; and Bach's great "Toccata and Fugue in D minor." The series was directed by Mr. Biggs on the splendid organ in Harvard's Germanic Museum (which has now been taken over by the United States Army as a training school for chaplains).

The series was distinctly an experiment. Ten recitals were to prove the validity of Mr. Biggs' convictions. Now, two years later, his organ program, while certainly not "popular" in character, ranks among the most popular programs of good music on the air. A vast pile of "fan" letters, sent from points as far as Australia and the South Sea Islands, attest the worth of the renaissance organ interest that Mr. Biggs has brought about. Some of his distant listeners tell of getting up at six in the morning in order to hear him!

E. Power Biggs is eminently suited to the work he has created. Born in London, he studied at the Royal Academy of Music, where he was graduated with highest honors. While still a student, he played in several London churches and over the BBC. From the very outset of his career, Mr. Biggs fought against the notion that a love for the organ must stand synonymous with playing church music.

Without neglecting church music he has steadily developed his work along the broadest lines, exploring little-known organ music of all periods and "schools," and winning recognition as one of the few great concert organists of the day. He is official organist of The Boston Symphony Orchestra and has appeared as soloist with the Chicago Symphony, the Cincinnati Symphony, the Stradivarius Quartet, and at the Library of Congress. In the following conference, Mr. Biggs outlines for readers of The Etude his views on organ playing.

THE FIRST THING to remember in approaching the organ is that it is a musical instrument—neither a glorified tuba, nor a glorified wind instrument, nor a glorified reed instrument. It is a glorified reed instrument. Believing as we do that the organ is the Pope of instruments (in contradistinction to the orchestra, which is the King), we are sure that it is the only instrument that can be said for his view, which was based, no doubt, on the alone-standing grandeur of organ tone. But the organ is capable of riches that far exceed its

death was upon him and, possibly, turned to the organ as a musical means of preparing for the celestial gates) are as worthy of attention as his most widely known piano works!

The obvious answer, of course, lies in the way of sheer convenience. Most concert and recital halls are not equipped with really good organs; and churches that are thus equipped, naturally emphasize church music. But that only serves to point more clearly the need confronting the serious organ student! His first task must be to acquaint himself with the full possibilities of his instrument, and to make those possibilities known to others.

I am fully aware, of course, of the dilemma in which the young organist finds himself. Directly he is ready for professional work at all, he seeks himself a church connection. As an untired beginner, he could hardly hope to do pioneer service in the concert field, even if the opportunities there were far greater than they are—alas. Then, once he has his church position, he begins to get to a rut. After that, he chafes! I wonder whether this predicament is. (Continued on Page 660)



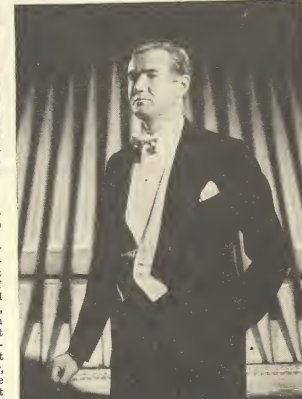
WORKERS LISTENING TO AN INSPIRING MUSICAL PROGRAM



Arthur Fiedler, conductor of the famous Boston "Pops" Orchestra. Walter Piston, Chairman of the Division of Music of Harvard University, and E. Power Biggs, consulting upon a CBS Sunday morning broadcast from Boston, where he frequently plays.

eccelesiastical possibilities. One has only to scratch below the surface of the hackneyed organ program to discover this.

The average music-lover associates the organ chiefly with Masses and with Bach, which is all very well as far as it goes. But how many listeners realize that all the great composers, with the notable exception of Beethoven, made free use of the long, contrapuntal lines of melody that are best expressed on the organ and left, in consequence, a rich and beautiful organ literature? One asks oneself in wonder how it is that the concert-organ can while the theme of Mendelssohn's "Violin Concerto" knows nothing about Mendelssohn's equally lovely "Organ Sonatas." Surely, the eleven "Choral Preludes" that Brahms wrote (during the last year of his life, when he sensed that



ORGAN

E. POWER BIGGS
Distinguished British-American Organist

Style and Interpretation

Eighth and Last Article in This Series

Which Began Last February

by Carol M. Pitts

STYLE is "The quality which gives distinctive excellence to artistic expression, consisting especially in the appropriateness, and choiceness of relation between subject, medium, and form, and individualized by the temperamental characteristics of the artist."

Style has two aspects: the style of the individual, and that of the music itself, which may be considered as historic style.

Historic Style is the "distinctive or characteristic mode of presentation, construction, or execution in any art, employment, or product, especially in any of the fine arts; as Renaissance style, classic style, modern style."

Before a conductor can be considered musically, he should have a thorough familiarity with the characteristics the period exemplified in the composition at hand. This should include knowledge of the history of music, the evolutions and processes through which different styles developed, the characteristics of the various periods, and a wide acquaintance with musical literature. He should have heard much music of all kinds, especially fine orchestral music, for if concerts are not available, excellent recordings of every conceivable type can readily be secured. Unfortunately, fine choral recordings are rare.

With fine musicianship, wide experience, and broad knowledge of musical literature, the conductor may naturally develop his own individual style, but before discussing this topic, musical or historic style should be considered.

The Renaissance or the Polyphonic Period

In its strict sense, polyphony implies counterpoint, which is the name given to "the art of combining melodic or (more strictly) to the art of adding melody to melody."

In polyphonic music it is impossible to decide which voice has the most important part, since all are necessary to the general effect. "It is in this well-balanced equality of the several parts that Polyphony differs from Monodia, in which the melody is given to one part only, while supplementary voices and instruments are simply used to fill up the harmony." (Groves)

This style is supremely exemplified in the works of Palestrina, Dufay, Des Pres, Arcadelt, and others. In the realm of secular music this style reached its great climax with the madrigal. The works of Tallis, Byrd, Wilbye, Morales, Gibbons, Di Lasso, Jannquin, and countless others are splendid examples of this period.

In this type of music, attention is expressly directed to the melodiousness of every part. Each one has its own rise and fall, its own individual phrasing independent of the others. A characteristic is the constant overlapping of parts, cadences in some occurring simultaneously with phrase or sentence commencement in others. Each part requires clear delineation and demands great independence on the part of the singer. The conductor must at all times see that each part is artistically developed and con-

richness, and more tonal color was introduced. Grace and flow of melody attempted to balance what might have been in some cases architectural stiffness. Small works employed less contrapuntal writing with one melody supported by a harmonic foundation. Grace and beauty were sought after, and lilting melody with flowing rhythm was characteristic. This was the period of the art-song when the composer sought to unify music and text. Music became more melodious, colorful, and harmonically interesting. This may be called the age of melody or monodia.

Modern Period

With increasing harmonic interest, a rhythmic emphasis also occurs. The jazz era with its emphasis on rhythm was also the age of much experimentation in tonal combinations. These dissonances are characteristic of this period and polytonality or even atonality appears.

How much of this type of music is suited for or enjoyed by the average choir is a question yet to be decided. It is certain, however, that it takes a fine choir to sing so-called "modern" music well. Unless the intonation is excellent, the result is excruciating to listener and singer. Every choir worthy of the name should, nevertheless, study and sing some music of this period. Norman Lockwood, Roy Harris, William Schumann, Aaron Copland, Randall Thompson, and many others have written much that is well worth careful study and is enjoyable to both participant and listener. However, this music is not a group of uncertain intonation and careless rhythm.

If a conductor is not broadly experienced and thoroughly trained, he can still do a creditable piece of work if he carefully studies his music. There is no excuse for incorrect tempo, careless phrasing, radical dynamics, and all the other ills of poor musicianship, when good editions indicate every necessary point through the printed page. Far be it that anyone should slavishly enslave at Bar Four or qualifications of Bar Eight, or that singers should sing in such a manner, but the exact observance of the printed page is preferable to the interpretation of the conductor who ignores these indications of the composer's desires and "expresses" himself in violation of the music.

Interpretation

Interpretation is "representation in performance, delivery, or criticism of the thought and mood in a work of art or its producer, especially as penetrated by the personality of the interpreter."

If the thought and mood of a composition are represented by the conductor, the result will be good though it may not be inspired. Some conductors may convey the thought without the mood. Such interpretations are invariably cold. Others may portray the mood without the thought. This is frequently of sentimental and sugary, without vitality and without intellectual substance. Music worthy of the name has both thought and mood, and these should both be conveyed by the participant through the conductor.

Individual Style

"Style is the man," and interpretation will be in accordance with his own nature and characteristics. A true musician is not, however, pressing himself through the music, but expressing the music through himself. Hence, no two conductors will have exactly the same style. Each may give an artistic and convincing performance, but only if each reveals true thought and mood of the composer. No one need give too much thought to developing his own style. The attention and energies should be focused on revealing the beauties of the music at hand, and just so surely as the conductor is thinking of himself, the result will be the subordination of the music to the glorification of self. Too many conductors get in the way of music.

Miss Pitts began this series in February with a discussion of intonation made by each of the choral groups. Then commenced, with this, the last of the series. There has appeared monthly a further discussion of various other important phases of choral training which have proved invaluable to workers in this field of musical endeavor.

THE FUNCTION of the percussion section in our present-day band and orchestra is so important to the final musical result as achieved by these organizations, that no conductor, professional or amateur, can afford to overlook its training, technical proficiencies, and general musicianship.

As I have previously stated in the September issue of *The Etude*, it is seldom that we find drummers whose talents and training are comparable to those of their colleagues in other sections of the band or orchestra.

The competent modern-day percussionist must be a thoroughly trained and well-rounded musician. He must be so versatile that his knowledge is not restricted to the playing of one of the percussion instruments. Rather, he must have the knowledge and ability to perform upon all instruments of the percussion family, including the mallet instruments such as the marimba, xylophone, vibraphone, and all of the accessories and trays.

The percussionist must be routinized in reading and possessed of a natural instinct for the feeling of the rhythmic pulse. He must have an uncanny sense for the establishment of proper tempo and precision. He must be skilled in the building of *crescendi* and have developed the proper conception of *diminuendi*, accents, and all other effects that are characteristic of the percussion family. He must be able to identify and feel the phrase line, sentence, and general structure of the composition and to balance his particular part with that of the entire ensemble. He must be more than a "drummer"; he must be a well-schooled musician.

To accomplish this end requires much more training and study than is usually found in the musical background of the average percussionist.

The competent drum sections of our school bands and orchestras should be required to possess the following qualifications: (a) adequate academic scholarship, (b) innate rhythmic and beat feeling, (c) willingness to work, (d) alertness, (e) personality, enthusiasm and poise.

A Revealing Comparison

In order to emphasize the importance of such selectivity, let us have a look at two differently selected and trained percussion sections as found in the average school or municipal band.

In the first instance we find: a section composed of students with little or no aptitude for percussion instruments and with little background in the field. This is frequently of rudimentary drumming. The members of this section do little or no practicing other than during the regularly scheduled band rehearsals. They consider private lessons essential only for those expecting to be "professionals," and as a result usually "improvised," or "play by ear." Their main desire seems to be that of playing louder than any other section, and their concept of the general musical effect is, to say the least, grossly distorted. This section is usually neglected in the rehearsal and its training often totally negative.

In the second instance we find: a section chosen in accordance with the requisites of a well-balanced ensemble. Possessed of considerable adaptation and talent, alert and studious, they look upon the playing of percussion instruments as an art and prepare themselves with the same degree of intensive study and interest as do the students of other instruments.

Need for a "School of Drumming"

It seems hardly necessary to elaborate upon the confusion made by each of the sections toward the final results attained by their respective units. It is certain, however, that entirely too few of our percussion sections are composed of students mentioned in the second group.

The Modern Percussionist

by William D. Revelli

Much of the inferior playing to be found among percussionists is due to the lack of any authentic "School of Drumming." Courses of study for percussion instruments have never been given the same consideration or attention as have those written for the wind or stringed instruments. Many of the published methods lack a proper pedagogical approach and fail to provide for a solid musical foundation, as do the methods conceived and written for other instruments.

Students of percussion instruments frequently lack the advantages of their fellow musicians who have

For the past several years the major emphasis in the training of percussionists has been devoted to the "school of rudimental drumming." While this system of presenting and achieving drum technique is assuredly basic, it should by no means represent the end of the student's training.

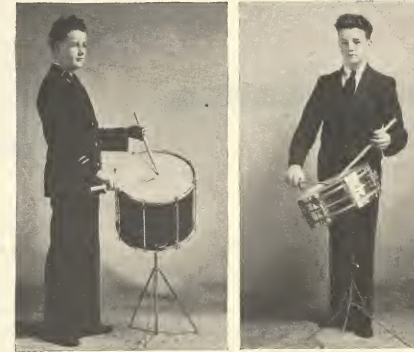
Often I have judged percussion students who have mastered the various rudiments, who could execute with flawless precision the rolls, flams, paradiddles, taps, rattamacats, drags, and ruffs. They could also perform with considerable skill the rudiments included in their selected roll.

Yet when these same students were observed performing in their bands, it was amazing to learn just how inadequate and neglected was their general music education. They could read every rhythmic figure of the march or overture, though they seemed totally unaware of the relationship of the percussion score to that of the full ensemble. They failed to recognize the musical phrase, or the relationship of their particular part to that of the phrase. They are only "rudimental drummers" in the sense that they have learned either by sight or by rote the various figures, terms, and terminology of the rudiments without having learned to apply those rudiments to the compositions performed. An analogy to such circumstances could well be the situation whereby an individual would master the complete vocabulary of some specific language, yet not have the ability to construct or speak a single sentence which would convey a complete thought.

We have also the type of rudimental drummer who has mastered the rudiments, can apply them intelligently, plays in proper style and with good taste. Unfortunately, however, his technique is usually confined to the performance of military marches. Rudimental drumming is essentially designed for military or field performance, and while its principles and system can be applied to other styles of drumming, it is basically conceived for military music and its application is often impractical for other types of music.

Rudimental drummers frequently employ the same technique for concert performance as on the field. This is, of course, in poor taste and should be corrected by the conductor. As an example: in field drumming the flams and rolls are more open than in concert music. For the marching band we should use deep field drums, while in the concert band the more shallow concert drum is desirable. Concert drumming must be more refined, sensitive, and subdued than field drumming. Yet we find many bands using the same drums and dynamic levels for both types of performance.

This percussionist is usually an excellent musician, thoroughly schooled in all rudiments, yet flexible in his use of them. He combines rudimental technique with that of the orchestral techniques. His knowledge



THE FIELD DRUM
Position in the marching band

THE CONCERT DRUM
As used in concert bands

the opportunity to study with excellent teachers. Many drum teachers are not schooled in band and the results of their teaching usually confirm this fact. There is indeed an excellent field for the able percussionist who is interested in the teaching of our young drummers.

The Four Types of Drummers

Present-day drummers can be classified into four categories or types:

- I. The Rudimental or Military Band Drummer
- II. The Symphony or Orchestra Drummer
- III. The Dance Orchestra Drummer
- IV. The Unschooled Drummer

BAND and ORCHESTRA
Edited by William D. Revelli

**BAND, ORCHESTRA
and CHORUS**

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

THE ETUDE

NOVEMBER, 1944

"FORWARD MARCH WITH MUSIC"

A New, Revolutionary Chin Rest

AS EVERY VIOLINIST knows, a chin rest which does not "choke the tone" is an essential part of fine performance, because if the violin is held so that the body, the dress, the scarf or handkerchief (or anything else employed to keep the chin from becoming calloused or irritated) muffles the precious vibrations of the sounding board (and the whole wooden body of the violin must be considered the sounding board), the tone quality of the instrument is greatly impaired. Judging from the number of enthusiastic reports from violin experts (including Menuhin, Persinger, Meredith Willson, the late Albert Stoeckel, and others), the solution of a chin rest which is practical for the player and at the same time makes the utmost in fine tone quality possible, has been found in Em-FRE FREE-UR-TONE, invented by

Marjory M. Fisher, an experienced violinist and teacher of San Francisco.

The accompanying illustrations show: (1) the instrument itself; (2) Dr. Robert L. Smallman of the General Electric Company's laboratory demonstrating visibly, through the cathode ray oscillograph, the improvement in tone due to the new chin rest; and (3) the device as seen from the rear, indicating how the chin rest keeps the body of the violin, when held by the shoulder, from coming in the slightest contact with the shoulder.

The Etude, in this case, parts from its time-honored custom of not mentioning proprietary inventions which is practical for the player and at the same time makes the utmost in fine tone quality possible, has been found in Em-FRE FREE-UR-TONE, invented by

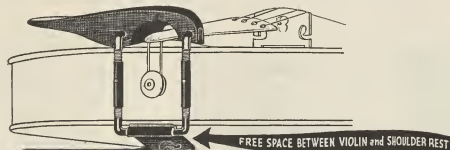


FIGURE 1



FIGURE 2



FIGURE 3

Great Bells

THE J. C. DEAGAN COMPANY attracted widespread attention at the New York World's Fair when it presented the Giant Carillon employing tubular bells instead of the cup-shaped type. This was operated from a keyboard manual like an organ. It could also be operated automatically. It attracted millions of people who admired it and were accordingly thrilled. It was unequalled in its size, type, and it filled a position of significance. Similar caril-

lions are giving great joy to many who have installed them. They are exceedingly constructed. Your editor, who has heard the great carillon in Belgium and Holland, examined the instrument at the World's Fair and was greatly impressed by the splendid tones it produced—different, perhaps, but distinctive.

It is a time-old policy of The Etude to give free, unimpaired expression to the opinions of qualified experts. In the July issue of The Etude, Mr. James E. Lawson, Carillonist of the Hoover Library on War, Revolution, and Peace, at Stanford University, California, wrote in an article, "Chimes were useful for rendering simple melodies but could not be compared with carillons and their full harmonies and tone shading. The electric tubular chimes, sometimes incorrectly advertised as carillons, are to a true carillon as a mouth harp is to a great pipe organ."

That is his individual opinion and our readers are entitled to have their say, as in the following rebuttal from Mr. Jack C. Deagan, which we are pleased to present:

"We suggest that Mr. Lawson looks with such loving eyes on foreign bells that he is blind to the progress of American products, blind to the verdict of American authorities and blind to definitions as set forth in American dictionaries.

"If he would take the time to investigate before expressing himself, he would discover that:

"(1) A bell, as defined in Webster's 'New International Dictionary,' is 'a hollow metallic vessel . . . giving forth a ringing sound on being struck.' Thus, the Deagan Tubular Bell being a hollow metallic vessel, made of the finest bell metal and giving forth a ringing sound on being struck, is truly a bell in every sense of the word. (Continued on Page 663)

The Editor experiments with an American electric tubular bell carillon at the New York World's Fair.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

FOR EASE in playing, best tonal results, and preservation of the instrument, all equipment should be in absolutely perfect condition. It is an almost insurmountable handicap to attempt performance on an instrument which is not in first-class playing condition. The following paragraphs enumerate a number of important factors regarding the instrument and its care and, in a way, provide a foundation upon which more rapid progress may take place.

A stringed-instrument expert, a private teacher, and school-orchestra teacher are perhaps the only persons to whom the upkeep of an instrument should be entrusted. The owner may perform these services for himself only after he has learned from a specialist how to make adjustments.

To prevent accidents, always keep the instrument in the case when not in use. Violoncellos and string basses should be stood in a corner, strings turned inward. Avoid subjecting the instrument to extreme changes in temperature; these cause cracks which have to be glued.

Cleaning varnish. It is a good practice to keep a soft cloth in the case over the instrument. This same cloth may be used at the end of the day's playing to keep the varnish at a high luster. Hands should be immaculate before picking up an instrument. To preserve the varnish, the instrument should always be handled by means of its neck or end-pin. If rosin-dust has become caked, an excellent cleaner may be obtained from a violin repairer. Varnish should never be touched with alcohol.

Cleaning interior. To clean the interior, two tea-spoons of rice may be put inside the body through the f-holes, then gently shaken and poured out. This will usually suffice to keep the interior from dust.

Pegs. These should be fitted by an expert to fit exactly their places in the scroll. This service is called "bushing." Sometimes temperature conditions cause even correctly fitted pegs to slip in winter and stick in summer. This matter can be fixed, each time a string is changed, by the application of a compound which may be procured from an expert. Machine heads on string basses require a light oil, sparingly applied, twice a year.

Fingerboard. This should be redressed if the strings have worn grooves into it. It has an exact angle and curvature in relationship to the body of the instrument. The lift of the strings of the fingerboard to the height that will permit the strings to vibrate freely, yet permit ease in stopping. The bridge must keep each string at a certain height above the fingerboard for ease both in stopping and bowing. It should have an ivory or ebony insert in the E-string side to prevent the steel from cutting down into it. If the bridge has no E-string insert, a thin piece of leather may be fitted to carry the string instead. The bridge should always be kept leaning back slightly toward the tailpiece, and forward. Most bridges rest directly opposite the rear notches in the f-holes.

Sound Post. This, too, is specially fitted to the instrument, situated slightly behind the right foot of the bridge. The precise distance between the post and foot of the bridge is determined by the placement that results in bringing forth the finest tone qualities of the instrument.

Tailgut. When newly fitted, the tailpiece is flush with the rear edge of the instrument. The tailgut is attached by wrapping enough stout thread around and near the ends protruding from the tailpiece, and knotting the thread down tightly. Then a lighted match is applied carefully to the ends of the rod, thereby forming an enlargement which prevents the thread from slipping off. Finally, a little piece of rosin is melted upon each end. Only string basses use wire instead of gut in the tailpieces.

Strings. The finest instrument sounds no better than the strings mounted upon it. Cheap strings, built only

for wear, invariably produce poor tone and are almost impossible to tune accurately. Old strings become "false," so the fingers may no longer note straight across to produce perfect fifths. This malady may be diagnosed thus: First, make certain that the bridge is set at an exact right angle to the body of the instrument. Second, tune the violin. Last, press a pencil straight across the strings, at the tenth position, then pluck the strings to determine whether the fifths are obtainable when the pencil is at right angles to the fingerboard. The remedy is a new string to take the place of the offender; most often it is an unwrapped string.

New strings should be rubbed with a little string oil to preserve them and to keep wrapped strings from buzzing. It is often well to clean the strings by scraping off excess rosin with a light pressure of the fingernail, then rubbing the strings in one direction only with a soft cloth (if rubbed back and forth, gut strings will fray).

The string equipment in general use consists of the following:

E-string—steel, with bridge protector and tailpiece-plate. Exception: string basses use copper wrapped on gut.

A-string—natural gut. Exception: players whose hands perspire easily use colored, chemically treated gut; string basses use copper wrapped on gut.

D-string—aluminum wrapped on gut. Exception: string basses use natural gut.

G-string—silver wrapped on gut. Exception: string basses use natural gut.

C-string—ivory wrapped on gut.

The better quality of wrapped strings are manufactured with an underlay of silk. Players who prefer the smooth-finish strings of steel-core also use bridge protectors and tailpiece tuners. Many players use strings specially gauged to their own particular instrument; in general, newer instruments use thinner strings. It is always wise to carry certain spare strings in the case; violinists carry spare A and E-strings; violists and violoncellists, A and D-strings; string bass players, G and D-strings.

A string should never be loosened except when mounting a new one. There is a special way of doing this to prevent either the peg or the string from slipping; it can be learned by watching an experienced person do it.

Chin Rest. There is a wide variety of chin rests on the market, from which one should be selected that enables a firm, easy grip when the violin or viola is held in

VIOLIN

Edited by Harold Berkley

"FORWARD MARCH WITH MUSIC"

playing position well off to the left side of the body. It may be cleaned with a damp cloth.

Mute. This is a necessity for certain compositions. Care should be exercised in seeing that the mute is taken off the bridge before putting the instrument in its case.

Tuning. Naturally, a stringed instrument should be tuned during the day. The pegs should be moved on *little* as possible to tune. If the string tension is kept quite constant, the strings tuned a little sharp and then down to the correct pitch, the instrument will stay in tune longer.

Bottles. One or more of the following conditions may cause rattles:

a. Separation of the glued parts, or cracks.

b. Loosening of the chin rest or tailpiece tuner.

c. Chin rest touching the tailpiece, or tailpiece touching the instrument.

d. Buttons or ornaments on clothing touching the instrument.

e. Loose rosin on strings.

f. Bridge or fingerboard-nut too low.

Fortunately, all of these difficulties can be corrected.

Violinists and violists generally use a shoulder-pad, commercial or homemade, for greater comfort and security. Violoncellists keep a sharp end-pin and an end-pin rest to maintain their instrument in a fixed position while playing. String bass players also keep their end-pins sharp.

If the instrument moves about in its solid case, it is wise to clutch an adjustable strap to the inner sides of the case to hold the instrument firmly in place. Bow-holders should be intact.

Fingernails should always be kept trimmed short, so they will not fry the strings when the fingers are correctly placed.

A folding music stand for use at home and on engagements is a necessity.

The Bow

Bow-stick. If this is of good quality but has become warped, an expert repair man can usually restore it to its original shape.

To clean the varnish, first remove the frog-end from the stick, being careful to avoid a looping of the frog through the bow-hair, for if this happens an incurable twist will result. (A bow is unusable if, when tightened, a single hair crosses another.) The varnish on the bow is then cleaned in the same manner as the varnish on the instrument.

Ivory or metal tip. While playing, avoid striking this tip against furniture. It may be cleaned with alcohol. **Frog material fittings.** If these are of silver, they may be cleaned with a good grade of silver polish; if of gold, a soft, dry cloth should be used.

Bow-screw. A drop of fine oil on the threads twice yearly will lengthen the life of the bow-screw.

Thumb and first finger. The bow will not slip in the fingers if a grip, three inches in length, is placed on the stick adjacent to the frog. It is available in wrapping of whalebone, silver, or leather.

Bow-hair. This should be replaced at least once a year when the microscopic barbs wear off. It should never be touched with the fingers or anything else containing the least bit of oil. Before playing, the stick is tightened so the bow-hair is about a half-inch away from it at the most proximate point; however, string-bass players use the bow at a somewhat greater tension than this. After use, the hair is loosened to a state of "luzziness."

Rosin. Violoncellists and violoncellists generally prefer a cake of violin rosin attached to a chamols or cloth. This obviates the possibility of the sticky rosin adhering to the fingers. String-bass players use a special, softer rosin for winter and another for summer. They prefer the rosin attached to its cardboard container, cutting away a part of the container as they use the rosin. The bow is passed back and forth over the rosin about eight times before the day's playing. Too much rosin on the bow causes scratches in the tone, while too little causes failure of the string to "speak" instantaneously.

(Continued from Page 631)

of literature includes all types of music, from marches to great symphonies. He is a schooled musician, possessed of a sensitive ear, and usually has special years acquiring his abilities to make the percussion section an indispensable part of the full ensemble.

The Dance Orchestra Drummer

Some dance drummers are excellent percussionists, highly trained, progressive, and willing to experiment. Many, however, know relatively nothing about the art of drumming. They often have a strong feeling for rhythm and are possessed with considerable ingenuity and imagination for the type of music they perform. Too many cannot read at all and constantly "fake" or "improvise." Unfortunately, many are inferior musicians. I certainly would not recommend such a career for the serious percussion student.

"The Unschooled Drummer"

The unschooled drummer is the conductor's "perpetual problem." He has no knowledge of the rudiments, cannot read, and, although he has been a member of the school bands for several years, he has never been taught how to hold the sticks, much less how to use them. Often he has some native ability and with proper guidance could become a satisfactory drummer. We have altogether too many students performing daily in our school bands and orchestras whose only qualifications for membership in those organizations is that they "own a pair of drum sticks." They are truly the "forgotten men."

Let us all resolve to give serious consideration and study to this situation and do all we can in the future to improve the training of our percussion students. Let us begin now to "remember the forgotten section."

About Rolled Chords

Q. I. I would like your opinion concerning the playing of chords that go beyond the normal octave stretch, and which are quite prevalent in our contemporary music.

2. It seems to me that if such chords are rolled (arpeggiated), distorted effects are obtained, especially in such music as the second movement of Prokofiev's "Sonata, Op. 82," Ravel's "Piano Concerto Pour la Main Gauche," and certain Scriabin studies. It seems to me that these composers intended these chords to be played complete, and not arpeggiated, and that if one could not maneuver them, one should not attempt to play them otherwise. Therefore, these compositions entailing such chords were restricted to those pianists who possessed hands large enough to cope with them.

3. I am told that Scriabin intended his chords to be rolled and not played as a complete chord. If so, why did he not use the conventional indication for this type of chord? If we are to disregard the latter statement, what of the other composers?

4. Under the "rolled-chord" theory, how can one manage the *Siccatto Etude* of Rubinstein?

5. What can you tell me of the musical value and style of Debussy's "Fantaisie Pour Piano et Orchestre"—J. D. P.

A. 1. If one's hand is not large enough to play all members of a chord simultaneously, there are only three things to be done:

1. Roll, or arpeggiate the chord.
2. Break it, that is, play the lower part of the chord first and then the upper part.
3. Divide it between the two hands, if the rest of the music will permit of this solution.

2. I believe that you are taking an extreme view in this matter. Very few people have hands large enough to manage chords that extend beyond a tenth, and if we were to accept your belief, there are a good many compositions which no one could ever play. Large chords will therefore have to be managed in one of the ways listed above, and it is up to the individual performer to decide which way is most satisfactory.

3. I feel deeply that these solutions contravert certain music, then I suppose that you should not play those compositions. I would suggest, however, that before you drop such music from your repertoire you take each piece that bothers you to some fine pianist and secure his opinion. Also, listen carefully to the great concert artists and see how they solve these problems and decide whether or not their manner of playing large chords contravenes the composer's message.

4. I believe it is true that the large chords in Scriabin's music are usually rolled, though very fast. Certainly Scriabin could not have expected them to be performed simultaneously, for there is no human hand large enough to manage many of them. The conventional way in which a distinctly rolled effect is wanted, but that is not what is desired here. One should think the chords as one unit and try to make them sound as such at will as possible. For that reason the usual sign for rolled chords does not appear in much of Scriabin's music. This will hold true for practically all other composers as well.

5. The *Siccatto Etude* of Rubinstein is one composition in which the chords must not be rolled. But they never extend beyond a tenth. Practically all concert pianists can reach that interval. If

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.
Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

you cannot, then you just cannot play this particular piece.

5. This "Fantasie" is one of Debussy's early works, and as such is of interest even though its style is immature. It is the nearest to a concerto of anything Debussy ever wrote, and is certainly his most ambitious composition for the keyboard. Debussy himself evidently did not approve of the work, for when it was being rehearsed for its premiere performance, he removed the music from the stands and refused ever to have it performed during his lifetime. Certainly in musical value it does not rank with his later piano compositions.

What Is Classical Music?

Q. 1. What differentiates classical music from other music? Or, when may a piece be termed classical? Or, how may one tell whether or not a piece is classical? Could you give a "boiled-down" definition? Much that I read about it is lengthy and vague.

2. We are told that some popular music is good, but how may one determine which is good and which is not?—E. A.

A. 1. In general, "classical" means something in art or literature that has stood the test of time, something that is still admired even after many years, something, literally, that is "first class" and is accepted as such by the highest authorities. In contrast, the word "popular" is used of magazines, music, art, and so forth, when they are of a more evanescent character. A modern popular song or a popular magazine is "good today but gone tomorrow," but the Bach preludes and fugues, the Beethoven sonatas, and the Schubert songs are here forever.

There is another sense in which the words "classical" and "classical" are used; namely, in referring to art or literature which is constructed on the basis of methods and principles that have been accepted as standard, and especially works that have been cast in forms that were developed out of intellectual concepts rather than being based on feeling. In this sense "classical" is often used as the antithesis of "romantic."

But I believe it is the difference between "classical" and "popular" that is troubling you, and here there is no better criterion than the test of time. If I have already given you Bach, Brahms, Beethoven, Schubert, Chopin—all these are being played and sung more today than ever before because there is in them something that makes us continue to like them even after many years. The average popular song becomes unendurable after a few months, no matter how bright and catchy it may seem when we

No question will be answered in THE ETUDE unless accompanied by the full name and address of the querist. Questions, or problems, will be published as space permits.

first hear it or dance to it. There are no positive identification marks that will enable one to tell whether a given composition is "classical" or not. Even the musicians of well-developed taste often disagree. Twenty years ago when Gerhart Hauptmann's *Rhapsody in Blue* was composed his contemporaries considered it "popular music," but this composition is still being performed and it is entirely possible that in the course of the years it may come to be thought of as "a classic." But it is too early to tell for certain. Good taste will enable one at once to throw out a great many compositions so far as "classical music" is concerned, but even the finest taste will not enable one to tell infallibly whether a certain composition will or will not survive.

2. As to the terms "good" and "bad," I confess that I do not like them. I myself do not happen to care for popular music except to dance to, but many fine people like it very much. Certainly I am greatly tempted to think that a person like me should greatly prefer that he should not like any sort of music at all. In other words, I consider that all music is "good," but that what is called "classical music" is better in a certain sense, because it stays so more deeply, provides us with a

more permanent type of satisfaction, ministers more adequately to what for lack of a better name we call our "spiritual nature." I am not thinking of a new religion. But if I am attending a new where music provides a background for conversation, I would greatly prefer Friml to Bach or Beethoven; therefore, I might say that Friml is a better composer of incidental music than Bach. Also—if I am dancing I would certainly prefer to have Cole Porter provide the music than Johannes Brahms, therefore, at this point Cole Porter may be said to be good and Brahms, bad. So we come back to my original contention: No music is bad, but different sorts of music produce different effects and we must first decide what effect we want to produce and then choose the sort of music that is most likely to produce that effect. I could go on and on, but perhaps this will give you an idea of what I mean.

What Did Satie Mean?

Q. Could you possibly inform me as to what inspired Erik Satie to compose his first *Gymnopédie*? This weird, fantastic music makes me think of a silver river—Debussy once wrote, "mythic land." The impression of rising mist, thus making the very purpose of the music impossible to discern. The music confuses and I find myself often wondering what Satie had in mind when he possibly intended to represent.

To judge from the wild bizarre style of the composer this music is quite contrary. Just what does *Gymnopédie* mean? It seems to be one of those strange compositions which merely exist and leave the listener to his own imagination. Any information that you can give me will be much appreciated.—T. Q.

A. I do not happen to know this composition, but luckily I have a friend who is unusually well versed in all matters pertaining to modern French music, so on receipt of your question, I wrote to Maurice Dumesnil, the well-known French pianist and conductor who is now living in America, asking him for information. Today I have received from M. Dumesnil a very complete and satisfying answer to your question. He writes as follows:

"Before Erik Satie embarked upon the 'humoristic' mood and wrote such pieces as *Gymnopédie*, *Jeux pour un jour*, *Bureaucratic sonatina*, *Pieces to make you run*, and others, he cultivated the more serious manner. To this earlier period of his life belong the *Sarabandes*, 'Gnosdenes,' and *Gymnopédies*. The composition referred to, *Gymnopédie No. 1*, was written when Satie was only twenty. It is a ceremonial dance of ancient Greece (gymnastics, motion of the feet, is the etymology), and is one of the works which have caused many to regard him as the precursor of Debussy. Satie the latter liked so well that he decried it and, moreover, he declared in private conversations that some passages in Ravel's 'Mother Goose Suite' were first cousins to this particular number."

2. As to the terms "good" and "bad," I confess that I do not like them. I myself do not happen to care for popular music except to dance to, but many fine people like it very much. Certainly I am greatly tempted to think that a person like me should greatly prefer that he should not like any sort of music at all. In other words, I consider that all music is "good," but that what is called "classical music" is better in a certain sense, because it stays so more deeply, provides us with a



GEORGE FREDERICK MCKAY

WITH THE PASSING of Christian Sinding in Oslo, Norway, during the present conflict, the world has lost one of its truly great musical figures and Norway one of its greatest composers. Because of Norway's position in World War II and its tragic need to become reestablished as one of the most beloved sources of musical art, the music of Norwegian composers should be rediscovered and brought to the attention of the Americas. Among the composers of Norway the art of Sinding stands high, surpassed only by that of Grieg in fame.

Because the music of Sinding was so representative of the nineteenth century, it has receded somewhat in recent years from the eminence it held at the peak of his career as a composer—which is only natural as the spirit of the twentieth century asserts itself and holds the stage for the time being. Because the emphasis of the moment is upon certain extremes of structuralism, exoticism, subjective individuality, and the throes of social crisis and rampant paganism, the romantic and gentle music of a Sinding is temporarily overshadowed by the more brutally vivid music of Ravel, Shostakovich, Stravinsky, and others.

But the great natural warmth, clarity, serenity, and joy-giving vitality of the music of Sinding eventually will reassert itself in the future because it contains the true distinction of life, craftsmanship, positive individuality, depth of philosophy, and imaginative flight which are found only in great music. Particularly it is marked by that rarest of musical gifts—a true melodic sense. Because it was founded on a passionate love of his native Norway in addition to all else, this music will go into history as that of one of the most representative composers of the era, 1850-1900. Unfortunately, many musicians know only the piano pieces, *Rustle of Spring*, and *March Grottesque*, and the song, *Sylvein*, which became world-renowned. Consequently they have formed a final opinion from these lighter pieces. These people should turn to other larger works to see the real composer.

A Generous, Happy Spirit

The music will speak for itself. It is about Christian Sinding, the man, that I write. As a human being he had the same ethical level, the same spontaneous, generous, happy spirit—the same realism and the same tangibility that are to be found in his music. It was my unforgettable privilege to be a student of composition under Sinding during the year 1921-22,

Christian Sinding in America

by His Pupil

George Frederick McKay

Professor of Music

University of Washington, Seattle

when he came to America especially to teach composition during the first years of existence of the now-famous Eastman School of Music at Rochester, New York, where American composition has come to the fore under the direction of Dr. Howard Hanson.

The original director of the Eastman School and a man who had a great deal to do with the idea of founding the school was Dr. Alf Klingenberg, the Norwegian pianist, and because he was a close personal friend of Sinding, it was only natural that he should invite him to come as teacher of composition. The legend goes that another composer also was

sixty-five at the time), under a broad-brimmed black hat, was touched off by a fancy flowered vest which he enjoyed wearing. The feature of this remarkable being was a pair of prominent blue eyes, which gave away the artist's secret. These eyes shone with an absolute fire of joy in living, and in spite of all the other precision, conveyed an inner state of an artist's world of dreams. These eyes would light up with the most extraordinary expression, always dominated by joviality, kindness, and a kind of gnomish appreciation of life that one would expect to find in the eyes of a good fairy who had just done a number of good deeds. From letters received from him after his return to Europe, I know the coming of war made him very sad. He wanted only to work in peace, to be kind, to do good through his works.

Interpreter and Assistant

Since he understood no English and I no Norwegian, my studies were carried on with the aid of his wife, a handsome, statuesque woman. She was always at his side and spoke and understood English very well. She acted not only as interpreter but as guardian over the practical interests of the composer, who for all his precise appearance was very absent-minded and absorbed. The lessons took place in the present East-



OUTWARD BOUND

Shortly before his death, Christian Sinding sent this picture of a Norwegian full-rigged ship putting forth to sea, with a New Year greeting in Norwegian, to his friend, the Editor of THE ETUDE.

asked to take the post but that he refused. Rumors were that he feared the ocean trip and that he refused to live in America under Prohibition, even for the magnificent salary offered. At any rate, neither of these were burdens to Sinding, a vigorous and forthright spirit.

I had come from the Far West, particularly drawn by the opportunity to study with a composer of world-wide eminence—and it was a memorable experience. It is not necessary to go into the details of our study methods in any technical sense, because the method was delightfully free. It is my desire to create a memorial for the composer by a series of reminiscences which will give an intimate glimpse of his personality.

The physical memory of Sinding is still vivid. A short man, nevertheless he gave an impression of fine physical vitality. He strode from his apartment to the school, very erect, almost militarily precise as he swung a cane, which he always carried. A round, swaggy face, with white hair and mustache, the sound

man School building, but at that time there was much construction going on, with various riveting noises and structural steel accompaniment to our musical observations. In this way I became acquainted with the famously delicate Sinding auditory acuteness, which can be illustrated by a number of incidents.

Christian Sinding's sense of hearing was extraordinarily acute, but he would have made an engrossing study for those interested in the psychology of music from this standpoint. Whether the source of his reactions was purely physiological or psychological, the manifestations were very real and convincing. He was not only sensitive to (Continued on Page 68)

Are Two Pianos an Advantage in the Studio?

by Carl M. Roeder

Carl M. Roeder represents a band between the esteemed American piano teachers of today and that remarkable coterie of "pianogists" who were noted in the old Steinway Hall on Fourteenth Street, New York, when that was the musical center of all farthest pianistic interest in America. The great names of Dr. William Mason, E. M. Bowman, Raphael Joseffy, Henry Hadden Huss, S. B. Mills, Gustav Becker, many others gave an aura of artistic eminence to the old edifice, the memory of which still electrifies New York. Mr. Roeder was born in New York and was a pupil in piano and composition at Franz Mertel, S. B. Mills, A. K. Virgil, Paolo Gallico, and Harold Bauer. He has had many prominent teaching positions, including those of The Academy of Holy Names, and The Institute of Musical Art at the Juilliard School of Music. He is the Dean of the National Guild of Piano Teachers. He is represented in the First Issue of this month by a talk that he gave before the Associated Music Teachers League in New York. Not every teacher can have a second piano, but from the results we have seen from many teachers who do employ one, it should be the ambition of every teacher to have such equipment.—Editor's Note.

I HAVE NEVER BEEN an isolationist in any sense of the word. Years ago I heard a lecture on "Battered-up People." In which the speaker said that at the time of creation, the Almighty looked around from one thing to another and pronounced the judgment: "It is good—it is good" until he came to man, and then he declared: "It is not good for man to be alone."

We make a great ado in this country about independence, but the more we look into the matter the more we find the word is really a misnomer. There is no such thing in life as independence or self-sufficiency. Today the entire world thinks only in terms of interdependence. And we are realizing more than ever that even in piano playing "the finger cannot say to the hand or the hand to the body, 'I have no need of thee.'"

Only a few months ago I heard a remarkable address by a Scotch preacher, Dr. Cockburn, Chaplain of the Royal Air Force, on the pertinent subject: "Am I my brother's keeper?—No—you are your brother's brother!"

The sooner we learn to harmonize our relationships the better it will be for all mankind. The man who says: "I believe in the greatest good to the greatest number and the greater number is number One," misses the bus which is going in the direction of human welfare and happiness. And I believe that two pianos in a studio go that way—at least in the matter of musical development—but the two pianos must be tuned together. That's where their usefulness not only begins, but leads to a larger unity based on competence, adaptation, and cooperation.

I became converted to the two-piano doctrine more than fifty years ago when I occupied a studio in the old Steinway building on Fourteenth Street. There were two magnificent concert grands in the room, which had formerly been used by S. B. Mills and where I had had some lessons with that master when I was a lad of ten. In those days Mills, in company with Raphael Joseffy and William Mason, was in the forefront of America's great teachers. It was in the early days of my teaching career that I was accorded the privilege of teaching in Steinway Hall—and wasn't I proud of the honor! (no rent to pay, either! Steinway Hall was

then, as it is in its present setting, the Mecca and shrine of pianists in this country. Ever since then, two pianos have been the indispensable basis of my studio equipment.)

Recently I have become deeply interested in a book called "Philosophers' Holiday." The author, Irwin Edman, is a much beloved teacher of philosophy in Columbia University. I should advise every teacher to get that book. It is now available in the Penguin series at twenty-five cents a copy, but to a teacher it is worth its weight in gold. This is particularly true of those chapters in which he speaks of his student days, analyzes with kindly appreciation and searching discernment the qualities and methods of presentation of his teachers, dwells in delightful fashion on his own teaching experiences covering more than a quarter of a century, as he deduces from them a most illuminating philosophy on the art of teaching. Here is one of the high spots in which he shows his rare understanding of the subject:

"There are just a few things a teacher can do, and that only for the sensitive and the spirited. He can initiate enthusiasm, clear paths, and inculcate discipline. He can communicate a passion and a method; no more."

And what a marvelous means of communicating a passion a second piano can be!

The best teachers always teach not merely the facts, but, above all, their significance. That is the spiritual domain toward which our utmost efforts should be directed, and in this plane an ounce of contagion is worth many pounds of erudite explanation. Too many teachers are like the scientist who, when you ask him for the time, tells you how to construct a watch. There are far too many of those super-intellects who can give you "the chemistry of a tear and the mechanics of laughter but know nothing of sorrow or joy." No wonder the pessimist characterizes the three stages of man as—

Youth—blunders; Middle Life—struggles; Old Age—regrets.

How much better to think of Youth as the period of inspiration, Middle Life—of achievement, and Age—of mellowed wisdom.

In former days the second piano was used chiefly to accompany concertos. That was the day of four-hand playing on one piano, when each performer took either the treble or bass part, progressing stepwise from elementary Teacher-and-Pupil booklets to Diabelli, d'Ouville, Moszkowski's "Spanish Dances," and arrangements—from the symphonies to Liszt's "Second Rhapsodie." Ensemble playing (Continued on Page 672)

CARL M. ROEDER



JANE AND JOAN ROSENFELD
Twin duo-pianists and pupils of Carl M. Roeder

"FORWARD MARCH WITH MUSIC"

A WALTZ FRAGMENT

An out-of-the-ordinary waltz reverie by a well-known organist of Oakland, California, and Philadelphia; now a U.S. Warrant Officer overseas. The suspensions in the accompaniment chords should not be over-accented. Grade 4.

RICHARD PURVIS

Valse lento e rubato M. M. = 120

delicato

mp dolce

l. h. rubato

Ped. simile

poco rit.

a tempo

poco più mosso

più forte

Fine

poco rit.

a tempo

p

D.C.

Ped. simile

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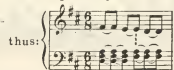
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THE ETUDE

BENEATH AN ARABIAN MOON

An oriental picture by the Viennese-born American citizen, Robert Stolz (the present-day Johann Strauss), whose compositions have sold into the millions, is presented in *The Etude* for the first time. The second theme is especially ingratiating and has a "Kostelanetz" swing to it. Do not let the quarter note triplets bother you. Suppose these measures were written in six-eight time and that the quarter notes in the accompaniment were dotted quarters. Then it would be perfectly clear that the second quarter note in the left hand would fall on the fourth beat, after the second (triplet) quarter in the right,



Those who have metronomes might find practicing this whole second movement, as though written in $\frac{6}{8}$ time, counting six, a very fine study. Grade 4.

ROBERT STOLZ, Op. 713, No. 1

Con moto M.M. $\text{♩} = 80$



Poco meno mosso M.M. $\text{♩} = 100$



To Coda

Molto espressivo M.M. $\text{♩} = 96$



CODA Meno mosso M.M. $\text{♩} = 88$



Lento



THOUGHTS OF HOME

A piece of the Ländler or Alpine type by the Philadelphia composer, Louise Christine Rebe, adapted to the American scene, which many teachers will find very useful. Play it with lightness and in a happy mood. Grade 3.

LOUISE CHRISTINE REBE

Andante M.M. ♩ = 72

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THE ETUDE

Edited and fingered by
H. CLOUGH-LEIGHTER

THE AVALANCHE

Practice this Heller study very slowly at first to insure security; then run it off at a great speed, as though it really were an avalanche tumbling down a mountainside. Grade 3.

STEPHEN HELLER, Op. 45, No. 2

Allegro vivace M.M. ♩ = 208

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[illegible]

HINDU DANCE

VERNON LANE

Grade 3.

Allegro moderato M.M. ♩ = 104

Allegro moderato M.M. = 104

This musical score is for a piece in 2/4 time, marked 'Allegro moderato' with a tempo of 104 beats per minute. It is written for piano (p) and left hand (L.H.). The score consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the time signature is 2/4. The piece begins with a piano (p) dynamic. The first system includes fingerings (1, 4, 2, 1, 4) and a piano (p) dynamic. The second system includes fingerings (1, 4, 2, 1, 4) and a piano (p) dynamic. The third system includes fingerings (1, 4, 2, 1, 4) and a piano (p) dynamic. The fourth system includes fingerings (1, 4, 2, 1, 4) and a piano (p) dynamic. The fifth system includes fingerings (1, 4, 2, 1, 4) and a piano (p) dynamic. The piece concludes with a piano (p) dynamic and a final chord.

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FUNERAL MARCH

From SYMPHONY No. 3
(EROICA)

LUDWIG van BEETHOVEN
Arranged by Henry Levine

Beethoven's "Third Symphony" might now be known as the "Napoleon" Symphony if the Little Corporal had not disgusted Beethoven by changing his ideals for the freedom of his fellow men and assumed imperial ambitions. Beethoven tore up the original title page dedicating the work to Napoleon and later dedicated it to an unnamed hero. The colossal *Funeral March*, with its ominous drum beats, is presented in this fine arrangement by Henry Levine. It could not have been planned as a funeral march for Napoleon, as he was still living when it was written. It is looked upon as a tribute to the ghostly procession of heroes who have made the supreme sacrifice for a great ideal. Study it with super-exactness for all details.

Adagio assai M.M. ♩ = 69

First system of the musical score, measures 1-16. The score is in 2/4 time and B-flat major. It features a piano introduction with a somber, funeral-like character. Dynamics include *pp*, *mp*, *p*, *f*, and *sf*. The melody is primarily in the right hand, with a supporting bass line in the left hand. The tempo is marked *Adagio assai* with a metronome marking of 69 beats per minute.

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C53

THE ETUDE

Second system of the musical score, measures 17-32. The score continues the somber mood with more complex harmonic textures. Dynamics include *p*, *f*, *sf*, *pp*, *cresc.*, *dim.*, and *espressivo*. The melody is primarily in the right hand, with a supporting bass line in the left hand. The tempo is marked *Adagio assai* with a metronome marking of 69 beats per minute.

NOVEMBER 1944

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HAYMAKERS' FROLIC

SECONDO

PERCY W. Mac DONALD

Allegro giocoso M.M. ♩ = 108

Primo

mf *mf* *f* *sempre staccato* *ff* *Last time only* *ff* *Fine* *mf*

HAYMAKERS' FROLIC

PRIMO

PERCY W. Mac DONALD

Allegro giocoso M.M. ♩ = 108

Secondo

mf *f* *ff* *Last time only* *ff* *Fine* *mf*

SECONDO

vigoroso

mf

D.C. al Fine

PLAYFUL KITTENS

Moderato M.M. ♩ = 104

SECONDO

PAUL LAWSON

mf

Fine

D.C.

PRIMO

vigoroso

mf

D.C. al Fine

PLAYFUL KITTENS

Moderato M.M. ♩ = 104

PRIMO

PAUL LAWSON

mf

Fine

D.C.

Sw. Voix celeste & sal.
Gt. Gemshorn
Ped. Gedackt

I LOVE TO TELL THE STORY

WILLIAM G. FISCHER
Arr. by William M. Felton

(10) 00 3433 323
(11) 00 5633 311
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Expressively

MANUALS

PEDAL

The score for 'I Love to Tell the Story' is written for Manuals and Pedal. The Manuals part is in 4/4 time and features a melody with various ornaments and dynamics. The Pedal part is in 4/4 time and provides a harmonic accompaniment. The score includes several measures of music, with some measures marked with 'mf' and 'f'. The Pedal part includes a section marked 'Ped 3-0 add St. Diapason'.

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THE STUDY

The Pedal part of 'I Love to Tell the Story' is written in 4/4 time. It includes a section marked 'increas ped.' and 'Ped. 4-1'. The score includes several measures of music, with some measures marked with 'f' and 'poco rit'.

THE BUMBLEBEE

ANNA PRISCILLA RISHER

Allegro

VIOLIN

PIANO

The score for 'The Bumblebee' is written for Violin and Piano. The Violin part is in 3/8 time and features a melody with various ornaments and dynamics. The Piano part is in 3/8 time and provides a harmonic accompaniment. The score includes several measures of music, with some measures marked with 'mf', 'f', and 'a tempo'. The Violin part includes a section marked 'rit' and 'a tempo'. The Piano part includes a section marked 'cresc.' and 'Fine'.

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HOME OVER THE HILL

This song by the gifted conductor, composer, and teacher, Philip James, head of the Music Department of New York University, is in the modern art song class but has a decided popular appeal. It should make a very interesting addition to the singer's repertory of standard high class songs.

Robert Nathan

PHILIP JAMES

Not too slow M.M. $\text{♩} = 84$ *mp*

Here in the clo-ver dream-ing, low in the grass-es lie; Near in the air wing-ing

scen do *rit* *a tempo* *dim. e rall.*

bees swift-ly fly, Home on their ev'ning jour-ney, pass in the twi-light Swift-ly and sure-ly to-night and to rest.

scen do *rit* *a tempo* *dim. e rall.*

a tempo Here in the grass-es wait-ing, see how the hours run, Blue shad-ows lean slow-ly low in the sun.

p *scen* do *rit* *a tempo* *dim. e rall.*

Tell me when with wings as wea-ry shall we, re-turn-ing, Come in the cool ev'ning, home o'er the hill.

dim. *rit* *a tempo* *dim. e rall.*

mp Still, Still, Still is the night, com-ing home!

a tempo *dim. e rall.* *pp*

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THE KUDU

BIRTHDAY MARCH

ALEXANDER BENNETT

Grade 2½

Tempo di Marcia M.M. $\text{♩} = 120$

mf *sempre staccato* *mp* *mf*

f *mf* *mp*

mf *f* *mf* *Fine* *p*

mp *mf* *p*

f *D.C.*

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A LEFT HAND COMPLAINT

(FOR LEFT HAND ALONE)

Grade 1.

No one seems to care a bit
What I do or say;
I wish that I could have a turn
To play alone some day.

When there is a pretty tune,
I'd like to play it too;
I'd really like to have a chance
To show what I can do.

ADA RICHTER

Andante M. M. $\text{♩} = 52$

mf cantabile e sempre legato

pp

rit. D.C.

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Grade 2.

LITTLE TOY SOLDIER

Briskly M. M. $\text{♩} = 200$

ELLA KETTERER

mf

mf

Fine

p

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THE ETUDE

dim.

f

D.C.

GIT ALONG, LITTLE DOGIES

A dogie (pronounced "doh-gee") is a baby cow. As the cowboys drive the herds to market or to their home, they sing to the little dogies to help them move along more quickly and avoid a stampede. Grade 2.

With marked rhythm M. M. $\text{♩} = 56$

COWBOY SONG
Arr. by William Scher

As I was a walk-ing one morn-ing for pleas-ure, I spied a cow punch-or all rid-ing a-lone; His

hat was throwed back, and his spurs was a-jing-ling; And as he ap-proached, he was sing-ing this song:

CHORUS

"Whoo-pee ti-yi-yo! Git a-long, lit-tle do-gies; It's your mis-for-tune and none of my own. Whoo-pee

ti-yi-yo! Git a-long, lit-tle do-gies; You know that Wy-o-ming will be your new home."

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THE GLIDER

BERNARD WAGNESS

With graceful motion
M.M. ♩ = 108

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THE ETUDE

Christian Sinding in America

(Continued from Page 635)

fine gradations of sound but seemed to suffer when confronted with ugly, harsh, or vulgar noises. This suffering was particularly acute in relation to the ringing notes and structural steel sounds which have been mentioned before. He never could get accustomed to the buzzers and bells used in the school buildings. When one of these loud noises would suddenly burst into his consciousness, his fingers would travel swiftly to his ears, and he would duck and wince and sputter.

On two particular occasions the famous sense of hearing came conspicuously into public notice. The first of these was when a famous tenor came to Rochester to give a concert. This sometimes at the expense of finesse, Sinding was seated downstairs about halfway back in the auditorium. As the concert progressed he began to fidget. Finally, in the midst of a song about halfway through the concert, he rose from his seat and agitatedly made for the exit, just as our tenor was splitting the air with a high B-flat.

On the other occasion the students were giving a Friday night party which was to include dancing, American style. Sinding was sent a special invitation but did not know what was in store, since it was his first experience. One of the features of the party was the waltz and tangle dance orchestra, made up for the occasion with the usual drums and saxophone. The composer and his lady came elegantly dressed as though for a gala occasion, rose to the top floor by way of the elevator, and came down the hall to the rehearsal room, which was being used for the party. Just as Sinding entered the door, the orchestra began to "go to town." Sinding's fingers flew to his ears as he again ran for the exit—this time the elevator. He descended to the protection of the main floor, and made for home.

Sinding was not intolerant about this type of music, however, and believed in the potential future of the popular American forms, particularly the school orchestra movement which was then just getting into the full swing of its early creative period. His reaction against mechanical and vulgar sounds did not prevent him from regarding himself as something of a modernist, and he proudly told of the time when members of the audience in Leipzig put fingers in their own ears and hissed his now famous "Quintet," which features some very bold and effective "parallel fifths," which were then verboten, of course.

We often talked about "modern music," which was then more of a fad and a mystery than now, and about the evolution of music. I believed that the actual physical nature of the auditory apparatus remained constant from generation to generation, and that the emotional and Psychological needs brought about the

changes in musical style. But he would insist that the change was physiological and that the human ear actually changed so as to accept different things (a somewhat Lamarckian interpretation). He accepted the new and different very tolerantly, although he did insist upon melody as being of prime importance. He considered the preoccupation with "oriental" tonal systems, found in Ravel and others, as a temporary musical direction. I believe he has been proved right in these two matters.

His attitude toward the learning process was interesting. When he found that I had had a normal and adequate study in harmony and counterpoint, he said, "Now, first of all, throw away all your books." He went on to tell me the story of his studies—how he had studied in Leipzig for years, only to return to Norway and find that he had to learn to compose all over, in order really to create; of his early struggles as a teacher in Copenhagen when he took a studio next to a shoemaker and had to compose in competition to the thumping of the hammers.

The "Quintet" comes from this period and he once told me that this "Quintet, Op. 5," was his favorite work and the one he considered really his most inspired. Later works were more developed, whereas this one contained the quintessence of his personality and youthful force—the emergence of individuality. Neither of his main themes in teaching was: "You must write only to please yourself; this is the only hope. If you write to please others you will inevitably sell out to cheapening standards."

Joy in Hard Work

In spite of his belief in the free and direct method of learning composition he, of course, would always insist upon adequate technical studies, but never as things in themselves. His general idea was that expressed by one English writer: "Some people write so many exercises that they come to prefer them to music." He had had to break from technical domination himself but realized its advantage for others. He made almost a fetish of hard work and constantly stressed the great joy to be had from long and thorough effort.

He took much pride in his penmanship and made manuscripts that were really works of art in themselves. All through the year he was in America he was constantly searching for manuscripts that would suit his meticulous demands. At this time he was composing the "Symphony No. 3," which he carried everywhere with him, as he carried everywhere a very delicate chain needing care and attention every minute. Another thing which he carried was a small notebook for jotting down ideas as they occurred on the spot.

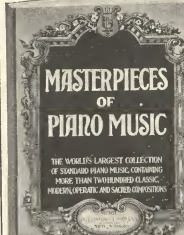
At the end of the year there were special performances of works by Sinding. One, a performance of his "Quintet," I shall always remember. (Arthur Weill, I believe, was the soloist, with AH Klingenberg at the piano). The other was a special concert of his works at

(Continued on Page 655)

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"FORWARD MARCH WITH MUSIC"

(Continued from Page 615)

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And television is only one of countless blessings waiting to be met.

And television is only one of countless blessings awaiting us in yet more

differences while learning?

only to play to be recognized. But there are other pianists, less known, who are not before the public. Are you one of these? If so, perhaps you need the words, this stimulation, and further performance practice: then, only the opportunity

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A Modern Renaissance of the Organ

(Continued from Page 608)

not partly, at least, of his own making? What often happens is that the organist plays solely what he is asked to play. If he is asked for exclusively devotional selections, he gives those. If he is asked to service club work, he hastens to practice up on such numbers as would fit into a program of club work. And in many cases, there he stops. After the surprising and most gratifying success of my own venture on the Columbia Network, I am inclined to think that the communal life of nearly any town would be much stimulated by occasional recitals of organ music that is neither ecclesiastic nor "social." Hence, my earnest advice to young organists is to keep up their repertoire of secular music. Draw into the delightful sonatas which Mozart wrote for organ and strings. Familiarize yourself with the very interesting organ works of Liszt. Let people hear them! At the very best, excellent service may be rendered in helping to restore the organ to the place of musical eminence it enjoyed in the eighteenth century (before the phenomenal rise of the orchestra and the piano crowded it out). At the very least, the organist can escape from fretting about the limitations of the instrument. Actually, the organ is not in the least limited! Certain organists are.

It has been my privilege to witness a further step in the renaissance of the organ. With the continuance of my radio work, I became obsessed with the idea that organ literature need not be confined to masterpieces of the past, that the modern idiom should be tried, at least, in organ forms. Accordingly, I composed perhaps a dozen of my leading composers to supply me with material. And here an interesting thing happened. I sent my request to a group of American composers and asked to a group of English, or rather, composers currently domiciled in this country. Not one of the Europeans responded! All of the Americans did.

Significant Premières

In this way, I have been able to give twin-premieres of Walter Piston's "Prelude and Allegro for Organ and Strings," Howard Hanson's "Concerto for Organ and Strings with Harp," Roy Harris' "Chorale for Organ and Brass," Leo Sowerby's "Concerto in C for Organ and Orchestra (Movement 2)," Quincy Porter's "Fantasy on a Pastoral Theme for Organ and Strings," and Emil Kornand's "Fantasia for Organ and Strings." The magnitude of this result shows a new spirit among American composers. And the fact that further performances of these works have been commissioned by leading American symphony orchestras as part of their regular programs, points conclusively that public interest in the organ is rising to a very considerable degree.

The only possible "hitch" for organ

playing have to do with solid and advanced musicianship. The organ is not a beginner's instrument. It requires a certain digital facility as prerequisite. Unless one has a fairly sound piano technique, it is impossible to combine manuals with pedals. One often hears it said that piano playing "spells" organ work, and vice versa. I have not found this to be the case. Certainly, the two instruments have entirely different approaches to tonal quality. The pianist controls tone by finger pressure. The organist may go through the motions of the finest pianist in the world and it has no effect whatever on the tone he produces! Still, tone quality is not the final word in the matter.

Musical Memory an Asset

The kind of finger facility that is absolutely essential to organ playing can best be perfected and maintained by continuous piano practice. I practice the piano every day of my life! The secret, however, is to practice that particular kind of music that will carry over advantageously into organ work. The organist needs no facility in wide leaps and arpeggios. What he does need is complete, clean finger control in a close area of the keyboard. Consequently, he will derive little help from concentrating on Chopin. He will benefit his organ work enormously, however, by a clean reading of Schumann's "Symphonic Studies," Brahms' "Paganini Variations," or any work of that particular character.

I have found it helpful to cultivate a good musical memory. True, the organist would perhaps a dozen of my leading composers to supply me with material. And here an interesting thing happened. I sent my request to a group of American composers and asked to a group of English, or rather, composers currently domiciled in this country. Not one of the Europeans responded! All of the Americans did.

Whether he is playing from memory or from notes, yet it is practically impossible to read at the organ, because of the need for preparing and waiting stops. Hence, the organist who is entirely capable of playing from memory has a certain advantage. Even if he keeps his notes before him, he wins security and ease in not needing to fix his eyes on them.

The organ, more than any other instrument, perhaps requires the soundest kind of musical background. The organ is an easy instrument on which to play a few thrilling notes—the most common kind to which to play in a musically manner. Because of its entirely contrapuntal nature, it needs complete familiarity with harmonic structure. Indeed, it is the only instrument on which improvisation is really necessary. In church, the organist may come to the end of his prescribed music, or he may be asked to play a new piece, or he may be asked to play a piece that he has never heard of before. The demands of the service require him to stop. In such a case, he must be able to fill in with improvisation playing. But this, too, is a part of the organist's job. He needs to be stressed for the future of the organist as well as for that of his instrument, is further exploration of the astonishingly rich organ library.

"The development of the organ outside the church is significant, since municipal organs reach a large number of people who never hear symphony concerts."—SAMUEL A. BALDWIN.

ORGAN CHOIR QUESTIONS Answered by HENRY S. FRY, Mus. Doc.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published. Naturally, in answers to all friends and advertisers, we express no opinion as to the relative qualities of various organs.

Due to extreme paper restrictions the Organ and Choir Questions Department has been reduced for this month.

Q Are there such things as very rare old stops or organs, the same as old and rare stamps or first editions of books, and if so, could I possibly get a list of the ones that are rare? A friend of mine has a very old bellows-toned organ, with foot pedal pumps, only eight stops, and almost entirely made of wood. It is a Golden Tongue Beatty organ, used by Daniel F. Beatty, Washington, D. C.

—E. T.
A We are sure you know what an organ (the one you refer to is evidently of that type) is constructed as the bellows principle. As we understand it, when need organs are changed to motor-blown instruments, the old bellows is used as a reservoir. We are not of the opinion that a bellows-toned organ would be considered a rarity because so equipped. The Beatty organ was manufactured in Washington, N. J., not Washington, D. C., as indicated in your letter.

Q Are there any books which contain reading matter on the pipe organ—how it works, the names of the different manuals, and so forth? What books would you suggest for a beginner on the pipe organ—one containing pieces or studies? I have completed the first two grades of Mathews' Organ and Pedals through the tenth book. Do you think I am ready for lessons of the 11th and 12th books? I am ten years of age. What is a good book of volantes for the reed organ? Approximately how much would a two-manual and pedal reed organ cost—used one? What are the best of the manuals of the pipe organ? What makes the organ in the Wanamaker Store? Is it the largest organ in the world?—F. H.

A We suggest your evaluation of the following work for your purpose as set forth

In your first question: "The Organ" by Stainer-Kraft; "The Modern Organ" by Skinner; "The Contemporary American Organ" by Barnes; "Organ Stops" by Audsley. In answer to your second question: When you have a fluent finger technique for the piano, and are physically large enough, we see no reason why you should not study organ. Since you do not specify whether you have a one- or two-manual reed organ in mind, we suggest for examination, several books from which you might make selections: "Reed Organ Selections for Church Use," Dittion; "Reed Organ Player" by Lewis; "London's Echo Organ Method."

A Also music for the pipe organ for two manuals can be adapted to the reed organ of two manuals. In this case, the reed organ of two manual and pedals reed organ depends on time, condition of the organ, and the player. We are sending you by mail a list of persons having two-manual instruments for disposal, and suggest that you communicate with them, asking for prices and so forth. The manuals of a pipe organ are usually for two-manual, manual, Swell and Great, and there where is added a third manual it is usually called the Choir organ. A fourth manual is usually an Echo organ or a Solo organ. We are taking up the subject of Organ Organs as it stands in the Wanamaker Store, you refer to the Philadelphia Store. The organ there was originally the property of the St. Louis World's Fair, and we believe it was built by the Los Angeles Organ Company. As it stands, it is one of the two largest organs in the world, the other being that in The Auditorium, Atlantic City, New Jersey. Any of the books mentioned above will be procured through the publishers of THE ETUDE.

Does Practice Make Perfect?

(Continued from Page 616)

jectively to their own playing. Neither do they stop to criticize themselves after or during playing. Too much criticism can destroy the pleasure in playing, but since we do not wish to encourage playing with mistakes, a careful balance is necessary. Carefully measured quantities of right instruction, given out by an intuitive teacher, can tend to build the proper approach on the child's part.

Concerning the Perverse Stream

Another consideration in the building up of positive work habits is to take into account the perverse stream in almost all humans. If a person is urged to do a job, he sometimes resists his own desire by staying away from that, which he belongs for. Sometimes a student wants music, but stays away from the piano. It may be that at those points of resistance the unconscious forces are having their growing time. The child may be singing to himself inside. This is of importance, and is similar to the murmuring of the composer before he externalizes. The inventor, too, paces up and down, muses and thinking before he sets his ideas

down on paper or builds a model. Many think that the "hunch" which the inventor pours "out" of the brain is related to these psychologic processes, and he, certainly, has to wait for the idea to be born in its own time.

To be sure, the perversion of the human, and more particularly to the child, we must take into account also the many outside distractions which feed this perversion. The child must keep him from his music. The radio, movies, homework—all contribute their share. Parents are apt to push harder on music than on other things. The child's spirit of the music is a subtle and delicate specialist to handle. In observing specialists in the art, we note that they are not content to keep him from his music. The radio, movies, homework—all contribute their share. Parents are apt to push harder on music than on other things. The child's spirit of the music is a subtle and delicate specialist to handle. In observing specialists in the art, we note that they are not content to keep him from his music. The radio, movies, homework—all contribute their share. Parents are apt to push harder on music than on other things. The child's spirit of the music is a subtle and delicate specialist to handle. 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40 Studies for the Piano by Elizabeth Quail. This book answers the long-felt need for a set of technical studies that can be used before the student is ready for elementary studies such as those of Czerny. A generous number of "Suggestions for Practice" is included.

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"FORWARD MARCH WITH MUSIC"

Theodore Presser As a Teacher

(Continued from Page 619)

assistance to be given the fingers and wrists by the arms, shoulders, and back, he did not encourage it. "Finger action" and "wrist stroke" were terms in common use. He employed both. But he stressed "deep down to the bottom of the key" finger-pressure. "Squeeze out the juice," he would say, illustrating it, "as wine from grapes." "Clean playing," "singing tone," "overlapping legato," were his demands. We were not taught synopacted pedaling.

The Musical Idea First

The musical idea, the beauty and interest of a composition, came before the technical side. He was, however, careful to teach only what a pupil could master technically, with good finish. Instead of stupid five-finger exercises, he taught Bach's "Two-Part Inventions" to equalize the fingers and to bring up the left hand. He taught Heller for phrasing, Kullak for wrist octaves, and certain Schumann and Beethoven works for heavy chords with the forearm and wrist. He taught little Chopin and few salon pieces. However, he was guilty at that time of writing a very variegated set of variations upon Lowell Mason's "Nearer, My God, to Thee." This was forgivable, as in those days a large part of the home exhibition music consisted of "variations" in some form.

His understanding of each pupil and his personal kindness were marked and constant. He knew that I had trouble with higher mathematics and therefore persuaded the faculty into accepting a music diploma as one of the seven single diplomas we had to have for our degree. I gladly dropped math and took degree in extra piano practice. He taught harmony at the same lesson with piano, making us analyze what we had played in our piano compositions.

In our outdoor activities he was one of us. When we climbed a mountain in those days we were dainty buttoned boots, long sweeping skirts, sailor hats pinned on with dagger-like instruments. At one mountain picnic it rained in torrents. Imagine a bevy of "young ladies" descending over slippery rocks, holding up skirts with one hand, and grabbing at trees with the other! Along came Mr. Presser, helping with both hands as much as could swing on.

Can the reader picture those placid days when, if one was to be amused at all, he had to make his own amusement? The only mechanical device was the stereopticon, which soon became all too stereotyped. There were no moving pictures, no phonographs, no radios, and no automobiles. In the warm weather we were obliged to fall back upon picnics, and Theodore Presser enjoyed nothing more than picnics. He was bubbling over

with fun and high spirits and eagerly awaited the harmless, unexcitable, comic invasions of ants and hornets. At Mr. Presser's students' concerts, the larger programs were given perfectly. Once he arranged *The Ride of the Valkyries* for three pianos, twelve hands, and while we went ahead at breakneck speed, there was no mudding. That was more than sixty years ago—we know *Valkyrie* better now; then it was a thrilling innovation.

It can be seen that in Mr. Presser's teaching years he showed the traits that marked his larger career, and while he loved that work, his natural endowments were such that it was inevitable for him to enter the hands of the most modest and emerge a far-seeing eagle.

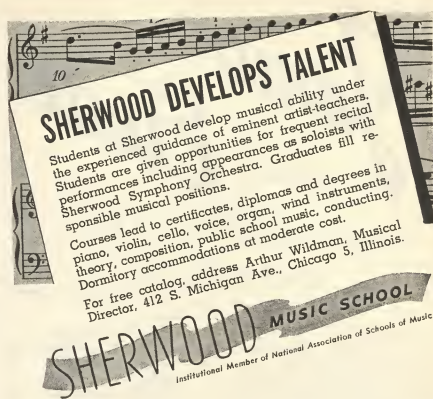
The motto Charles Lewis Cocke chose for his Hollins College was "Lift up thine eyes." From such simplicity and high thinking came Theodore Presser to the hurly-burly of Big Business.

What Is the Purpose of Music Study?

(Continued from Page 663)

have little meaning in themselves. They are valuable only as a means of making music. And to make music, he needs the coordinated response of mind, soul, heart, and (in last place) fingers. Just how he is to perfect his fingers is a matter of individual necessity. Let him find out what his weaknesses are and devise means of correcting them. There is no short-cut to technical accomplishment. Also, there is a great deal more technical accomplishment to be found than there is penetrating musicianship.

"The youngster who wants a career in art in order to make money is, of course, far better off to professional music than in it. The greatest musicians earned little. Only Mendelssohn and Meyerbeer were in comfortable circumstances. Mozart, Haydn, Brahms knew want—Schubert died of it. Wagner was always in need of money. Yet they managed to express themselves without money! Rachmaninoff sold all his rights to his most famous *Prelude* for fifty rubles (twenty-five dollars)! The publisher, of course, made a fortune out of it. In later years, a well-intentioned friend advised Rachmaninoff to issue a re-edition of the work, making just enough change in it to justify its appearing as a new work—in which he could retain his rights. But Rachmaninoff refused. He could have used the money at that time; but he knew he had nothing to change in the work, and he was not willing to let it mechanically. A purer, more concentrated Rachmaninoff never lived. That is why he was a great musician; his finger-work, although supreme, was only incidental!"



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THE ETUDE

NOVEMBER, 1944

Junior Etude

Edited by

ELIZABETH A. GEST

The Twins Play a Duet

by Lillie M. Jordan

Tommy and Teddy were rehearsing a duet at their piano lesson. "Teddy, you are not playing your rhythm correctly," said Miss Gray. "I am sorry to interrupt, but you know if you stop to find some of those chords you spoil your rhythm."

"But it is not as bad a fault to pause as it is to make real mistakes the way Tommy does," answered Teddy. "At least I don't think so," he added.

"But you see," continued Miss Gray, "pausing where there should not be any pause is a mistake. It is a mistake in rhythm, and that spoils the piece just as much as a wrong note does. Sometimes it spoils it even more. Suppose you were driving a car in traffic and paused where you had no right to do so, in front of a moving

street car, for instance! What then?"

"A wreck!" answered Teddy. "Yes, and a bad one," added Tommy.

"And in a piece of music the composer shows plainly where the player can stop or pause and where he must keep going, and where to go slower and where to speed up. Now boys, remember this week to follow all the traffic signs in the music, and be sure of your notes so you will not have to slow up in traffic."

"O K," promised the boys. "We'll know what notes to play and when to play them. And then if we play the duet well next week, can we play it in the recital?" asked Teddy.

"Certainly, that is what I want you to do," said Miss Gray.

The Army Nurse

by Gertrude Greenhalgh Walker

BARBEMAY was very proud of her sister Jean because she was a Red Cross nurse and a Lieutenant in the Army. Yes, a Lieutenant. And Barbemay made up her mind that she was going to be an Army nurse when she grew up, too. Today she was very thrilled because Jean was home on a ten-day leave.

When it was time for Barbemay to practice, Jean came into the room to listen. Jean liked music and played very well and used to help her little sister with her practice before she went away. After playing a few scales and arpeggios to get herself into a musical mood, Barbemay started to play her new piece. She did not know it very well, but she liked it and wanted to play it for Jean. As she played on, Jean became more and more annoyed. Finally she said, "Sis, please concentrate on what you are doing because you are making lots of

mistakes. It would be a good thing if you were in the army, because one of the army's rules is, "There are two ways of doing a thing, a right way and a wrong way. If you cannot do it the right way, do not do it at all!"

"Why Jean!" exclaimed Barbemay. "How can you apply that rule to me?"

"Easy, Sis," replied Jean. "I hear lots of mistakes in your whole-tone passages. You are not counting correctly—you are giving your half notes and dotted quarter notes any value you please, and that throws your rhythm all out. That is not the way the composer wrote the piece and you must learn to be correct and exact. If I gave my soldier-patients their medicine with that hi-or-miss system I would be discharged from the Army at once, and that would be a disgrace. Accuracy in nursing is an absolute requirement and you can begin to train yourself in accuracy

for any kind of a career through accuracy in music."

These remarks made Barbemay very thoughtful. Even after she went to bed Jean's words kept recurring in her mind. Finally she dreamed she really was an Army nurse and saw such a funny thing in the medicine chest. Hanging from hooks above the bottles were rows and rows of spoons in various sizes and shapes, black and white. "They look exactly like notes," she thought. Each bottle was labeled with the directions. One read "One-eighth teaspoonful to four tablespoonfuls of hot water." Another read "Two teaspoonfuls to exactly the same amount of water." She was just pouring this out when she heard, "Halt! You did not measure that dosage!"

"No sir," she answered, somewhat frightened, "but I am sure I could do it by my eye. I have done it so many times, you see."



Insignia worn by Army Nurses

Quiz No. 2

1. How is the viola tuned?
2. In what country was the first opera written?
3. How many thirty-second notes are there in a half note tied to an eighth note?
4. When was Mozart born?
5. What is meant by poco a poco decrescendo?
6. What was Chopin's first name?
7. Who wrote *The Star-Spangled Banner*?
8. What is a triplet?
9. What letters make the dominant seventh chord in the key of D minor?

Red Cross Afghans

Don't forget our wounded soldiers, now reaching American shores in greater numbers than ever before. They need the Red Cross afghans to use while they are in the military hospitals. Make your knitted squares four and one-half inches. Cut your woolen-goods squares six inches (and be sure to make them as exact as you received from Mrs. Arthur Smith, Fatic Carr, Helen James, Anna Everstheim, Georgia Mullins, Elaine Wuestchmidt, Mrs. Alline Alderson, Gladys M. Stein.

"Guesswork does not go in the Army. You are . . ."

Just as she thought she was hearing the fatal word "discharged," she woke up, hearing her mother call, "Time to get up."

"Yes, Mother," she answered, continuing aloud to herself she said, "Believe me, I am going to concentrate today and count when I practice. No more average counting for me. Not for me, Jean can't mix medicines by guesswork and she's right—I can't play medicine by guesswork. It just does not sound right."

"Gracious me, how you talk," laughed her mother, "but you seem to have the right idea on accuracy and concentration. Of course, we all have to form habits of doing things correctly, otherwise things would get all twisted up. Remember this little thought—it is a good advice: 'Habit is a cable and we weave its strands each day.'"

That night Jean said, "Come on, Sis, I'll help you straighten out your difficult piece so it will sound like something!"

"It's not difficult. And besides, I have straightened it out myself. I practiced it today while you were out and I remembered what you said about guesswork and the two ways of doing things, the wrong way and the right way. I'll play it for you now the right way."

And she did. Jean did not believe such improvement was possible in such a short time.

Answers to Quiz

1. Five tones lower than the violin. (A above middle C is the highest string, then D above middle C; G below middle C, and C, one octave below middle C).
2. Italy.
3. 24.
4. 1756.
5. Little by little growing softer. G. Frédéric François 7.
6. Chopin.
7. Francis Scott Key wrote the words, using an old English tune.
8. A group of three notes having the time-value of two.
9. F, C, G, B, E. The difference in pitch between two tones.

Autumn Leaves

Draw the form of a bare tree and cut it out of brown blotting paper (as large as the paper will allow). Pin it up on the studio wall. Each pupil designs and cuts out three or four leaves from the various colors appropriate to autumn leaves, marking them with his own initials. Each leaf allowed to be put on the tree (with pins) represents at least six good marks at music lessons.

Each acorn (also cut from brown or green paper and initialed) represents five memorized pieces.

Junior Etude Contest

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

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

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

Put your name, age and class in which

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

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 25th of November. Results of contest will appear in February. No essay contest this month. Puzzle appears below.

Circle Puzzle

The first letter of each of the following words is the same as the last letter of the preceding word. What are the words?



1. A musical sound.
2. A sound returning from a distance.
3. A drama set to music.
4. Stress on a certain tone.
5. A simple chord of three tones.
6. The fifth degree of a scale.
7. Very rapid alteration of two tones.
8. Small lines above or below the staff.
9. A sign of rhythmic silence.

Piano Music

(Prize Winner in Class B)

Piano music to me is a haven of rest, relaxation, contentment, comfort and joy. It is difficult to believe that, with the correct technique, this instrument can produce such marvelous tones. Having taken piano lessons for a number of years, I believe I have benefited in many ways from my study. I feel I have enjoyed, through piano music, to myself, my teacher, and my audience. Many people have asked me why I like piano music and why I take piano lessons. Having thought this question over in my mind very carefully, I now answer as follows: My purpose in studying piano is to bring the world a small step closer to the beauty and warmth that lie in the wonderful study of music.

Dorothy Burstein (Age 13), California

Other Essay Prize Winners:

Class A, Amy Kazimba (Age 18), Wisconsin.

Class C, Arthur Sibberson (Age 10), New Jersey.

Dear Junior Etude:

In the past I have been lazy with my piano lessons and I have seemed not to care what I played. Now, however, I am interested in *The Etude* and in the Junior Etude. I have seen an interest in it and I am now forward to playing the more "grown-up" pieces.

From your friend,
Mary Grace Towney,
West Virginia.

Honorable Mention For Essays:

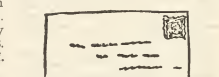
Virginia Ayers, Margaret Hane, Irene Pujana, Evelyn West, Dorothy Burstein, Doreen, Sonya Gloria Goldman, Lois Mac Zimmerman, Carol Peterson, Janet Dahl, Florence Roberts, Mary Ann, Helen Richardson, Betty Lou McKee, Jean Ellen Richardson, Antonette Polak, Amelia Barnes, Frances Moncrief, Jane Flanagan, Constance Bright, Barbara Bus, Della Ute, Virginia Ayers, Phyllis Kirsch, Aileen Bornemann, Muriel E. Knox, Ruth Scheretz, Frances Pentemacher, Frances Moncrief, Estelle Truhman, Mary Ellen, George Zimmer, Pauline Graf, Esther Altman, Norman Buck, Russell S. Lord, Nerine Middleworth, Emily Rhodes.

Answers to Change-a-Vowel Puzzle in August

1. Choir—Chair.
2. Space—Spice.
3. Real—Reel.
4. Paper—Piper.
5. Bar—Bur.
6. Solo—Sole.
7. Peel—Pail.
8. Zip—Zap.
9. Solo—Silo.
10. Chord—Chord.
11. Lute—Lute.
12. Rest—Rest.

Prize Winners for Change-a-Vowel Puzzle:

- Class A, Norman Tenenbaum (Age 15), New Jersey.
- Class B, Robert S. Lord (Age 14), Massachusetts.
- Class C, Lillian DuBose (Age 8), Michigan.



Dear Junior Etude:

I want you to know how much I enjoy *The Etude* and it is my favorite magazine. I have taken piano lessons for seven years and violin one year, so the articles and pieces in *The Etude* prove to be a great help to me in my music study. I especially enjoy the Junior Etude and read it every month.

From your friend,
Elizabeth Goodson (Age 12), North Carolina.

Dear Junior Etude:

I have a violin and I love to play it. I have a lot of friends who play the violin together with glue and varnish. I have been studying for a long time and I hope to play beautifully some day. This is a picture of me and my sister playing our violins.

From your friend,
Elliot Levinson (Age 13), Illinois

Honorable Mention for Change-a-Vowel Puzzle:

Mary Grace Towney, Marjorie Haffel, Iris Neamith, Jeanne Aschendorf, Catherine M. Fogarty, Louise Ray, Ellen Durham, Herline Middleworth, Janet Dahl, Dorothy Dene, Betty Lou McKee, Jean Ellen Richardson, Antonette Polak, Amelia Barnes, Frances Moncrief, Jane Flanagan, Constance Bright, Barbara Bus, Della Ute, Virginia Ayers, Phyllis Kirsch, Aileen Bornemann, Muriel E. Knox, Ruth Scheretz, Frances Pentemacher, Frances Moncrief, Estelle Truhman, Mary Ellen Tate, Mary Carol Smith, Nancy Peters.

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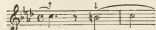
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(Continued from Page 618)

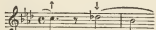
Ex. 3

*Peda.*

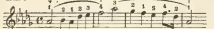
Ex. 4



Ex. 5



Ex. 6



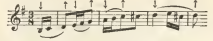
In the fourth *Variation* from the first movement of Beethoven's "Sonata, Op. 26"

1999



the last note of each phrase is much shorter than the last note of each phrase in the two preceding examples, as the tempo is faster. And in the theme of the last movement of Beethoven's "Sonata, Op. 14, No. 2"

Ex. 3



the last note of each little phrase is practically *staccato*, as the tempo is very fast. The up-and-down wrist motions (which must not be exaggerated) are indicated by arrows.

This presupposes that all the printed phrase marks in the various editions of piano music are musical, natural, and tasteful. Unfortunately, that is not the case. Although some editions contain excellent fingerings and fine expression and phrasing marks, many editions (particularly of the classics) in many places have unnatural, unmusical phrase marks. A good, musically piano teacher will correct such unmusical marks in the pupil's copy, and the pupil should then follow the corrections.

Every young piano student should study and memorize every piece carefully. At first practice slowly and without pedaling, so that you will be able to play the correct notes, correct rhythm, good tone, and proper fingering. Then study the contour of each phrase. Try to find the termination-point (or points) of each phrase. Follow the phrase to see where the phrase leads to or goes away from, and thus introduce the shading and coloring into the piece. Then add the pedal. As you play, listen to the phrasing, and feel the rhythmic swing of the piece, you finally put your whole soul into the performance, giving a real interpretation. In studying a new piece, from the very beginning, attend to your phrasing; "observe" the "commas, semicolons, and periods" in your music, and your performance will not only be emotional, but also expressive and intelligent, —as it also should be.

(Continued from Page 622)

Are Two Pianos an Advantage in the Studio?

(Continued from Page 636)

was regarded as a means of improving sight-reading, and as having good disciplinary value in *learning to keep time*. But the more we know of the history of rhythm, the more we realize that the rhythm was not clearly understood in the straight-laced pedants of the old-school, high-finger, goose-step pedagogy. Rhythm was not understood in the spirit while rhythm grows out of the spirit. "The letter killeth but the spirit giveth life," as the Scriptures tell us. Time is not a machine, and rhythm is not a machine. Rhythm is emotion and is related to feeling and expression. Let it be understood by those ultra-modernists who are so fond of the machine standard, that *expressive* is not based on an *express train* time-table! Such playing leads one to the question, "What is the point?" I was asked about one of those rapid-fire Gattings-on pianists and what he was doing in that situation. He replied, "I am in favor of it."

However, since two-piano playing has come into vogue, there has been a development definitely related to the highest forms of artistry. Meanwhile the teacher who has two pianos at his disposal has found the second instrument a veritable fountain of refreshment and stimulation in establishing mood, spirit, tone color, and dynamic vitality—thence, exploring the rich field of creative imagination and interpretative eloquence.

Some folks object to this means of communicating the essential spirit of music to the pupil on the ground that it vitiates the student's individuality. But I contend that all growth and expansion depend upon absorption and accretion. The seed draws its nourishment from the ground, the moisture in the air, and the sun in the heavens. Tennyson has Ulysses say: "I am a part of all that I have met."

Masterpieces have never been produced by men who have had no masters. Beethoven achieved his great creations because of Haydn and Mozart, and Schumann said of Bach: "He is my father-confessor to whom I go with bowed head in the morning for his blessing, and at night with contrite heart for absolution and benediction."

Another advantage of a second piano is that it provides many a teacher with opportunities for keeping up his own piano playing. I have often found that I would otherwise crowd out some persons' work at the keyboard. This has been true in my own case. After ten hours of teaching there is little physical or nerve energy left to spend on the piano, although I have done no practicing for a great many years, my technical command is sufficient to enable me to illustrate and to improvise on the spot repertoire for my pupils. The fact that I kept up my own practice and study long past middle life, acquainting myself with the new music and the new march of musical evolution, was a good thing and ears and mind open for all that was going on in other cultural fields as well. I have had much to do with this. I have been able to share my musical and aesthetic touch with young people who find

his life constantly refreshed by that stimulating intercourse!

Let you think that my remarks thus far may be intended as a sales-talk to promote the piano industry, I hasten to remind you that there will be practically no pianos available, *except to plutocrats*, for the duration. And I am constrained to call the attention of those teachers who have achieved all their fine results with but one piano, to the fact that, after all, no pupil can play on two pianos at the same time. And all that needs to be done in the way of technical development and musical understanding can be accomplished by the teacher and student at one instrument.

It is only too true that we cannot make outstanding musicians out of more than a limited percentage of our students. Every teacher, however successful he may appear to be, has to cope with what Ernest Hutcheson calls the "Rank and Vile" of his class. But we can help each one to a higher appreciation of the finer things, teach every one the unescapable relationship of cause and effect, and "hitch his wagon to the star" of orderly procedure.

We can best accomplish these things by an ever amiable approach. The forbearance of a *leader* who says, "Come, let us do this together," gets better results than the exactions of an oppressive boss, provided there is no compromise in the matter of standards, and that the teacher never loses his sense of proportion or his sense of humor.

Tact is an important asset in the teacher's equipment. The father's reply to his son's inquiry as to what is meant by the term "diplomatic phraseology," is to the point: "Well," said he, "if a young man declared to his girl friend, 'The sun stands still as I gaze into your countenance,' that would be diplomatic phraseology—and would have quite a different effect than if he said: 'Your face would stop a clock!'"

But the sun does *not* stand still, for Time Marches On, and we must keep abreast of it and use every means available to lead our pupils into higher realms of achievement. Whether we use one or two pianos is of little account if we are really creating in our pupils a more sensitive comprehension of the beautiful, and a richer understanding of the splendid opportunities and possibilities of life.

(Continued from Page 665)

MOISSAYE BOGUSLAWSKI, noted concert pianist and head of the Boguslawski College of Music in Chicago, died in that city on August 30. In addition to his distinguished concert and teaching career he was the developer of a method of musical therapeutics as a mind restorer for insanity.

WILLIAM STRASSER, composer, conductor, editor, teacher, died on July 6, on Long Island, New York. Born in Hungary, in 1875, Mr. Strasser studied under Gruen, Fuchs, Bruckner, and Dvořák. He conducted opera in Bucharest, Mantua, Venice, and Petrograd. Mr. Strasser was assistant to Rimsky-Korsakoff and Masenet.

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- Minuet à l'Antico** by W.C.E. Schoonhoven
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- Birds at Dawn** by Haniel Ellison, Op. 16, No. 2
- Incantation** by Nathaniel Dett
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- Prelude in E Minor** by Reginald de Koven, Op. 166, No. 6
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To hear George Gershwin's music is to know that he grew up on the sidewalks of New York. He did his composing atop Fifth Avenue buses—on railroad trains—in rooms crowded with

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