

Etude

DECEMBER 1951
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the music magazine

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Rather slowly

PIANO

Si - lent night, ho - ly

night, All is calm, all is

bright Round Vir

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THE WORLD OF

Music

"*The Dybbuk*," a new opera by David Tamkin, had its première early in October by the New York City Opera Company. It is an extremely difficult work and as given by the company was one of the most brilliant achievements in the history of this group. In fact, as regards the opera itself, it "is in some respects the most original and important of the five American works that have figured in its repertory." Robert Rounseville, Patricia Neway, Lawrence Winters, Mack Harrell, Eunice Alberts, and Nathaniel Sprinzena were the outstanding members of a large cast, everyone of whom contributed to the success of the event. Joseph Rosenstock conducted the performance.

Wallingford Riegger has been appointed visiting Professor of composition at the School of Music of Northwestern University, Evanston, Illinois. A noted composer, Mr. Riegger's "Third Symphony" was given the New York Critics award as the most significant new work of the 1947-48 season.

Elaine Brown, director of Choral Activities at Temple University, and founder-director of the Singing City project of Philadelphia, won the French Government's "Prix d'Excellence" at Fontainebleau this past summer, where she was a pupil of Mlle. Nadia Boulanger.

Paul Eisler, composer and from 1904 to 1929 conductor for the Metropolitan Opera Company, died suddenly on October 16, in New York City. He was 76 years old. In addition to conducting, he toured as accompanist with many noted stars, including Caruso, Farrar, Frieda Hempel, Gadske, and Ysaye. For many years he had lived in California where he was active writing and orchestrating motion-picture scores.

The New Friends of Music, at their opening concert of the season on Nov. 4, honored the memory of Artur Schnabel by including in the program the Piano

Quartet in G minor, which was played by the late Mr. Schnabel at the very first program of the new Friends of Music in the season 1936-37.

Mischa Mischakoff, concertmaster of the NBC Symphony Orchestra, has signed a five-year contract to serve as concertmaster of the recently reorganized Detroit Symphony Orchestra, Inc. Mischa-koff will take up his new duties upon the expiration of his present contract with NBC in the spring.

Arthur Shattuck, one of the world's leading pianists three decades ago, died Oct. 16 in New York City. Ill health had kept him inactive for many years. He was 70 years old. He had appeared with all the leading orchestras of the world.

Among new conductorial posts announced as effective at the beginning of this season were these: Frank Brief, formerly violist of the Guilet Quartet, has been named conductor of the New Haven Symphony succeeding Hugo Kortschak; Orlando Barera is the new conductor of the El Paso symphony succeeding H. Arthur Brown; Hugo Kolberg, former concertmaster of the Pittsburgh Symphony was appointed conductor of West Shore Symphony, giving concerts in Muskegon and Grand Haven, Mich.; Howard Shanet, a protégé of the late Serge Koussevitzky is the new conductor of the Huntington (W. Va.) Symphony.

Louise Talma's choral dialogue "The Leaden Echo and the Golden Echo," recently won a prize of 20,000 francs from the French Government, which she received through the Fontainebleau School of Music.

The Schneider String Quartet, a recently organized group, headed by Alexander Schneider, began in October a series of Monday evening concerts at which all of the 83 string quartets by Haydn will be presented.

(Continued on Page 59)



Artur Schnabel at the Steinway

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LETTERS

TO THE EDITOR

From an Old Friend

Sir: May I take this opportunity to thank my friends on your staff for the many courtesies extended to me for many years past. Inasmuch as the close of my 94th year is rapidly approaching, I beg to assume the privilege of a very old and faithful reader and send my warm good wishes for the continued successful and brilliant history of your magazine.

Mrs. Edward MacDowell
Peterborough, N. H.

Fifty-Year Subscriber

Sir: As a matter of sentiment, I am sending you my check for \$6.00 to pay for the ETUDE until October 1953. At that time I will have completed 50 years as a continuous subscriber to your magazine. Have you any other subscribers for that length of time?

Mattie C. Hermes
Racine, Wisconsin

(Reader Hermes raises an interesting question. How many of our readers have been subscribers for fifty years continuously? We would like to know. Won't you write us if you can claim this distinction? Ed.)

"Students Must Help Themselves"

Sir: I should be more than ungrateful to put off one more day, writing to thank you for ETUDE. The September '51 issue just delivered this morning provides the necessary detonation to make me "explode" in a burst of praise. Every issue has been interesting . . . some have been splendid . . . but this September one!!!

The highlight of the issue is, of course, the outstanding article by Vladimir Horowitz. Any pianist, amateur or professional, will do well to read that article every day until he has absorbed Mr. Horowitz's transcendental musical common sense.

As one of this country's millions of housewives and mothers, I have come to regard music not only as an enjoyable and constructive hobby, but in its crea-

tive aspect as a real "soul-saver" in combating the destructive forces of today's world.

Thank you again for your excellent magazine, for your policy of keeping this country's musical standards high, and for so consistently accenting the fact that music is a creative art, not an excursion into dull pedantry!

I'm ordering all of Guy Maier's "Pieces of the Year" and am I going to have fun!!

All success to you!

Mrs. Ramon Gomez
Colma 25, Calif.

"Decline of the Art of Singing"

Sir: I am more and more delighted each month with the interesting and very intelligently written articles now appearing. Being a public school music instructor I find myself constantly making use of the material in back issues. The articles on the "Decline of the Art of Singing" are splendid! I have never seen any magazine make such a marvelous change over from "stiffness" to supremacy in its field!

Mrs. Fred Goetz
Schenectady, N. Y.

B: Music

Sir: In regard to the article "B: Music" (July 1951) the statement was made that Dorothy's I.Q. jumped ten points. No one's I.Q. ever changes through life, only the individual's response to a test causes a variant. In her case she found an outlet to vent her pent-up emotions and in so doing changed her attitude and naturally became more responsive.

This was the only criticism I had of the article. On the whole it presented an over-all picture of what music can do to the emotions. Being a composer I can cite experiences of my own: while working on my piano sonata it was imperative to inject one's self into the music for the mood; playing over several times the dark, dreary completed sections of the first movement I was able to create that mood and

(Continued on Page 58)



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Musical Oddities

By NICOLAS SLONIMSKY

THE LEGEND that Rossini stopped composing at the age of thirty-seven is accurate only in respect to writing operas. Living in retirement in his suburban villa near Paris, Rossini continued to compose almost to his dying day. His music of that period comprises mostly piano compositions with humorous titles, which in many ways anticipate Erik Satie. A collection of these pieces copied by a professional copyist, and signed by Rossini himself, was put on sale in London by Messrs. Puttick and Simpson in 1878. In the printed catalog for this sale, we read: "Each manuscript is signed by the great Maestro, and each Purchaser will be entitled to register in his own name the copyright of the work purchased. Messrs. Puttick and Simpson beg to announce that for the convenience of intending Purchasers, an eminent Pianist will attend for one week prior to the day of Sale at their Rooms, and will execute on the Pianoforte any work desired to be heard."

There were forty-two vocal works, seventy-four piano pieces, and five miscellaneous items for various instruments. Here are the titles of some of the piano pieces: *Prelude pretentieux*, *Valse anti-dansante*, *Petite Valse de Boudoir*, *Prelude inoffensif*, *Castor Oil Waltz*, *Convulsive Prelude*, *Asthmatic Etude*, and something called "Ouch, those Peas!" There was also a suite of pieces entitled "Quatre Heures d'oeuvre" with the obvious pun on hors d'oeuvre. The individual movements were Radish, Anchovies, Pickles, and Butter. There was also a piece marked "alla Offenbach," to be played by the thumb and the index finger only. The originals of these pieces are in the Rossini Institute at Pesaro. They have never been published.

Rossini enjoyed a great reputation as a virtuoso cook. Alexandre Dumas, père, wrote to Rossini asking him for the recipe of his special macaroni dish. Rossini replied as follows: "Before submitting my recipe to your cultivated appreciation, I beg you to come and taste the said macaroni tomorrow, Wednesday, at half past six precisely. — Friendship and fraternity. — G. Rossini. — May 18th, 1858."

Dumas accepted the invitation gratefully, but apparently did not care for Rossini's cuisine. At least, gossip had it that he called Rossini a "faux gourmand," and his remark was reported to Rossini, resulting in strained relations between the two. This is denied by a friend of both Rossini and Dumas, one D. D. Home, who wrote a communication to "The Orchestra" of London of December 19, 1868, to that effect.

THE SAME JOURNAL published another letter in a later issue containing details about Rossini's culinary art. "In the summer of 1825," the writer said, "I traveled with Rossini, Mme. Rossini, her dogs, parrots, and monkey, in a diligence from Calais to Paris. We stopped in Paris, where I saw him cook his own macaroni, thus: after having boiled in the usual way, it was placed in cold water, with a little salt. Whilst this was being done, a strong gravy was made with a little veal, a bit of ham, and the body and wings of a partridge pounded in a mortar, placed in a stew-pan with one good-sized onion, two or three cloves, six allspice, and three bay leaves. About half a pint of strong gravy, so thick that it stuck to the spoon, was made, and in this the macaroni was warmed, and served with it."

Rossini used a special ivory syringe in the preparation of a macaroni pie. He had a thick sauce made with foie gras and filets of ortolans flavored with truffle. Rossini took great pride in his gastronomic virtuosity. He often remarked that he would not mind if his harmony were attacked, as long as his salad bowl was praised. He wrote to his sister this recipe for a salad: "Take oil of Provence, English mustard, French vinegar, a squeeze of lemon, pepper and salt, and mix well; then add some finely-chopped truffles. The truffles give a kind of nimbus to the whole, which raises the gourmand to a state of ecstasy. The Cardinal, whom I met a few days ago, rewarded me with his apostolic blessing for this discovery."

ROSSINI CALLED the truffle "the Mozart of mushrooms," and said he knew of nothing, except a truffle, to which he could compare "Don Giovanni." When an Italian caterer delivered food to Rossini's home, Rossini despatched a letter of gratitude, "From the Swan of Pesaro to The Eagle of Italian Sausage-makers."

"You have raised yourself to the very pinnacle of your art by the *zamponi* and *cappelletti* you prepared expressly for me," wrote Rossini. "It is but just, therefore, that, from among the wild marshes of my native country, I should elevate my harsh voice in gratitude to you: I appreciated fully the complete collection of your works that you sent me; my guests, also, did full justice to them. I will not attempt to set your praises to music; I am an ex-composer lost in the din of the modern world—happily for me, and also happily for you. You know how to vibrate certain notes that please the palate—a more infallible judge than the ear, for it is the most delicate and lasting of the senses. Only one note will I touch, that of my profound gratitude. I hope it will aid you to soar higher than ever in the regions of glory, so that you may deserve a crown of laurels, with which I should like to ornament your brow.—Your obliged servant, Gioacchino Rossini."

When a Paris grocer asked Rossini for a picture, Rossini

took a photograph of himself out of his pocket (photography was already quite advanced in Rossini's lifetime), and inscribed it: "To my stomach's best friend."

A Paris tailor wrote Rossini that his full dress was ready, but needed one more fitting. Rossini was nonplussed—he had never ordered the full dress, and he wrote to the tailor telling him about the error. The tailor acknowledged Rossini's letter with thanks. He was no tailor, he was an autograph collector.

THE FOLLOWING POEM entitled "Weber's Last Waltz" by John Collett was published in 1890:

As the finger of magic unfolded
each treasure,
And the pearl drops flowed forth
of the heavenly strains,
It wakened a thrill of such undying pleasure
That ne'er shall be lost while
existence remains.

So simple the harmonies Weber employed
That the musical gymnast of these days may sneer;
With no grain or dross is the pure gold alloyed,
No needless inflections distract the pleased ear.

The poet misdirected his ecstasies. The so-called "Last Waltz" was a composition by one Karl Reissiger, who gave his manuscript to Weber, who took it with him to London. After Weber's death in 1826, it was found among the effects and published under the title "The Last Thought of Weber." The misattribution of this piece was not discovered for many years. The case was clinched when some alert musicologist came across an album of waltzes by Reissiger published in 1824. Among these waltzes was "The Last Thought of Weber."

Saint-Saëns was asked his opinion about a mediocre musician. "All I know about him," replied Saint-Saëns, "is that he was very precocious in his musical career. When only five years old, he was already not deficient in inexperience."

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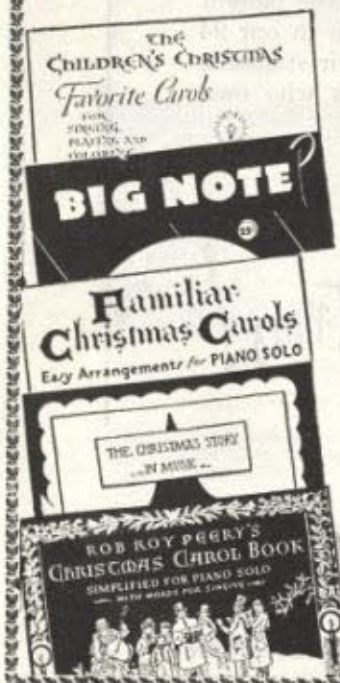
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Mozart: "The Magic Flute"

This new Victor release of Mozart's great opus was made by Sir Thomas Beecham and the Berlin Philharmonic for the Mozart Opera Society. The singers—all excellent—include Tiana Lemnitz, Erna Berger, Irma Beilke, Helge Roswaenge, Gerhard Huesch and William Strienz. (Victor, 3 LP discs.)

Wagner: "Die Meistersinger"

Here is a complete un-cut recording of the great stage work made by a superior cast with the chorus of the Dresden Opera and the Saxon State Orchestra, conducted by Rudolf Kempe. The singers involved are Ferdinand Frantz (Sachs), Kurt Boehme (Pogner), Heinrich Pflanzel (Beckmesser), Bernd Aldenhoff (Walther), Gerhard Unger (David), Tiana Lemnitz (Eva), and Emilie Walther-Sachs (Magdalene). (Urania, 6 LP discs.)

Landowska Plays for Paderewski

Wanda Landowska, the distinguished harpsichordist, presents here a group of well-played pieces which she states were greatly loved by the great pianist because of their Polish inspiration. The recording includes works by Rameau and Couperin, Polish dances transcribed by Miss Landowska and a Chopin Mazurka. (Victor, one 12-inch disc.)

Gershwin: "Porgy and Bess"

Adding to the growing list of recordings of complete operas is this set of the late George Gershwin's sensationally successful "Porgy and Bess." The cast is excellent and every member deserves special commendation for the clear enunciation of the words. The singers include Lawrence Winters, Camilla Williams, Avon Long, and Helen Dowdy. Lehman Engel conducting the orchestra, brings out a wealth of detail. (Columbia, three 12-inch discs.)

Handel: Dettingen Te Deum

This great choral work, considered one of the master's major works, was written to celebrate a victory of the English army led in battle personally by George II during the war of the Austrian succession. It has never before been recorded. It is performed here by the Chancel Choir of the National Presbyterian Church, whose director is Theodore Schaefer, and the National Gallery Orchestra, conducted by Richard Bales. (WCFM, one 12-inch LP disc.)

Mozart: "The Marriage of Figaro"

Cetra Recording Company of Italy has done opera lovers a fine service in bringing out a complete performance of "The Marriage of Figaro." The cast is excellent and includes some names not too well known in America. Italo Tajo (Figaro), Alda Noni (Susanna), Fernando Corena (Doctor Bartolo), Miti Truccato Pace (Marcellina), Jolando Gardino (Cherubino), Sesta Bruscantini (Count Almaviva), Angelo Mercuriali (Don Basilio), Gabriella Gatti (Countess Almaviva), Cristiano Dalamangas (Antonio), Manfredi Pons de Leon (Don Curzio), and Graziella Sciutti (Barbarina) are the singers involved and the Chorus and Orchestra of Radio Italiana are conducted by Fernando Previtali. This perennial operatic favorite is well treated by the forces employed. (Cetra, 3 LP discs.)

Gustav Mahler: Das Lied von der Erde

The Vienna Symphony Orchestra, under Otto Klemperer, presents a splendid recording of this great Mahler work. Anton Dermata, a tenor to be heard with the Metropolitan Opera this season, and Elsa Cavelti, mezzo-soprano, do highly satisfactory singing in the three songs assigned to each singer. (Vox, LP 12-inch discs.)

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BOOKSHELF

By **THOMAS FAULKNER**

Some Nineteenth-Century Composers

By **John Horton**

This volume contains brief, competent essays on 12 composers of the 19th century, Mendelssohn, Fauré, Rimsky-Korsakoff, Smetana, Franck, Elgar, Liszt, Grieg, Debussy, Borodin, Saint-Saëns and Mahler. Each composer is pictured in relation to his times, with especial emphasis on the nationalism which was so prominent a feature of 19th-century music. The volume is neither purely critical analysis nor biography, but contains elements of both. Students would find this a most helpful volume in their research into musical history.

Oxford University Press, \$1.50

Bel Canto in its Golden Age

By **Philip A. Duey**

The term "bel canto," Mr. Duey points out, did not come into general use until about the middle of the 19th century, and compilers of musical dictionaries did not consider it necessary to explain the term until after 1900. Teachers of the "Golden Age of Bel Canto," apparently, did not consider themselves to be teaching the "bel canto" method, but merely teaching singing.

As for the notion that there existed a secret, mysterious "method" that has been lost to posterity, Mr. Duey's whole book refutes it. The methods used by Italian singing-masters were so widely known and generally used, he maintains, that they can be learned by anybody who takes the trouble to look them up.

Mr. Duey himself has done a monumental piece of research in assembling the teaching concepts of the old masters from various sources and assembling them in a single volume. The scheme of the book is well-planned and orderly. Mr. Duey considers the various aspects of singing, and tells what teachers in Italy, France and Germany had to say about each. On the subject of breathing, for example, he quotes the pertinent ob-

servations made by Caccini, Durante, Cerone, Donati, Doni, Tosi, Vallara, Mancini, and Manfredini in Italy; goes to German sources for the opinions of Calvisius, Mattheson, Agricola (who translated Tosi into German), Marpur, Hiller, Kürzinger and Lasser; and lastly, goes to France to find what Bacilly, Jumilhac, Blanchet, Rameau, Raparlier, Martini, Tomeoni and Mengozzi had to say on the much discussed problem of breathing.

The sources quoted cover a period of almost two centuries, from about 1600 to 1800, during which time the art of singing is assumed to have reached its highest peak of artistic development.

Comparison of the theories and opinions cited by Mr. Duey show conclusively that if there is such a thing as a "lost secret" of bel canto, it was a lost secret for most teachers in bel canto's golden age. Teachers of that day held diverse and conflicting opinions as to the best way of producing vocal tone. In the light of modern physiological knowledge, some of their theories as to how the voice worked appear crude and naive.

On the other hand, there is general agreement on certain broad aspects of singing. All authorities cited maintain that the voice should not be forced, that firm, unshakeable breath control is necessary for artistic singing, that any sort of stiffness or constriction in the throat is injurious to the voice, that the voice should be perfectly balanced and even throughout the scale—in short, they advance the commonsense views held by any sensible and experienced vocal teacher of the present day.

There is no reason to suppose that the human throat has undergone any considerable mutation since 1700, and what was sound advice then is sound advice today. Singers and teachers of singing will find Mr. Duey's book to be stimulating and rewarding.

King's Crown Press, \$3.75

Ask your teacher

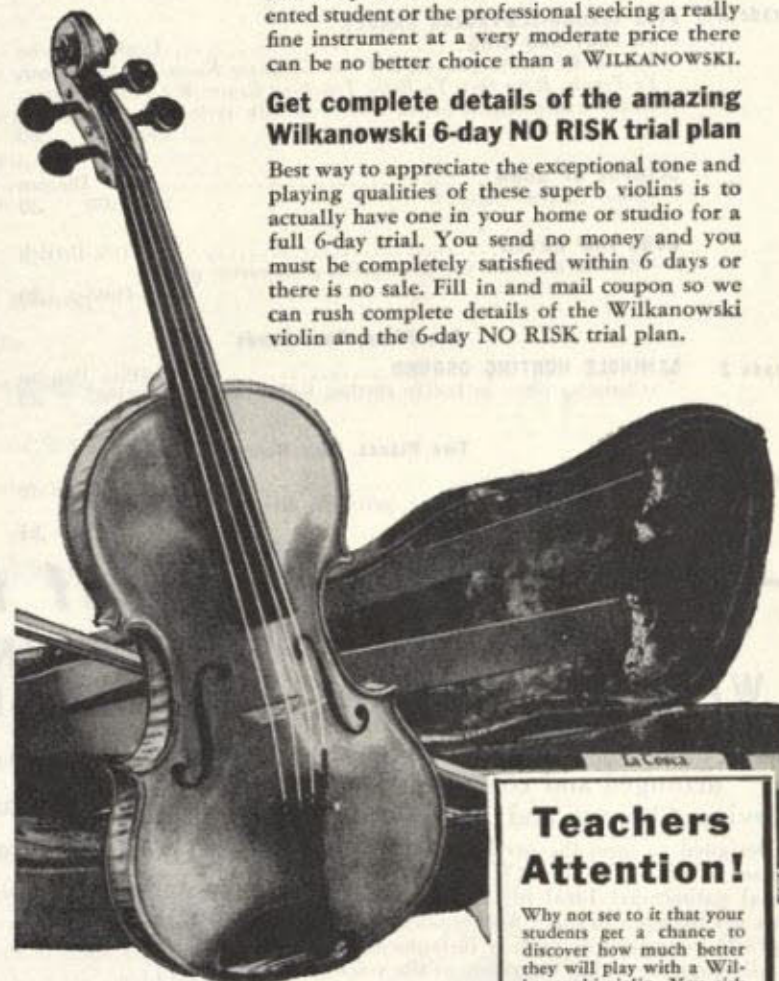
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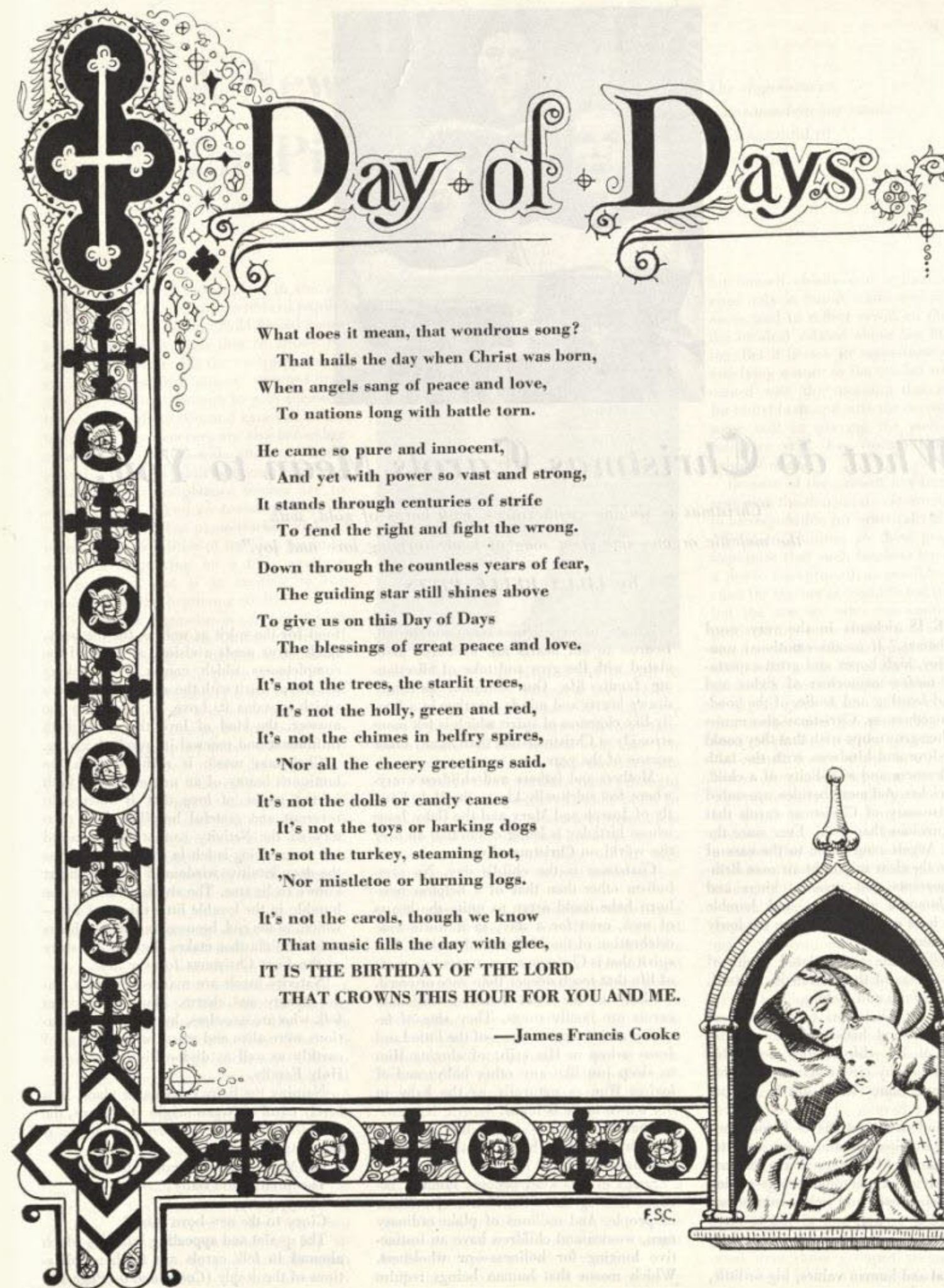
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That hails the day when Christ was born,
When angels sang of peace and love,
To nations long with battle torn.

He came so pure and innocent,
And yet with power so vast and strong,
It stands through centuries of strife
To fend the right and fight the wrong.

Down through the countless years of fear,
The guiding star still shines above
To give us on this Day of Days
The blessings of great peace and love.

It's not the trees, the starlit trees,
It's not the holly, green and red,
It's not the chimes in belfry spires,
'Nor all the cheery greetings said.

It's not the dolls or candy canes
It's not the toys or barking dogs
It's not the turkey, steaming hot,
'Nor mistletoe or burning logs.

It's not the carols, though we know
That music fills the day with glee,
IT IS THE BIRTHDAY OF THE LORD
THAT CROWNS THIS HOUR FOR YOU AND ME.

—James Francis Cooke





What do Christmas Carols Mean to You?

"Christmas is singing—with voices, with harps of gold, with the majestic organ—one great song of heart-warming love and joy."

by LILLA BELLE PITTS

THERE IS richness in the very word "Christmas." It means emotions: wonder and joy, high hopes and great expectations. It means memories: of sights and sounds, of feasting and frolic, of the goodness of togetherness. Christmas also means a time when grown-ups wish that they could speak of love and kindness with the faith and fearlessness and simplicity of a child.

These riches, and more besides, are stored up in a treasury of Christmas carols that is more precious than gold. Ever since the song the Angels sang came to the ears of men upon the clear midnight air over Bethlehem, peasants and princes, kings and knaves, honored musicians and humble minstrels have celebrated in song the lowly birth of a tiny child.

The bulk of the accumulated wealth of these folk songs of the church is, in itself, a miracle of faith and feeling.

The best of Christmas carols speak of love and joy and belief in the essential goodness of life—life made memorable now, as before, by circumstances in which small human values stand out in sharper focus.

The mood of Christmas is joyous, one of happy anticipation and great expectations. Memories of Christmas are centered most often about personal things—being at home, being loved and welcomed whether we deserve it or not, and giving to those we love their heart's desires, if humanly possible.

Personal and human values, big or little,

originate in experiences common to all. Dearest to our hearts are memories associated with the give and take of affectionate family life. Our common humanity draws hearts and minds together in a family-like closeness of spirit which is felt more strongly at Christmastime than at any other season of the year.

Mothers and fathers and children everywhere feel spiritually kin to the Holy Family of Joseph and Mary and the Baby Jesus whose birthday is being celebrated all over the world on Christmas Eve.

Christmas is the child's day. No symbolism other than that of a helpless newborn babe could serve to unite the hearts of men, even for a day, in a world-wide celebration of the birthday of a child. The spirit that is Christmas penetrates into roots of life that reach deeper than race or creed.

Many of the most beloved Christmas carols are family songs. They sing of familiar and homey things—of the little Lord Jesus asleep in His crib; of singing Him to sleep just like any other baby; and of loving Him as naturally as the baby in one's own home is loved.

There are "Mary" carols too, in which the Virgin Mother herself is the object of love and adoration.

Songs of this kind become familiar because they speak to the hearts of millions of people. And millions of plain ordinary men, women and children have an instinctive longing for holiness—or wholeness. Which means that human beings require

food for the spirit as well as for the body. Each of us needs a vision, at least, of the completeness which comes from linking the life of spirit with the all too human flesh which sustains it. Love, of course, is the answer, the kind of love that finds both fulfillment and renewal in unselfish giving.

Christmas music is suffused with the luminous beauty of an unquestioning faith in the power of love that is offered in reverent and grateful humility. The mystery of the Nativity cannot be explained but its meaning is felt in songs that express the deep intuitive wisdom of what the heart knows to be true. The shining faith of the humble in the lovable little things of life—which, in the end, become the biggest things—is the light that makes the old, old story of the First Christmas forever new.

Nativity carols are marked by their tender beauty and charm. Many come from folk who are nameless, but whose imaginations were alive and warm with feelings of earthly as well as divine kinship with the Holy Family.

Naming the Baby even has a place. In a lovely carol of Negro origin (*O Mary*), the combination of the human and divine is touchingly beautiful.

Oh Mary, what you going to name
The pretty little Baby?
Glory, glory,
Glory to the new-born King!

The quaint and appealing lullabies which abound in folk carols are further indications of the deeply (Continued on Page 49)

A New Horizon for Piano Teachers

by Polly Gibbs

A CHANGE has taken place in the attitude of piano teachers toward pupils. Seldom, if ever, is a child denied piano lessons on the grounds that he shows no evidence of talent. On the contrary, teachers now know that almost everyone can learn to play well enough to gain pleasure from it throughout life, and have fun in the learning. Piano teachers are also becoming aware of the nation-wide attention being given to classes of adult beginners in piano. Never does an enlightened teacher say to an eager adult, "You are too old to learn to play the piano." The piano teacher who explores the possibilities of teaching piano to adults is embarking on a truly exciting journey, one that is as exciting to the teacher as to the beginning students.

The present discussion is concerned with the far reaching effects of the interest of one special group of adults—elementary classroom teachers—in piano study.

Recently five elementary classroom teachers were serving as a demonstration class to show some recommended procedures to a workshop group of piano teachers. Although the members of the demonstration class represented a wide range of teaching experience in the public schools, none had ever studied piano and had volunteered to take part in this demonstration with the belief that they might thereby become better equipped for carrying on the singing and other music work required in their classrooms.

At the third meeting of the class an incident occurred which touched the hearts of all the teachers who were in the audience to observe the demonstration. Each member of the class was taking a turn at playing accompanying chords while the entire group sang a familiar melody. The performance problem was chiefly one of listening to the song attentively and playing at the right time the appropriate one of two chords which had previously been taught by imitation.

The oldest of the five teachers felt self-conscious because of her age and lack of musical experience, but she followed the pattern of the class and took her seat at a piano, determined to do her best when her turn came. Concentrating all her attention, she began to play without much assurance. As success made her more cer-



tain of herself she relaxed and seemed to enjoy the music. At the end of her performance, this beginner in piano was completely overcome with the pleasure of having made some music. As she turned away and put her hands to her face to hide the tears, she said, "And to think, all these years I thought I had no ear for music." At some point in her early schooling someone's thoughtless remark had suggested that it was no use for her to try to do anything at all with music, and until now she had followed that suggestion.

The tragedy of the teacher's experience was not only that she herself was deprived of playing the piano because as a child she had not been considered a "talent" and was therefore discouraged in seeking piano lessons—she was a victim of the fallacious notion that only the specially gifted can learn to play—but also that consciously or unconsciously she perhaps influenced countless children to have an unfavorable attitude toward piano lessons. With her changed attitude now because of her discovery that almost anyone can gain enough skill to enjoy playing the piano, she will doubtless do much in the way of encouraging each of her groups of pupils toward a study of piano. What an intriguing thought: the effect of one classroom teacher's enthusiasm on the hundreds of children taught by her through a period of years.

To the piano teacher who is seeking glory

The elementary classroom teacher needs a background of piano study.

for himself chiefly and is therefore interested only in pupils whose recital performances tend to reflect credit on the teacher, the incident related above has little meaning. But it is rich in suggestions of a most satisfying nature to the teacher who is concerned with the meaning that music has for individuals and with the importance that some skill in playing the piano, even a mediocre skill, has toward realizing the value of music.

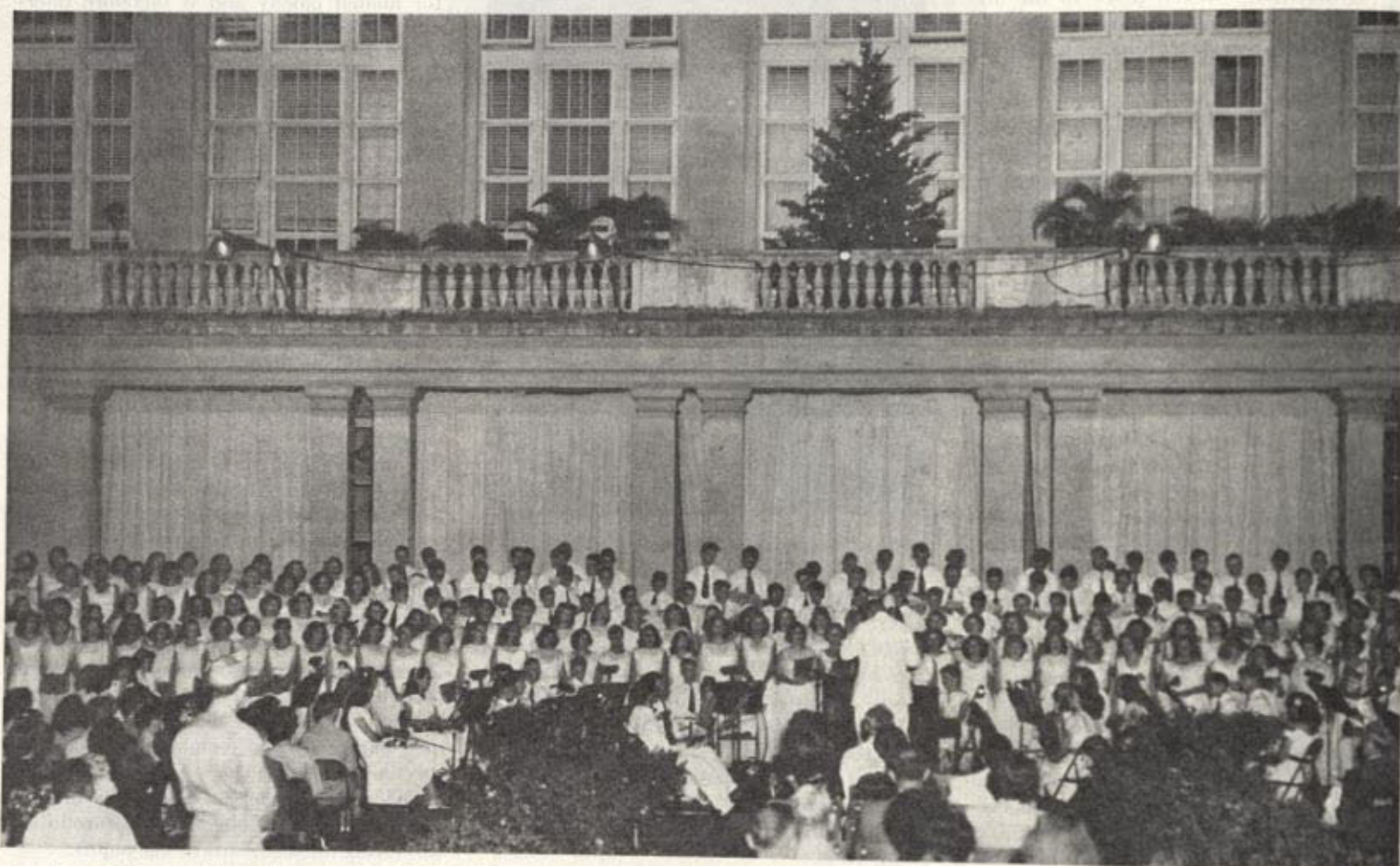
Because of the present day trend toward requiring the elementary classroom teachers to be responsible for practically all the work offered to children in these grades, it is important that such teachers have as good a music background as possible. In many cases the teacher is found to feel inadequate, but the teacher who has confidence engendered by some ability to play the piano can do wonders in carrying out the broad and varied music program planned for the grades of most elementary schools. Instead of shying away from such responsibilities, this teacher uses the piano to bolster her sense of pitch. Even though she fears that she cannot "carry a tune in a basket," she knows she can carry one on the piano. She confidently uses the piano to bring to her pupils a more complete musical experience, an experience in which the piano provides the harmony usually lacking in classroom singing. She takes pleasure in introducing the keyboard to her pupils.

A third grade teacher whose background included piano lessons provided one of the many illustrations of the advantages of bringing the piano into the general music lessons of the elementary schoolroom. The children sang *Three Blind Mice*, clapping the rhythmic pattern of the first measures continuously throughout the song. Then, using a silent keyboard tacked on the wall in view of the whole class, the teacher showed the melodic pattern of the first measure—E, D, C—played with the three middle fingers of the right hand. These keys were played over and over in the melodic and rhythmic pattern of the first measure as the children sang the entire song and later imitated her by playing in the air as the teacher played on the wall keyboard. Now, since they had observed that the keys used were those grouped around the two black keys in the (Continued on Page 60)

CHRISTMAS

at the Panama Canal

by Subert Turbyfill



Part of the combined chorus and orchestra of over 300, directed by Neil V. Branstetter, in a Christmas Musicale at the Canal Zone

Music has helped Americans in the tropics
get the true spirit of the holiday season

FOR THIRTY years the highlight of the Christmas season for the American citizens living and working at the Panama Canal has been the Christmas Musicale, presented by the combined choirs outdoors at night. Probably the Christmas season is the one time of the entire year when all of those Americans whose work requires them to live far away from the United States feel the pangs of homesickness for their native land most keenly. That feeling is all the more emphasized at the Panama Canal, located only a few hundred miles north of the equator in the middle of the torrid zone, because the American Canal Zone is so definitely "American."

Christmas in the tropics falls in a clear, warm sunshine-by-day and moonlight-by-night time of the year. When Mrs. Helen Baker, the first supervisor of music for the Canal Zone schools, began

presenting the Christmas Musicale, there were twenty-five or thirty high school students singing and playing the old familiar Christmas music for an audience of three or four hundred. Now the combined choirs and orchestra, under the direction of Neil V. Branstetter, total well over three hundred, and the audience totals reach some two thousand a year. While these Americans do miss a "White Christmas," they have been able to re-create a sincere and heart-warming feeling of the joyous season which is peculiarly their own.

Certain traditions have grown up in connection with this typically American music program, given in the "American colony" of a Latin-American nation with its Spanish-culture background. The Balboa High School band opens the celebration with a thirty minute program featuring the Christmas carols. The band plays from the steps of the high hill leading to the principal governmental administration building and can be heard throughout the entire residential area. Audience members generally arrive early for the observance, and many comment favorably on the "Christmas pre-

lude" which the unseen band provides.

The old French carol *Angels We Have Heard On High*, is used for the processional. With the girls in thin, flowing, white gowns, and the boys in white shirts and white trousers, all singing and marching down the winding stairs and along the grass-bordered and flower-lined walks, the traditional opening always sets the proper emotional spirit for Christmas.

The use of the word "always" in the preceding sentence only emphasizes the exception. The foregoing description and explanation have been correct except for the one time when the weatherman did not believe the almanac, which states that the rainy season is over by December 15. That year the day, too, had been "clear, warm, and sunshine-by-day", and the Christmas Musicale began in the evening in the traditional manner. A capacity audience was in attendance, and the attentive response was delightful. Half-way through the program audience interest was centered on the combined choir presentation of *The Heavens are Telling*, and no one noticed anything about the weather.

Tropical rains seldom come at night, and even when they do, they are not announced by thunder and lightning. As the combined choirs swelled to a crescendo in the famous Haydn composition, the tropical heavens really began telling—the rain came, suddenly and completely. The audience members were wet before they could even scamper for shelter, but the director kept his choir and orchestra performing until the end of the number.

During the somewhat scattered but sincerely heavy applause, the performers, with clothes dripping and music and instruments soaked, took shelter. The water-soaked, diaphanous, white gowns of the girls and even the boys' white shirts seemed transparently insufficient clothing for Christmas music performers. Because of the mild weather in December and the fact that the rain stopped as suddenly as it had begun, performers and audience members suffered no bad physical results.

The little upright piano, with the top removed and with a microphone set directly against the back so that with electric amplification one single piano is sufficient to keep three hundred singers on pitch, sat directly in the middle of that heavy tropical downpour. Water ran completely through it from top to bottom. Later it was discovered that while performers and audience members had to have their clothes pressed, the piano and the orchestra instruments required no care whatever. But residents at the Panama Canal are happy that on other occasions there has been no rain at the Christmas season.

Schubert's *Ave Maria*, in an arrangement which features the violin section, has long been a favorite for the orchestra which on occasion has done the *Pastoral Symphony* from Handel's "Messiah" as well. *Intermezzo* from "Cavalleria Rusticana" by Mascagni nearly always appears on the program, as does *How Lovely Are Thy Messengers* from "Saint Paul" by Mendelssohn, *Lovely Appear* from "The Redemption" by Gounod, and the already mentioned *The Heavens Are Telling* from "The Creation" by Haydn. Bach chorales sung in Latin, as well as the familiar *Ave Verum* by Mozart, share honors with the solo numbers featured on the annual program. Director Branstetter chooses the outstanding available soloist, instrumental or vocal. In addition to their choice selections, *The Holy City* for trumpet or trombone, and *Cantique de Noel* for soprano or tenor (with the first soprano section obbligato) are heard regularly.

The big audiences have long ago come to expect and to demand the *Hallelujah Chorus* from Handel's "Messiah" as the concluding number of the one-hour formal program. An invitation is extended to the members of the audience to join with the combined choirs in singing the well-known and well-loved Christmas carols for the informal, concluding part of the celebration.

The basis of the personnel of the combined choir consists of all student singers in the three glee clubs of the Canal Zone high school

at Balboa. In addition, former members, junior college singers, and visiting college and university students home for vacation join in the Christmas Musicale. The citizenry of the Panama Canal is a closely-knit unit, and Director Branstetter has only one requirement for membership in the singing unit of the joyous season—ability to sing and knowledge of the selections used.

While the combined choirs have been working for weeks on the preparation of the festival which is to highlight the Christmas season for the American citizens working for the federal government at the Panama Canal, the stage and theatre people have been at work providing choirs and orchestra. The program is of double importance in creating and maintaining the mood and spirit of Christmas, with the warm weather, the many Commissary "toy sales," the hundreds of decorated "states" fir trees, the thousands of colored lights around many of the living quarters, and the general feeling of summer. For nearly all Americans, the only real feeling of Christmas comes after they have heard and seen the annual Christmas Musicale.

Unless the audience members can see the singers of the combined choirs, those audience members have every right to feel cheated. If the lighting is so overdone and flamboyant as to call attention to itself and to the mechanics of stage technique, the choir members and the director have every right to feel cheated. Such a production as that given at the Panama Canal at Christmas time cannot be the success that it is unless the musical presentation is properly emphasized, by being seen as well as heard. That means that the lighting must be so correctly done that while it definitely is subordinate it does its proper share to emphasize the whole.

The setting used nowadays for the presentation is excellent, with huge banyan trees backing a beautiful, well-kept lawn which faces a big three-story building, along the front of which is a high, wide porch. There is a broad sidewalk for the floor of the orchestra pit, and sufficient steps extend the entire length of the porch, so that the massed combined choirs can be arranged on different levels. But the only high thing between those banyan trees and that building is a solitary flagpole. Providing sufficient illumination outdoors for three hundred and fifty performers, when there is nothing on which to hang the light instruments, requires considerable ingenuity.

Four spun aluminum reflectors, each with a sand-colored screen covering a 500 watt bulb, are placed directly above the heads of the singers on the first row of the combined choirs, in about the same place that a light bridge would be if the festival were given indoors. Those four lights are on wooden trestles lashed to the balcony of the long porch, and they provide illumination for the orchestra as well as the combined choirs.

Spotlights are fastened to the flagpole. If a shadow is cast through the light on the choir, the spotlight is too strong; unless the director and the soloists can be seen clearly, the spotlight is too weak. An extra spotlight must be placed as high as possible to light the director's stand properly. No shadows can be permitted to distract the attention, either of performers or of audience members.

Outdoors in December a "house light" is needed for people to find their seats and read their programs. A quarter-inch steel cable, stretched from the flagpole to the porch balcony and secured taut with turn-buckles, carries an enameled reflector with a 1,000 watt bulb. The bright light cast by that flood is about fifty feet in diameter, and it spills out for another fifty feet on all sides. The most important thing, of course, about stage lighting, even when used to highlight the combined choir presentation of the traditional Christmas music outdoors, is dimmer control. A four-dimmer portable board with a maximum capacity for sixty amperes is sufficient to care for the Christmas Musicale at the Panama Canal. And the "electrician" practices his cues as often as the combined choirs rehearse in the outdoor setting.

Many Americans feel, when they spend their first Christmas at the Panama Canal, that Christmas under (Continued on Page 57)

Play Lessons for the Pre-School Age

Let the play element be an important consideration in teaching little tots.

by Alice M. Harrington

ADULTS are often impressed by the interest of little children of pre-school age in the piano. This interest may be due to the fact that sound has a fascination for them or that there is a compelling desire for a new toy, or likely as not, that talent may be there waiting for development. Be that as it may—almost any child, who has opportunity to do so, will want to play when he realizes that sound will result when keys are pressed down. Instead of forbidding the use of the piano, it is possible through a little judicious guidance to put this urge to good use and make it the starting point for a child's study of music. Some who are allowed the privilege of playing may lose interest as the novelty wears off, but a few will persist, and for those whose efforts continue, a procedure may be followed which will gradually prepare them for formal music lessons.

The first experience at the piano may result in a vigorous pounding. A sympathetic "Let's play nice and easy" with an illustration of just what is meant, puts the little one in a receptive mood where he will try to imitate according to his own idea as to what is expected. Should the pupil, without heeding the suggestion, persist in his thumping, the privilege of playing should be taken from him until such time as he is willing to accept the standard that has been set. To accomplish this may take several days and a great amount of patience and persistence, but the use—not the abuse of the piano—is the first idea to be put across. This principle should be strictly adhered to at all times.

Stunts have a great appeal for children, and the more like play each new step is made, the more interesting will the lessons become. After the first idea has been grasped, the next objective is to have the child play single notes. Strange as it may seem to the adult who has given little thought to the matter, the sounding of single notes has its own problem for the

child. The small muscles have not as yet developed a great amount of control and this act, simple as it is, requires a degree of intense application for the tot who is trying to accomplish the task.

Enter into this phase of the work with the youngster as if it were a game which you enjoyed playing with him, and commend heartily each successful attempt which he makes. When the pupil finds it possible to sound separate notes at will, go on to the next step. This should be the sounding of adjoining notes singly: first, working with two, then with three, and so on, until it is possible for the child to play the first five notes of the scale in succession, up and down, singly and clearly and with proper fingering. Confine the work to the Key of C, and always return to the keynote to close an exercise. "Let's go up the hill" leads up from C and also makes preparation for the relative position of the notes on the printed page. "Now let's go home to rest" takes care of the return. Through these simple methods the child, without conscious effort, begins to discriminate between "up" and "down" and to appreciate the rest quality of the keynote, thus leading to an acceptance of the idea of using it for the close.

By the time this has been accomplished, both hands should have developed a certain amount of accuracy in selecting and playing the different notes. In the next exercise, a little more attention should be given to the left hand, as a foundation is now to be laid for developing an harmonic accompaniment which may be used with very simple melodies. In studying and becoming familiar with the five tones from *do* to *sol*, it has been necessary to call attention to the note from which the start was made and also to notice where the ascending scale line stopped. Now encourage the youngster to see if it is possible for him to skip from *do* to *sol* and back without striking the intervening notes. This rocking back and forth

on the notes *do* and *sol* gives us a form of the very familiar and practical 6/4 bass and lays the ground for a simple harmonic development to be used with the little efforts to produce melodies which, it is hoped, will eventually follow.

A new game may now be suggested—the making up of a tune. Let the fingers of the right hand roam through the familiar group of five tones at will, while the left hand accompanies the melody with the 6/4 bass. Keeping within the scope of five notes counteracts the tendency of the child to strike aimlessly and unprofitably over the keyboard, and reduces his note problem to the lowest possible terms. Give no thought to rhythm in the beginning for the natural sense of rhythm which the average child possesses will take care of the situation. The muscles of the left hand may prove to be less responsive to thought impulses than the right; and there we have a fundamental condition that will serve a very definite purpose in helping the child to sense that for every note played by the right hand, it is not always necessary to sound one with the left. An aid to developing a sense of rhythm is the time-loved pastime of all children—playing soldiers and marching to music. In this day of radios and victrolas, good marching music is always available. Not only can rhythm be taught, but the little one can also learn to beat time through making believe that he is a bandmaster leading a parade down the street with everyone cheering!

Now for the next step! Let the pupil undertake to sound two notes together with one hand, skipping just one note between the two. Build up at first on any tone of the scale until enough muscular control has been developed to allow the playing of thirds. When this has been accomplished, return to a drill of the 6/4 bass and then proceed from this point to teach the two triads: the one built on the keynote or *do*, and the other formed on the dominant, or *sol*. First have the pupil depress without sounding, all five tones with which he is familiar, then let him release the second and fourth degrees while holding down the first, third, and fifth. Next, let him try to sound the triad. Make a game of letting notes stay up while those on either side are depressed. This will require much time and patience, but keep alive the play spirit by presenting it to the child as a stunt—hard, but possible to perform. "Can you do this?" asked with a challenging inflection will arouse a child's interest and spur on his efforts to where he will not want to give up until he has proved to himself that he can accomplish the feat.

Throughout all this preparatory work it is taken for granted that the ear is being trained as well as muscles. When thirds are being developed, (Continued on Page 50)



What I've Learned in Judging Competitions

"The winning or losing of a contest is never a final test of ability."

by Jesus Maria Sanroma
As told to Rose Heylbut

THE VALUE of auditions and contests is not the winning of a prize, but the opportunity of testing oneself under the excitement and competition which approximate the conditions of a public career.

I often serve as judge in auditions and I always have a little chat with the contestants. I tell them never to approach a competition in a "This is it!" frame of mind. It isn't "it"—it is simply a gauge of one's powers at a given moment. The winning or losing of a contest is never a final test of ability. A talented candidate may not be feeling his best on the great day—a less talented candidate may have learned better self-control. Many losers assert themselves later on. In my student days, I took part in two important competitions, winning one and losing the other. I learned more from the one I lost!

The candidate at an audition can hardly feel more uncomfortable than the judge. He is keenly aware of his responsibility. He also feels that he, too, is being judged—sometimes unfairly. Not to shy away from unpleasant ideas, one sometimes hears grapevine rumors that "influence" is helpful at auditions; one candidate has a famous teacher—another met the judge at a party. If either of them wins, there may arise an uncomfortable current of feeling. I cannot sufficiently stress the fact that such feeling is wholly unjustified.

Competitions conducted under reliable auspices and adjudicated by musicians of integrity are completely impartial. It does one no good to know the judges. Actually, the judge who has met a candidate or his teacher or his friends, tends to keep such acquaintanceship as an extra guard against allowing personal associations to interfere with his decision.

How are auditions judged? There is no single fixed system of marks or points. The experienced musician judges in terms of musicality, of musicianship, and of indica-

tions of the qualities which make for success in a public career.

The candidate makes an impression on his judges before he has played a note. The first thing noticed is the way he walks out on the stage—posture, bearing, neatness, manner, degree of assurance displayed, also the kind of assurance. Bravado or cockiness is one thing, and the confidence which projects itself to others is another. The judges note these qualities, not in terms of "like" or "don't like", but of what they augur for success in a public career. Candidates who make a poor personal showing are by no means counted out—they can learn better—but the impression is made.

The next point considered is repertory. The candidate gives evidence of his tastes in the music he chooses. The youngster who offers Schumann's "Scenes from Childhood" gives evidence of sounder musicality than the one who brings Liszt's "Campanella." The fireworks of the Liszt piece can be mastered by any fingers which work at it long enough; but the sensitive inner ear required for the shading, the feeling, even the pedaling of the deceptively "easy" Schumann sketches is of greater importance than fingers.

And now, at last, the candidate begins to play, and the judge listens attentively for two things: natural gifts and evidence of honest musicianship.

A second point which I cannot sufficiently stress is that contests are not won by dazzling displays of technique. Finger work is judged in what I may call a negative way—technical deficiencies count against a candidate insofar as they mar the music he has chosen to play; otherwise mechanics are disregarded. If technique doesn't bother the judge, he won't bother it!

The judge remembers that there is no such thing as a single, all-encompassing technique. There are many techniques—

the English school, the French school, etc.—and it is only natural that a student should reflect the strengths and the weaknesses of the method he has been taught. Unless technique shows lacks or imperfect foundations, the judges are not overly concerned with it.

What they are looking for are evidences of inborn musicality and acquired musicianship. And these qualities can be detected (or missed) in the first few bars. You hear them (or not) in attack, in phrasing, in tone, in general approach, in the general release of musical thought.

The judge makes a careful distinction between what has been put into the candidate by teaching, and what may be said to come out of him by the grace of God. How can he tell which is which?

The experienced musician is, of course, perfectly familiar with the works played at contests; he has heard and played them innumerable times; he is intimately aware of their styles and the interpretation of those styles. Thus, he hears immediately whether the student is expressing musical thought or simply giving a clever imitation of his teacher, of his idol, of a recording. Imitations always show up in the details of an interpretation—*ritardandi*, *rubati*, mannerisms of attack, liberties with the score, bits of "feeling" easily recognizable as the hall-mark of some noted performer—tiny but telling evidences of the kind of emotion which the student is hardly experienced enough to think out for himself. One or two of these bits, certainly, may reflect original musical thought notwithstanding associative similarities; but the performance as a whole gives clear evidence of whether the candidate is musical or merely imitative—also whether he is sincere. And the youngster who plays his piece "exactly the same as" Rubinstein or Horowitz must not be surprised to find himself ranked lower than some—(Continued on Page 56)

The Grass Roots of Opera in America

Colleges and Universities set
the pace in creating
opera centers throughout U. S.

by H. W. Heinsheimer

IT WAS ONLY yesterday—or was it the day before?—when it was a commonly accepted fact, never doubted and scarcely questioned by anyone, that this country would never give a hoot about opera. Opera—why, it was almost considered an Un-American Activity. Foreign singers, conductors and managers presenting foreign works in foreign languages (although for domestic dollars) to an audience which stepped out of their Rolls Royces just before the first intermission, displayed their ermine capes, jewels and queen-like necklines and left as soon as the lights had been dimmed for the beginning of the last act. Opera, many a wise man told me when I first came here, full of enthusiasm after years of operatic adventures in Europe and expecting the same experiences over here, opera will never catch on in America. Unless it has a horse or at least soap to its name, it won't go. Forget it.

But this is a strange and wonderful country. The unexpected happens all the time and when it happens it happens big. Having saturated its musical air with the creation of some 150 symphony orchestras within the short period of one human generation—something unheard of in musical history—America is now beginning to open its door to opera. Strangely enough—it's the backdoor that admits the merry procession of unexpected guests: singers, stage managers, conductors, composers, colorful costumes, whirling dancers, the wonderful make-believe world of opera that has nothing like it in all the world of arts.

It's a spectacle, scarcely to believe and unique again, as have been so many facets of American cultural progress, in the annals of musical history, something that in its freshness, spontaneity and scope could only happen here. Professors, economists and scholars have bemoaned and are still bemoaning the lack of operatic activity in America. Here is the world's richest country, they point out—and look what we have: Two big professional companies, the Metropolitan and San Francisco, both drawing from the same roster of international stars, a few smaller ones, a few traveling companies of questionable artistic competence—no *Stadttheater*, no state support—nothing. Compare this with impoverished countries like Austria or Germany or almost any European country and their flourishing operatic life, many independent opera houses, public support, regular seasons of eight or even ten months.

All this, of course, is true. America, that just began to build its first roads through the wilderness and to organize a continent of

staggering dimensions, when Europe was already dotted with opera houses, has never caught up with the intricate organization of operatic life that is part of three-hundred years of European history, a firm and established heritage of its greater past, carried on into its smaller present.

But look what is happening now. Cities or states do not pay lavish subsidies to American operatic groups. Yet they are spreading rapidly all over the country. There are at present more than two hundred different organizations producing opera in America. Most of them did not exist only a few years ago.

Obviously, to produce opera in the old, traditional style is quite impossible without subsidies or without charging prices far beyond the reach of the average music lover. The whole system of operatic activity as it now unfolds in this country, is based on exactly the opposite approach. No high priced stars, no expensive orchestra, no lavish stage sets. Musical fidelity instead, enthusiasm, youth, performances in English (many times in an almost too colloquial English), decentralized, local productions without artistic or business interference from New York.

The driving force behind it is the University. One can almost say that the American University is now taking the place of the archbishops and princes that supported opera in its European beginnings. That is exactly what is happening here. The opera departments in such diversified places as Drake University in Des Moines, Indiana University in Bloomington (see "Rigoletto" at Indiana University," ETUDE, October, 1951), Minnesota in Minneapolis, University of Washington in Seattle, Louisiana State in Baton Rouge, University of Southern California in Los Angeles or University of Colorado in Denver—to mention just a few that come to mind—have taken over active leadership in a new, modern, aggressive, and very American approach towards opera. The response is tremendous. Denver, for example produced, last summer, Menotti's difficult opera "The Consul," complete with singers, scenery and orchestra. The success with the students and townspeople was so outspoken that a whole series of additional performances had to be scheduled. The theaters of the University of Minnesota which, only recently, added opera to its repertory reports a similar striking and most unexpected response. Drake in Des Moines, after they gave the first college performance of "The Con-

sul" wired the composer to say that this was "the most important and most exciting event in the history of the university."

Many of these operatic centers—and that is what they swiftly grow into—started out simply as part of school activities. In Urbana, for instance, the School of Music had no opera department until 1947. The students themselves approached the faculty with a request to add operatic activities to the curriculum. The Opera Workshop of the University of Illinois now presents regularly at least one complete opera in the University of Illinois Theatre, usually on four consecutive nights. Scenery and lighting are provided by the Theatre Department of the University. Similar co-operation between art, dance, music and theatre departments have made opera the most fascinating meltingpot for all kinds of diversified activity in many schools and universities in all parts of the country.

Just as active as are the Universities in living up to the demands of this new, sweeping movement, are the Workshops that have developed everywhere during the past few years. I have seen many of them and believe with all my heart in their mission and eventual success. Take Cincinnati, for instance, where the Music Drama Guild, for several years already, is presenting a most unusual fare—contemporary works as well as off-the-beaten-path classical operas—with continued and ever increasing success. They have rapidly become a set feature in the cultural life of their town—and if such sustained, ambitious and well-patronized activities are not the closest to a successful, decentralized operatic life along the lines of the European *Stadttheater* that can be expected, I'd like to know what it is. The fact that this group, to whom it is all a labor of love and certainly not a business, has done so successfully what they have done, has perhaps greater significance for the musical presence and future of America than still another lavishly endowed "Fledermaus" or even "Don Carlo" at the Metropolitan Opera.

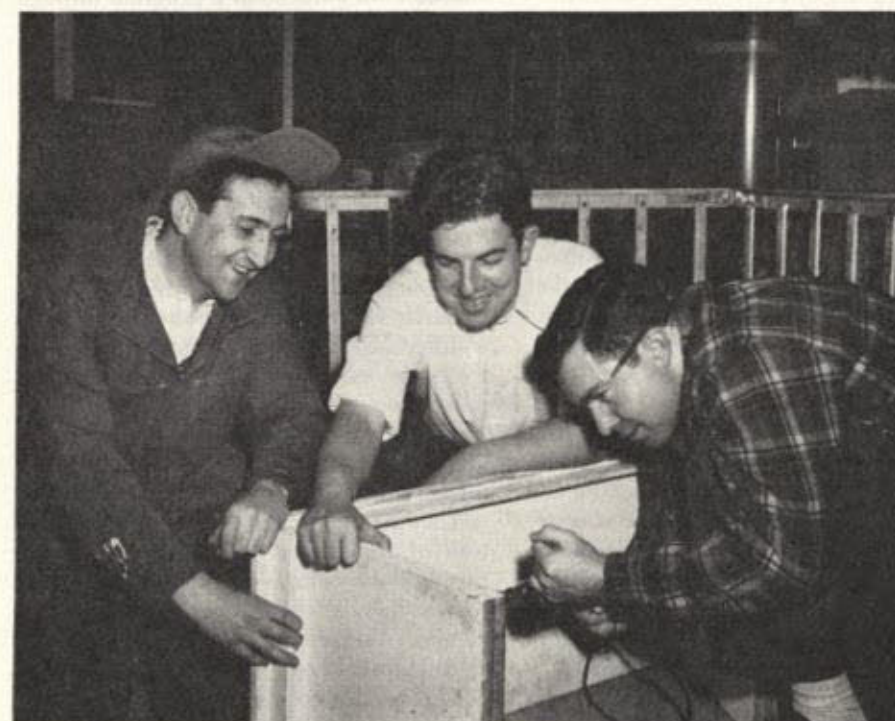
The attempts to establish a genuine, decentralized operatic life go still further. One of the most interesting experiments—although it is already much more than that—is the Grass-Roots Opera in North Carolina, created almost single-handed by a lawyer from Raleigh, Mr. A. J. Fletcher, a man of inspiring and contagious enthusiasm and limitless drive who might very well, one day, go down in history as the Ludwig II (Continued on Page 64)



L. to R. William Allen as El Remendado, Marie Van Hoy as Mercedes, Sophia Steffan as Carmen, Justyn Carter as Frasquita, and John de Vogt as El Dancairo in a performance of "Carmen" as successfully produced by the Grass Roots Opera Co.



Robert C. Bird, director, as Guglielmo in Mozart's charming comic opera, "Così fan Tutte" produced under the title, "School for Lovers."



L. to R. David Witherspoon, tenor (accountant); Robert C. Bird, director; and James Edwards (dentist), lend a hand in building scenery for a performance by the Grass Roots Opera Co., thus reducing by a considerable amount the costs of production.



Sophia Steffan as she appeared in her highly successful portrayal of the title rôle of "Carmen" as produced by the Grass Roots Opera Co.

Attendance at this Washington church

year after year proves that

Special Christmas Programs Are Rewarding

Let new anthems be carefully

balanced with the old stand-bys that people love to hear.

by William C. Hamilton

CHRISTMAS in our church is the most satisfying season of the year. Unquestionably it is the most difficult period for our choir because so many members are busy with shopping, extra work and increased social obligations.

We have found the Yuletide programs far more difficult to plan for than Easter services because of the rehearsal problem and in addition we have found that our congregation is more demanding at Christmas time than at Easter.

Even so, by borrowing from previous years' experiences and by planning a little different approach, it is possible to present outstanding programs that will appeal to the congregation and that will be long remembered.

Sometimes we have been forced to ask ourselves: "Why do some of our Christmas programs—those perhaps on which we've worked particularly hard—fail to appeal?" Usually it was because we chose unfamiliar music, anthems and cantatas that were unmelodic and because we used too many selections that lacked popular appeal.

The music that is presented at Christmas in the First Methodist Church, Washington, D.C., is planned by the choir group. In October we have a meeting and discuss the musical services, and the programs performed in December are the result of collective thinking—group planning.

More than ever, the Christmas services of the church belong to the Congregation. Music is chosen according to the desires of the people who will come to church. We have omitted many anthems that we would like to have done simply because we knew that the congregation would like something else better.

When I went to First Methodist I succeeded a director of music who had been asked to resign after 18 months of service. A personal acquaintance, I knew that the director was a good musician. I knew also

that this director had succeeded another director who had served the church for 35 years. When I was employed one of the members of the Music Committee said, "I didn't feel that I'd been to church last Christmas. I surely missed my favorite Christmas music."

A study of the bulletins for previous years disclosed what was bothering the committee member. The director whom I succeeded had not included one familiar anthem in the entire time he had served the church. The Christmas services had been changed entirely.

I noticed further that Dubois' *March of the Magi* had been used as a prelude to the morning service on the Sunday before Christmas every year since 1921. For ten years Yon's *Gesu Bambino* had been sung by a quartet at this service. Each year there had been a carol service.

When I played the Dubois selection for the Sunday-before-Christmas prelude I found out why the Congregation liked this particular number. Many members said to me, "I liked that. The note that sings all the way through the number is the shining star which guides the Magi Kings." Back in 1921 the choir director had told a story about this number to a Young Peoples group. They never forgot the story nor the music. To most members of the church *March of the Magi* was Christmas. To forget it was to forget Christmas.

The point here is that congregations look for their special favorites and miss them when they are not played or sung.

Once during the Christmas season we always remember to have the choir sing *O Holy Night* (Adam) and *Gesu Bambino* (Yon)—favorites we can't afford to overlook. We use different arrangements of the Adam selection and work out schedules for the "oldies" but always include them.

Yet, we found that by including all of the "old war-horses" it was difficult, if

not impossible, to have any new music.

To cope with this problem our choir decided to use Christmas music during the entire month of December. Public announcements of this increased attendance and won many new and real friends for the church.

On the first Sunday we use anthems especially suited for Advent. On subsequent Sundays we used standard Christmas anthems which are suitable for Christmas, avoiding, of course, those anthems which refer to "This Christmas Day." Various settings of carols are especially nice for this. Arrangements of *While Shepherds Watched* and *Calm on the Listening Ear of Night* are typical examples.

In addition, it seemed a great pity to the choir to use cantatas only once in every two or three years. In cooperation with the minister we worked out a program through which cantatas were presented each Sunday evening during December.

The Sunday evening before Christmas was reserved for a carol service in which the Junior Choir participated. For years this service had been the same. Foreign carols by the choirs and the familiar carols by the congregation were usually sung. In changing the carol service we made no radical changes in the music which was customarily sung. We did give the carol service a different setting. The church was attractively decorated with pines, running cedar, palms and ferns. Only candle light was used. Each member of the congregation was given a small (2 inch) candle (inserted through a butter platter) as he entered.

The main difference was the presentation of the service. The choirs processed through the church—down one aisle and up another. Each member held a lighted candle. At a convenient spot the candles were extinguished.

The service consisted of Bible readings and carols. The (Continued on Page 58)

FOR MANY years I have been all too aware that a great number of singers and many equally excellent voice teachers have denied the existence of "the covered tone." On the other hand, it can hardly be questioned that every voice is capable of refinement to a sometimes unbelievable extent: tone-quality, concentration of sound, tone-volume and intensity may be spectacularly improved—if certain tones within the singer's range are distinguished by a special kind of placement which (however often its existence may be denied) is commonly called "covering."

So much will be spoken and written on the existence and use of covering, both pro and con, that it would be worth while, it seems to me, to attempt to define what exactly is meant by "covering" by those who, like myself, believe in it wholeheartedly. I would also like to append a few words concerning the advantages, even the necessity, of correct covering, and the pitfalls that lie in wait for the singer whose misconceptions of the term may lead him into a faulty execution.

What, then, is meant by "covering?" First of all, it means the singing of a number of consecutive tones, each with the same placement, whereby the singer as a rule intentionally uses a darker color than he would ordinarily employ in the other tones in his range. It originates in the coordination of different muscle groups in the vocal apparatus. To list each muscle and its appropriate function is as difficult and futile as describing the exact color of the cloak of the Madonna in Rafael's painting. Only a painter himself, after a long experimentation with colors, could ever succeed in eventually discovering the right combination to produce the precise shade. This experimentation applies equally to nearly all aspects of singing—and most especially to the complex process of covering.

Dare we compare singing to driving a car, and the singer to the man behind the wheel? A good driver always knows the precise moment at which to shift from first to second or third in order to maintain an uninterrupted rate of speed, however steep a hill he is attempting to climb. A disruption of this steady pace is liable to occur whenever the car or the driver is functioning improperly. Just as either car or driver may be at fault, so, vocally, poor singing may be the result of either an inadequate voice or inadequacy on the part of the user of that voice. Covering in singing is like shifting from one gear to another in driving. The driver has to learn by routine, WHEN and HOW to shift. The alert reader at this point may well ask, "And what about hydramatic drive?" A relevant question. As I have often discovered, in the course of a long teaching career, there are more than a few of those lucky voices which

The "Covered" Tone—

What Is It?

To cover or not to cover, seems

to be a question among many voice authorities.

by VIKTOR FUCHS

triumph beautifully—and we dare even say, hydramatically—over one obstacle after another without any special or conscious effort on the part of the singer. Unfortunately, those singers who are able to bridge over from one register to the next without, as it were, "shifting," are in the minority—and are precisely the ones who, because of their "hydramatic" gift, are the first to deny the necessity, and even the existence, of "covering."

Before attempting to explain precisely how to cover, let us first indicate which tones in a singer's range should be covered—and why. Generally, one may say that the tones to be covered are the highest tones of the middle register and the lowest tones of the upper register: in other words, the transition-tones to the high range. It need hardly be said that one of the singer's problems is perfect execution of the high tones, especially if the singer's range is not naturally high. But even those singers fortunate enough to possess a naturally high range may, in the course of their experience, encounter difficulties in this very range. No matter how excellent the high tones may be in themselves, their effectiveness may be seriously impaired if the transition from the singer's middle register is faulty, and not consciously accomplished according to certain rules.

When the teacher has succeeded in perfecting the transition tones in a pupil's voice, he has taken the first and most important step in his approach to the development of the high tones. It is not possible to indicate the proper procedure in the case of each individual voice but certain general rules apply to the majority of young voices which the teacher may be expected to encounter in his studio. My own long experience has taught me that most young voices begin by either consciously or unconsciously imitating; and while imitating they mostly try to use darker colors in their voices, for the simple reason that their

models, usually, are accomplished singers who naturally have more mature voices. Most fledgling singers try to emulate this mature quality by a darker coloring of their middle registers. They then find themselves reaching their high tones, frequently, only after injudicious forcing—and console or delude themselves with the belief that their voices have achieved a dramatic quality. When these singers-to-be commence their studies, one of the teacher's main tasks will be to remove this acquired vocal coloring in order to ascertain the pupils' natural tone-quality.

In most cases, however, the singer's troubles will increase the more he concentrates on his higher tones—and his transitional notes may long remain, as it were, his Achilles' heel, even when his career is far advanced. For, with few exceptions, each singer almost automatically feels that he cannot sing in the same manner throughout his entire range. If the singer, therefore, sings in too darkly-colored tones, he may, by changing to the high tones, or on the way to them, sing the transition tones incorrectly, i.e. too openly; or he may try to reach his high notes by coloring too darkly or, as I would term it, "over-covering." Both ways are wrong, and will endanger the high tones; in some cases, the singer may find it impossible to sing high tones at all. In general, it may be said that improper or neglected covering plays an important rôle in the careers of those tenors who mistakenly began as baritones.

The task of the teacher has to be, therefore, to make the middle register free of all tension, the tones natural, and the tones of the transition properly placed so as to enable the singer to reach the high tones in an easy way. Once this goal is finally reached, this covered tone-group will not alone be the most important and reliable way to reach the high tones but will also excel as the (Continued on Next Page)

most beautiful and expressive tones in the singer's range, competing even with his most brilliant high tones.

A word concerning the difference between coloring and covering. One may sometimes be mistaken for the other. Covering is a technical device employed to give greater intensity to some tones and ease the transition to the higher tones. Coloring, on the other hand, concerns every tone in the singer's range, giving to each its desired color.

An important consideration is the Italian school's interpretation of covering. It might lead us momentarily astray to compare the Italian method with that employed by different schools; but this much is certain: the good Italian singers always cover the transition-tones in the manner described above. The final proof of this was, and is, the great Caruso. In the work of no other artist can we as profitably study the difference between covered and uncovered tones as in the heritage Caruso has left us in his great recordings, which, although forty years old, more or less, still demonstrate a supreme intensity and an incomparable beauty of tone. Besides which, we find him reaching in his covered tones heights of expressiveness which living singers seem unable to attain. One may demur and insist that Caruso was an exception, and that anyone like myself, who was lucky enough to hear and see Caruso on the stage will remain bewitched for the rest of his life; nevertheless, the advantages of covering and the difference between covering and not covering remain indisputable.

The question may now arise: Are there types of singers for whom covering has less significance than it has for other types? Although I am a sworn enemy of misleading generalizations—for each singer's voice has always been a unique instrument, just as each singer has been a unique person—for the greater understanding of covering, a few hitherto-unmentioned facts must be kept in mind; in *forte* singing, covering is absolutely necessary. On the other hand, in *piano* and *mezzo-voce* singing, covering may be not only unnecessary but, in some instances, even a hindrance. And in coloratura singing, covering is an obstacle.

When a pupil asks me what covering is, and how he can acquire the technique, my procedure is as follows: First, I sing a phrase with covered tones and then with uncovered tones, so that he can immediately recognize the difference; later, however, I try to follow the practical explanation with a theoretical one. And here I come to the crux of the whole matter. I have found, in my long experience, that the easiest way to describe how to cover is to ask the student to think of—and then to sing—our national anthem, giving special emphasis

to a precise intonation of the words "Oh Say Can you See." Every singer, even every, shall we say, non-singer, will find it easy to differentiate between the manner of singing "Say" and "See." There is a great difference. It is much easier for everyone to discover himself where the difference lies between the position of our muscles when we sing the syllables "Say" and "See." This example (singing "Say" and "See" repeatedly, and noting the difference in color) should be employed on several tones (without, of course, using tones in the upper register, for reasons explained earlier). Every singer, and every other musical-minded person interested in the nature of covering, will assuredly, sooner or later, be able to recognize himself which muscles are used in accomplishing the change between "Say" and "See," and in which ways it is necessary to use them to alter their position, etc.

The impatient reader may well interpose, at this point, "Am I really able to sing a covered tone by simply having followed this advice?" To this my answer would be, "Alas, no; but—" (And this is the main point) "—You have a remedy in hand whereby you cannot merely ascertain by yourself what your procedure in covering must be, but also an infallible guide at your command to which you can refer whenever you are in doubt." First of all, when you are really able to sing a transition tone (one on which, as I explained earlier, covering must be used) exactly on the two vowels "A" and "E" (as in "Say" and "See"), then at least you have made the first important advance toward mastering this extremely difficult phase of singing.

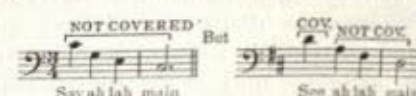
At this point I will include one of my favorite exercises which helped me and my students as well, beginners and artists who began to study with me when they already were successful in their field, but suffered under some technical shortcomings.



Based on the same principles, sing slow scales like:



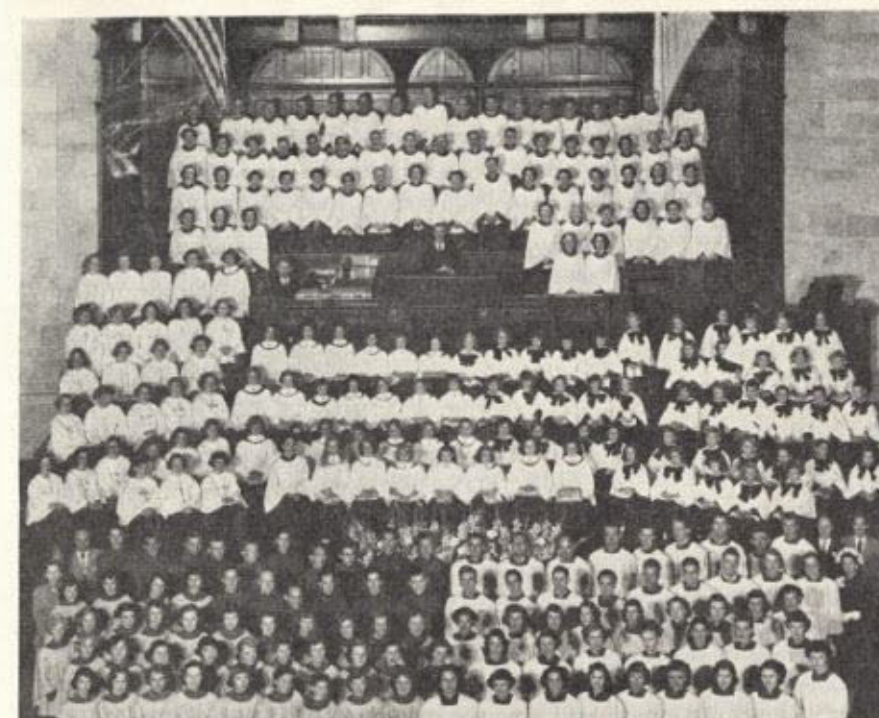
High baritone may cover one tone higher:



For you and your teacher, it shouldn't be difficult to enlarge your knowledge and technical skill in finding other words in which you are able to use the same or similar ways of contrast as demonstrated in "Say" and "See." It has taken me a long time and necessitated many elaborations to arrive at a means of explaining covering, and I've come to the conclusion that the above is the easiest and most certain method of understanding the difference between covering and not covering. I choose "ay" and "ee" because it provides the simplest example; the difficulty arises when we come to other vowels, especially "ah" and "oh," the contrary of "ay" and "ee." But a quick reference to "ay" and "ee" will always provide a remedy and a corrective.

The danger here, of course, is that this revelation will persuade most singers, at first, that it is much easier not to cover: in other words, to sing "SAY" instead of "SEE." And this, as I have implied earlier, is sometimes the reason that singers, already on the road to understanding the nature and the method of covering, abandon it once more, since for them the not-covered tone seems easier and less effortful to sing. Yet, their straining in these instances is not covering, actually, but using covered tones incorrectly, *without preparation*.

As for proper covering, it is but necessary to repeat that once we feel the placement involved in the use of the words "SAY" and "SEE" in singing the transition tones, we will not forget the difference that has impressed us. It is the teacher's task and duty to enable the singer, through individually appropriate exercises, to acquire the same facility in the singing, also, of other vowels. Some phrases—and this cannot be overemphasized—are extremely difficult to sing correctly on the basis of our principles for covering: when, for instance, the tone before the covered tone is the middle range D and must be sung on the vowel *u* or *i*, and the following tone (the covered one) is an open vowel like *a*. This is an exception, however, which the experienced singer, once he has acquired the technical skill, will cope with by singing the vowel *u* with the most open form possible and the *a* (Continued on Page 56)



The six choirs of the Hollywood First Presbyterian Church, with their director, Dr. Charles C. Hirt (upper center) and the organist Barron Smith, at the console.



Dr. Charles C. Hirt, musical director, stresses the effectiveness of great choral music in the church service.

This Choir Goes Big Time

Doctors, lawyers, salesmen, housewives, salesladies—all join their voices in this inspired group.

by WELDON D. WOODSON

WHEN SEVENTY members of the Cathedral choir of the Hollywood First Presbyterian Church, with their director, pleasant-mannered, 40-year-old Dr. Charles C. Hirt, arrived on two chartered planes in San Francisco to give a concert in that city's Opera House, they all were frankly jittery as to their success. To be sure, they had as guest soloist movie star Dennis Morgan, whose renditions, they knew, would receive favorable comment from the music critics of the newspapers. That, however, would have little bearing on their own performance after days of hard-work rehearsals.

To add to their foreboding prospect, they were aware of the traditional rivalry between Los Angeles and San Francisco. As representatives of the former city, they had been warned that they were in for some caustic comments should they not measure up to the highest professional standards. Moreover, here was a church choir—composed of doctors, lawyers, insurance salesmen, housewives, salesladies—so bold as to place itself before the public where it would be judged on the same basis as those who make their living from music! This was going to be much different from singing to, and with, a church congregation.

Upon getting out of the plane, Dr. Hirt glanced at his wrist watch and saw that it was 4 P.M., later than they had hoped to get there, for they had left Los Angeles behind schedule. Amidst fog and rain, Greyhound busses carried them the long distance from the air field to the Opera

House. After a rehearsal on the stage, they went by bus to the Calvary Presbyterian Church atop one of the city's hills, where dinner had been waiting an hour. Through eating, back they rushed to the Opera House. Hardly had they gotten there and it was curtain time, and the robed choir faced a three-quarters full house—quite good, for, besides being a rainy night, it was a Memorial Day week-end.

As to whether their diversified program—from *Alleluia* and music of Gretchaninoff to the *Battle Hymn of the Republic* and Irish songs—had audience appeal, they found out immediately from the enthusiastic applause. For the reactions of the critics, they would have to wait for the next issues of the papers. Abridged, here is what Director Hirt and the 70 members read:

San Francisco Call Bulletin: "MORGAN, CHOIR WIN CONCERT GOER'S PRAISE. . . . The near capacity audience appeared to appreciate thoroughly the simplicity of the program and the excellent voices which presented it . . . The Hollywood Cathedral Choir is an excellent ensemble expertly trained."

San Francisco News: "The Hollywood Cathedral Choir gave a demonstration of choral singing that easily captured first honors among week-end musical events. The choir sang with beautiful tonal quality, and an unusually fine balance wherein the middle voices were not outshone despite the excellence of basses and sopranos."

San Francisco Chronicle: "The Holly-

wood Cathedral Choir has been excellently trained by its director, Charles C. Hirt, and is one of the finest choral groups heard here in a long while."

San Francisco Examiner: "The Hollywood Cathedral Choir . . . left nothing to be desired."

This, however, was only the beginning of its achievements. In addition to San Francisco, the choir with Dennis Morgan performed in civic auditoriums in Fresno and Sacramento. In California's capital about 3600 responsive people, their largest audience, paid to hear them. Moreover, the choir has had a number of recordings—*Listen to the Lambs, Almighty God, God of Our Fathers, Alleluia, Holy Radiant Light, A Mighty Fortress Is Our God*. Its former members include such stage and movie celebrities as Frances McCann, Carolyn Tanner and Brian Sullivan, the latter, now a leading Broadway star, having sung at the Hollywood First Presbyterian Church for six years.

In back of all of this is their modest director, Charles C. Hirt. Born in Los Angeles and educated in the public schools of nearby Glendale, he received his A.B. from Occidental College, 1934; M.S., University of Southern California, 1940; and six years later, the degree of Doctor of Philosophy, his dissertation being on "Russian Liturgical Music."

With unbounded enthusiasm, an engaging personality and the knack of imparting his vast storehouse of knowledge to others, it was only natural (Continued on Page 51)

Do You Teach Piano or Piano Music?

*Not all teachers of piano
are also teachers of music.*

BY BRUCE BENWARD

A CASUAL observation would seem to indicate that the teaching of piano and the teaching of piano music were one and the same enterprise. Yet results tend to bear out the contention that not all teachers of piano are also teachers of music. It is true, of course, that the piano is a musical instrument, and a fair number of composers have chosen it over other instruments as a medium through which to represent their musical ideas. On the other hand, the piano keyboard is sometimes conceived by teachers as a race track where scale speeds may be clocked, and musical progress is judged by the increasing rapidity with which certain technical exercises can be negotiated.

The difficulty today is not with the mechanism of the instrument or its expressive ability. The problem revolves around a peculiar fetish which is fostered and developed by numerous well-meaning teachers, who in good faith place the teaching of music secondary to the development of "proper" hand position and executionary motions. It cannot be denied that a good technique is a necessary prerequisite to the natural interpretation of music, but in many cases the improvement of technique becomes the prime objective of piano study, and vital factors which distinguish music from pure noise are hopelessly neglected.

In the hands of a teacher who worships dexterity, the innocent beginning pupil is informed that he may look forward to the day when he will be able to negotiate the intricacies of an easy Chopin mazurka, a Beethoven sonatina, or a Debussy arabesque. After an uninteresting and often boring struggle, the student eventually reaches the desired goal and settles back to enjoy a quantity of piano literature on this plateau of technical attainment. His victory is short lived, however, for he is immediately informed that newer and greater horizons now lie before him—the mastery of a technique which will permit the study of a full-fledged Beethoven sonata, Chopin ballade, or Bartók piano concerto. Thus, the student, now somewhat dis-

heartened, uneasily surveys his past gain, and then settles down to the laborious and seemingly unending task of improving his technique. Somewhere along the line the student—if he be a lover of music—will take stock of the situation and realize that the goal (set for him by his teacher) is proceeding in front of him at virtually the same pace as his own progress, and the attainment of the goal is of course impossible.

If students of piano were allowed to enjoy each new level of technical attainment, the number of disgruntled and discouraged pupils might be reduced greatly. Such important matters as musical patterns and organization need more stress in present-day teaching. Many a teacher who is in great haste to boast about the progress of his student may find, on more careful scrutiny, that the pupil is so ignorant of the fundamentals of music that he cannot describe the key structure of the composition he has apparently mastered.

One may inquire if music is an art, designed to delight the ear or to fatigue the mind. Such an inference contains some logic, but is in reality a fallacy; for music is a calculated organization of tone, and it is pleasing to the ear only because the mind recognizes that organization and is able to interpret the sound as an orderly arrangement of various pitches. It is ridiculous to assume that the performer who knows nothing of musical construction, harmony, and form can relay these ideas to a listener. Just as a singer must understand the true import of the words he sings in order to convey the proper meaning and inflection to his audience, so must the pianist understand the harmonic, contrapuntal, and formal organization of a composition in order to point out effectively these relations of similarity and unity to a listener.

Unless the student intends to become a professional musician, he need not spend agonizing hours learning and memorizing the legion of technical terms used to describe all types of harmonic and melodic

organization. The acquisition of such knowledge should be gradual and need not be taught separately from the regular piano lesson. Students are normally curious about music because of its amazing power of expression, and the wise teacher will capitalize on this natural curiosity to explain the recurrent patterns of tone which are the source of seemingly inexplicable magic. Such devices as sequential patterns, repeated phrases, and imitated figures are the basis of nearly all music; but, surprisingly few students of piano are aware of their presence. These elements of composition need to be pointed out, discussed, and explained. When these cohesive factors are thoroughly understood, music loses its aura of mystery, and may then be seen as a well-organized set of tonal patterns from which stem the expressive qualities of the art.

Many admirable instruction books for beginners contain the foundation for a thorough knowledge of the music itself, but often teachers unwittingly fail to carry on with this important branch of development when the book has been discarded. Therefore, students begin to see each new piece as a gymnastic hurdle, with the major interest lying in the solution to the technical problems involved.

Problems of key structure, simple cadence formulas, and phrase construction can be interesting topics of conversation if they are discussed in relationship to the actual music being played at the time. If taught separately as devices important only to a composer, these musical elements may be overlooked as an integral part of the compositions studied.

The extremely high mortality rate among second and third-year piano students might be traced to the insistence on the part of teachers that the battle for technical mastery is never over. The student is not allowed a breathing period in which he may enjoy his success. He is continually goaded to newer and greater heights while the real values of the music have long since become mere sideline curiosities. The really inquisitive student cannot tolerate such treatment, and soon resigns himself to a life of passive participation in music—a future which requires no more dexterity than is necessary to operate a phonograph. If a student can be instilled with the idea that technical mastery is an outgrowth of the study of music and not vice-versa, he will be relieved of the self-conscious attitude toward the progress of his playing skill. The pianist who tempers his technique with a measure of intellectual discretion will be able to make his music more intelligible to an audience, and will increase his own enjoyment of the art a thousand fold.

THE END

SHALL I GO TO COLLEGE OR JUST STUDY PIANO?

• I have completed approximately three years of college work, and it will take me another year or two to finish the requirements in counterpoint, orchestration, conducting, etc. Last year I decided that I wanted to be a really good piano teacher, so I studied for the year with a fine teacher in New York. This teacher thinks I have a great future as a pianist, but it will take several years of hard work to prepare myself, and in the meantime I shall have to teach in order to earn money. Here is my question: Shall I continue with just piano and prepare a recital program that I could play in some town where I'll teach piano? Or shall I let the piano coast along and finish my work from the B.M. degree?

—D. H., Kentucky

Since you are so close to a degree my opinion is that you should probably go to college for a year or two and complete your course, studying piano also of course. Perhaps you could complete the requirements in a full year plus a summer school.

But if you are an outstanding genius, the above advice is probably wrong, for such a person must concentrate on his major instrument to a greater extent than is usually possible while taking a college course. However, if you are one of the large number of "highly talented pianists" who seem to abound in our country, then you ought to have the all-round musical and general education that a degree requires—as well as the degree itself, of course. —K. G.

WHAT DOES THE SIGN MEAN?

• In the April (1950) issue of ETUDE there appears a sign in the Tarantelle by Mendelssohn that I do not understand. It appears in the second measure and in several other places and I wish you would explain it to me.

—Mrs. S. H. W., Texas

This sign (||) serves as a sort of secondary phrase mark, indicating the end of the first half of the phrase and the beginning of the second half. A similar sign (but sometimes with slanting lines instead of vertical ones) is often found in instrumental music, and it serves the same purpose as do the commas and other punctuation marks which indicate the phrasing in vocal music. —K. G.

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., Music Editor, Webster's New International Dictionary, and Prof. ROBERT A. MELCHER, Oberlin College



WHY CAN'T COLLEGE STUDENTS READ BETTER?

• I am writing a thesis on "Sight Reading in Music" and I am wondering whether you approve of the use of syllables in learning to sing at sight. I should also like to tell you that I heard a college professor say that college students can't read music, and I am wondering what the answer is to that. If you have any pet ideas or theories I would greatly appreciate hearing what you have to say on this important subject. —Mrs. K. M. P., Texas

Yes, I approve of the use of the sol-fa syllables as an approach to music reading in vocal classes, and I believe that the reason so many people, including college students, cannot read with more facility is because they have not been put through a sufficient quantity of music. The way to learn to read music fluently is to read a lot of music, and although I think there are other important avenues of approach to music appreciation, yet I am convinced that learning to read the score is one of the most effective. A good many people have the silly idea now-a-days that children hate music because their teachers require them to use the syllables in learning to read, but these people have not gone to the bottom of the matter. It is true that some children either come to hate music or find themselves in an indifferent attitude toward it when they get to high school, but this is not because of having to sing the sol-fa syllables, but because they have had to suffer through a lot of dull, uninteresting, uninspired music. A great deal depends on what kind of music is used.

If the teacher is a sensitive, intuitive, musical person who enjoys both music and children, then the syllables are still a valuable adjunct to the learning of music reading. If you will read Chapter 16 in "Music in the Grade Schools" by Gehrken, you will find there a

fuller exposition of this whole matter —K. G.

ORIGINS OF POPULAR PIECES

• 1. From which Chopin number is Till the End of Time taken?
2. What is the name of the popular version of Mozart's Sonata No. 1 in C major?
3. Could you name a few fifth grade pieces by Chopin for the piano?

—Miss J. G., Massachusetts

1. Polonaise in A-flat, Op. 53.
2. Eighteenth Century Drawing Room.
3. Most of Chopin's Waltzes, Mazurkes, Preludes, and Nocturnes are about grade five.

—R. M.

MY STUDENTS DON'T PRACTICE!

• I have been teaching piano and music theory for about five years, and by experimenting with the various phases of music study I have been able to solve a lot of problems. One point, though, is still of paramount concern to me, and it is of course the matter of practice. The necessity of practicing seems to cause a lot of boredom and it is the prime cause of giving up lessons. The time spent with the teacher is enjoyed, but of course advancement without practice is impossible, so what shall I do? I have used many methods and suggestions for alleviating the lonesomeness of individual practice, but I have not been too successful. My very best student practices well and would not give up her lessons for anything, and yet even she practices so little. Any suggestions that you may have for solving this important and troublesome problem will be greatly appreciated.

—E. F. P., New York

Basically, the enjoyment of practice rests on three important foundation stones: (1) Material that is really interesting as music;

(2) a fine teacher who knows when to be firm, when to be lenient, and who tries hard to teach each pupil as an individual—just as the doctor does in the case of his patients; (3) parental coöperation, which includes providing a quiet place where the pupil will be free from distraction or interruption, and at least one parent who will take time to listen when his son or daughter rushes in with shining eyes and exclaims, "Listen to me play this Mom (or Dad)—I can really do it perfectly now."

A good piano that is tuned regularly is a help too, and often this is merely a question of whether the music teacher will take the trouble to call at his pupil's home, try the piano himself, and recommend that it be tuned or otherwise repaired if necessary—and it almost always is!

One of the great difficulties is that in this modern, high-g geared life of today music has so many competitors. The athletic and recreational programs at school, the various Scout-type organizations, the movies, the more frequent trips in the car, the far greater number of books and magazines that are often so alluring—all these make it harder for a boy or girl to sit down for an hour of concentrated practice every day. And yet, as you imply, the only way in which one can really come to enjoy good music is to master it; and the only way to master it is to practice. All this makes the work of the teacher far harder too, and I fully recognize the fact that the instructor of today must be more musical, more astute, more understanding of individual children than seemed to be necessary a generation ago. Parents must be taught to recognize all this too, and it is only when there is full coöperation between teacher and parents, with regular practice periods carefully planned and provided for, that our children will be able to enjoy to the full their heritage of beauty. The task is difficult, but I do not believe it to be impossible.—K. G.

IRREGULAR NOTE GROUPS

• In many of the works of the old masters there are uneven groups of notes, and I am writing to ask whether there is any rule that I can go by in placing the exact position of the counts. I always read "Questions and Answers" and I will appreciate any help you can give me in solving this vexing problem. —K. Z., Pennsylvania
(Continued on Page 64)

Planning the Successful Organ Recital

There must be something on every program to appeal to audiences of varied tastes.

by ALEXANDER McCURDY

DURING the past century or so, the organ has not kept pace with either the piano or the violin as a solo recital instrument. There are various reasons for this situation, but it must be admitted that organists themselves are partly responsible for it. An important factor in the success or failure of any organ recital is correct planning of the program, and the truth is that many organists are simply not good program builders.

In one of our great cities, a year or so ago, an organist who is one of the outstanding artists now before the public, played a program which included only the following numbers:

Dorian Toccata and Fugue	Bach
Kyrie Eleison	Bach
Sonata No. 2	Hindemith
Variations on a Recitative	Schoenberg

In criticizing this program, I do not mean to disparage the musical merit of these works. The Bach numbers are glorious masterpieces. They are among the finest things in organ literature. The Hindemith Sonata is a thoughtful, earnest work by an outstanding contemporary composer. The Schoenberg Variations, though written in an idiom which many find difficult and perplexing, are to my mind an important contribution to the repertoire of the organ.

All these are important works. All have something to say to the attentive listener. But to expect an average audience to hear them with interest is to expect the impossible. There is a limit to the number of big works in complex form which can be assimilated by most hearers. One is reminded of Robert Schumann's famous observation about hearing three string quartets in a row: "Composers leave after the first quartet; critics after the second; only chamber-music players sit through all three."

Of course, it is equally bad to go to the other extreme and oblige an audience with Strauss waltzes. One should not play down

to an audience, and on the other hand, one should not play over their heads. The correct thing is to strike a happy medium.

That this can be done is proved by the number of organists who are doing it, year after year, in all parts of the country. The programs of organ music at Carnegie Hall in Pittsburgh are an outstanding example. For more than 50 years, great organists have played there—Stuart Archer, Edwin H. Lemare, Charles Heinroth, and now Marshall Bidwell. Their programs have pleased all, musicians as well as laymen. Their organ recitals have held a primary place in the musical life of the community and have been the inspiration for programs of the same sort throughout the country.

The Pittsburgh programs are varied and diversified. They include music of all schools and periods. In the course of a year, music-loving Pittsburghers can hear much of the important literature for the instrument, as well as transcriptions of piano and orchestral works.

For more than 40 years, Ralph Kinder did the same thing at Holy Trinity Church in Philadelphia. On Saturday afternoons in January, as many as 1,500 people would crowd into the church to hear Kinder play. The great secret of much of his success was his skill at program-building. He would take care to have something on every program to appeal to every sort of listener. Some of his own works, which later became famous throughout the world, were composed for and first heard on these Saturday afternoon recitals.

Other outstanding recitals, which have found great favor with the public, have been those of Edwin Arthur Kraft, at Trinity Cathedral, Cleveland; Palmer Christian, at the University of Michigan in Ann Arbor; Uda Waldrop, at the Palace of the Legion of Honor in San Francisco; and Samuel Baldwin, in the Great Hall of New York University.

More recently, the programs played by Richard Purvis in Grace Cathedral, San

Francisco, have attracted wide attention, and the congregations have been immense.

Possibly the outstanding organ recitals of the present time are those played by E. Power Biggs from the Germanic Museum at Harvard University and from Symphony Hall in Boston. By means of recordings and broadcasts over CBS, Mr. Biggs reaches an immense coast-to-coast audience and reveals the power, beauty and flexibility of the "king of instruments" to thousands of listeners. Experts who maintain that organ recitals "don't draw" were amazed by the success of the programs given by Mr. Biggs in Symphony Hall last year.

Mr. Biggs and the other successful organists referred to in the foregoing, have proved conclusively that well-played and well-programmed organ recitals will attract a large and responsive audience. These experienced men have discovered by trial and error what will go and what will not. After making a study of the programs they play, and also remembering listeners' comments about my own programs in various parts of the country, I have come to the conclusion that there are six rules which should be followed, under all circumstances, in planning a solo organ recital. They are:

1. The recital should be not over one hour in length.
2. It should cover several schools of composition.
3. It should be planned so as to make the best use of the registrational possibilities of the organ at hand. Nothing is worse than attempting an over-ambitious program on an inadequate instrument; and it is usually more feasible to change the program than to rebuild the organ.
4. Programs should have as much variety and contrast as possible, within this broad outline: a—Bach and/or his contemporaries; b—Franck (Continued on Page 57)



TONY WATCHED the vibrato, watched it when I played during his lesson, watched in on film closeups of violinists, watched in on TV and, naturally enough, asked: "Why can't I do it?"

No reason why not. Tony was able to hold the violin without any support from his left hand. He was able to tune his violin accurately. (He had read the article in ETUDE in July 1951, "Keep Those Violins Tuned.") His intonation was good. Although his career as a violin player had begun recently, he had a solid foundation.

"OK," I said. "But first let's talk about what the vibrato really is. Do you know anything about FM—Frequency Modulation?"

"What's Frequency Modulation got to do with vibrato?" Tony asked, rather skeptically.

"Everything," I replied. "The vibrato is Frequency Modulation."

"Show me," said Tony.

He had read widely in physics and radio, had borrowed books from his cousin, an amateur radio operator. Tony had some idea about FM—Frequency Modulation—but he never had heard of FM in connection with violin playing.

We started with the nature of sound. "You know that all sound is produced by vibration. The violin A vibrates at —"

"I know that," interrupted Tony. "A is 440 vibrations."

"Usually," I added. "And what does 440 vibrations mean?"

"It means 440 vibrations a second."

"Correct. But more scientifically, it means that the vibrating string moves back and forth 440 times a second to produce the sound we know as A—the open A string. It also means that the frequency, the rate of vibration, is 440 per second. We can say that the frequency is 440 for A."

Tony nodded. "And when we play the same A in the third position, second finger on the D string, that must also give us 440 in frequency."

"Correct. Although the string is thicker and should vibrate much slower, the finger makes it much shorter; the vibrating part of the string is therefore made to vibrate at a faster rate. The frequency of A is 440. Just as it would be if the same A were played way up in the higher positions on the G string."

"What then? Every tone we play has a frequency," Tony admitted. "What's that got to do with the vibrato?"

"Now watch," I said. "Let me play that A on the D string. This is about 440. Now if I add a vibrato movement to my hand, what happens? You watched enough vibratos to be able to tell me."

"The hand moves, and the finger goes back and forth on the string."

I slowed down my vibrato to a very

Frequency Modulation and Violin Vibrato

Tony was intrigued when he learned that the violin vibrato is similar to FM.

By HYMAN GOLDSTEIN

slow, slow motion. "And as it moves toward the bridge, it shortens the string, and the pitch, or frequency, goes up. As it moves away from the bridge, the string gets longer, and the frequency goes down."

"And that shortening or lengthening of the string—" Tony paused.

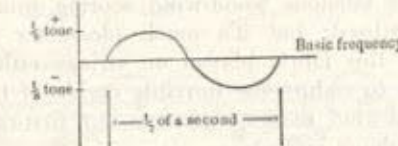


Fig. 1

"That changes the pitch, the frequency." "So far so good," he admitted.

"And that change of frequency, in engineering language, is Frequency Modulation."

"That means FM is old."

"As old as the first stringed instrument, or as old as the first singing voice. Singers

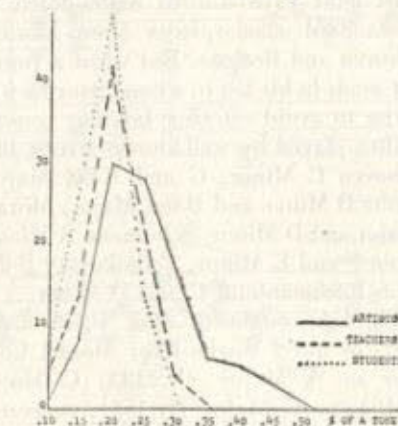


Fig. 2

use the vibrato; the vocal cords change as they vibrate. But that need not concern us now."

Tony looked at his fingers. "You mean to say that every time I play with vibrato, I'm doing Frequency Modulation?"

"That's exactly right," I said. "Let's see how it looks on paper."

*From "Psychology of the Vibrato in Voice and Instrument," by Carl E. Seashore. Reproduced by permission of the publishers, State University of Iowa. Fig. 3 from same source.

I drew a sine wave. (See Fig. 1) "The straight line represents the basic frequency, let's say 440. The frequency changes or modulations form the sine wave. The changes are above and below the basic frequency, as the finger vibrates to make the changes."

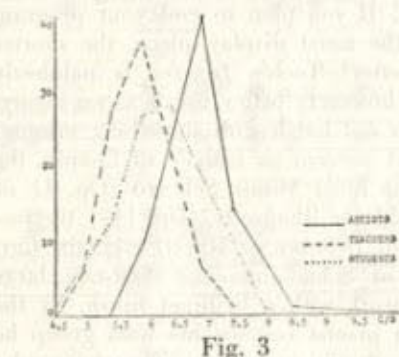


Fig. 3

Tony asked, "How much up or down from the basic frequency—how much in terms of tone?"

"The change averages about 1/8th of a tone up, and 1/8th of a tone down."

"And how often does this take place?" "On average, seven times a second."

I opened one of my books. "Let's look at this chart," Tony. This chart represents the extent of the violin vibrato in percentages of a musical tone. You will notice that 20% of a tone is the average change. The amount of pitch, or frequency change, is not very large." (See Fig. 2)

Tony looked at the chart, noted the differences between the three classifications, teachers, students, artists. He smiled.

"Notice, too, when I show you the next chart, that teachers have a slow vibrato, generally speaking. Concert artists have a fast vibrato. It is a good idea not to imitate your teacher. Especially since I'm not doing concert work these days. Imitate the concert violinist. Keep your vibrato fast, and keep it rolling. The extent of the vibrato of the concert violinist is considerably more than that of the teacher."

"Let's see the other chart."

I turned to the second chart. (See Fig. 3) (Continued on Page 61)

Adventures of a piano teacher

A young artist asks
about a recital problem



by GUY MAIER

AT A RECENT class a gifted young pianist asked these interesting questions:

1. On a full-length recital how long should the "last piece" be? Would Ernst Toch's *Juggler* be long enough?

... If you plan to end your program with the usual display piece, the shorter the better! Toch's *Juggler* is painlessly brief, however; better use it as an encore.

Why not finish with something substantial? A scherzo or ballade of Chopin, the Brahms E-flat Minor Scherzo (Op. 4) or E-flat Major Rhapsody (Op. 119) the toccatas of Debussy or Ravel, even the Carnival of Schumann—any first-rate large scale work with a brilliant finish. By the time a pianist reaches his final group he is usually in top form. Therefore, why waste it on inferior music? That's just the time to play his best (and most exacting) music.

2. Is fifty minutes too long before intermission?

No, it's just about right. Then, make your interval at least 10 minutes long to give the smokers and gossipers time to burn. Hold the rest of your planned program down to 20—25 minutes.

Don't make the mistake of going on and off the stage several times during the first "half." Come out at the beginning and stay on stage until intermission. Ditto for the last part of the program. Take plenty of time to *breathe* and *rest* between numbers... And at the end don't let the audience coax too long before you play your encores. Then, even if they want more, don't give them more than three!

3. Would the critics voice objections if the program contained a Mozart Concerto with string quartet accompaniment?

I am sure that both critics and public would welcome such an innovation. At least 15 of Mozart's piano concertos are masterpieces, yet they are rarely heard. It is not too difficult to reduce Mozart's orchestra to a string quartet. (You will get

a better effect if you play the four parts with a double string quartet or a small string orchestra.)

The strings of course give delightful color contrast to the piano timbre. Mozart's fabulous wood-wind scoring would be missed; but it's much pleasanter to hear this fabric played on strings rather than to endure the horrible cackle of the wood-wind sections of any but first-rate symphony orchestras.

By all means put on a Mozart concerto; but be sure your string accompaniment is good... It will give you much better ensemble support than any second piano accompaniment.

4. In preparing for a concert career what four concertos would be essential in a pianist's repertoire?

No concerto is "essential." Any good pianist must have studied half-a-dozen of the standard masterpieces from Mozart, Beethoven and Brahms. But when a young artist sends in his list to a conductor he will be wise to avoid offering familiar concertos often played by well-known artists, like Beethoven C Minor, G and E-flat Major, Brahms D Minor and B-flat Major, Mozart A Major and D Minor, Schumann A Minor, Chopin F and E Minor, Tchaikovsky B-flat Minor, Rachmaninoff C and D Minor.

Instead he ought to offer short, unfamiliar, or novel works like: Mozart Concertos in A Major (K.414), C Major (K.415), or G Major (K.453), concertos by Britten, Ravel, Delius or Prokofieff, the First Concerto by Rachmaninoff; or Bach's Concerto in F Minor, Weber's Konzertstueck, Liszt's Hungarian Fantasy, Strauss' Burlesque, Powell's Rhapsodie Negre, Turina's Rhapsodia Sinfonia, Bloch's Scherzo Fantasque.

A smattering of familiar stand-bys might also be slipped in—the Grieg A Minor, Liszt E-flat, MacDowell A Minor, Mendelssohn G Minor, Saint-Saëns G Minor.

You ought to be able to offer four to

six from the list of the foregoing.

5. Is it worth while to use some of my meagre savings in giving a New York City debut recital?

Decidedly not! You would be pouring your money into a bottomless pit. If you want to "invest" some money in yourself, use a few hundred dollars to hire a part-time secretary-manager for a while—preferably a personable young man or woman with a car. Print a simple circular with a glamour-portrait of yourself on it. Keep the blurbs—your history, your offerings, write-ups, etc., as brief as possible. Use large, eye-filling type. Then send your secretary all over your state to book you with Women's and Teachers' clubs, schools, colleges, Rotary, Lions and Kiwanis Clubs for a very modest fee. Play everywhere and as often as you can.

Present your concerts in some unique, entertaining way, with brief imaginative comments, unusual compositions, one-composer or one-country programs, etc. The routine of playing before audiences will build up your confidence and develop you technically, musically, individually. Then if you "have the goods," your playing circle will gradually widen, you will be re-engaged, your musical influence and "popularity" will extend... Time enough then to play that New York recital!

ON REPEATED NOTES

Get rid of that old habit of changing fingers on rapid, repeated notes. You will only frustrate yourself and your students if you persist in it. Changing fingers on the same note is valuable in slow themes or passages where different tone qualities are desired. Sometimes, too, it is more convenient to play fingers in "chains," as in Moskowski's *Caprice Espagnole*; but more often it is better not to change.

Why? Hand and arm balance is destroyed in the changing, and the fingers play with different qualities and quantities when precisely the opposite is required... In his edition of the Bach Inventions, Busoni writes: "I make little or no use of finger changes on repeated notes." Artur Schnabel and many other artists have expressed themselves similarly.

I have found that most students cannot play rapid or brilliant notes easily with the same finger because teachers have neglected this all important technical point. Virtuosi pianists can lift you out of your seat with their machine-gun, repeated note precision.

You will find adequate and concentrated exercises for repeated-note technic in "Thinking Fingers," (Maier-Bradshaw) on pages 14 to 16 and later in the chapters on thirds, sixths and octaves.

THE END

No. 110-40161

Dance Caprice

A light, graceful number which provides excellent practice in staccato playing for both hands. A nice steady rhythm should be maintained throughout and close attention should be paid to the dynamics. A somewhat echo-like effect is called for in measures 10 and 14. Grade 4.

WILLIAM A. WOLF

Moderato (♩=116)

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Allegretto

Here is one of Haydn's most melodious smaller pieces, and one which demands real musicianship of the performer. The melody must stand out at all times, which means that the hand must be carefully balanced as to finger pressure so that the melody note will receive the correct accent. The runs must be freely played, but the rhythm in threes should be carried out so subtly that the hearer is not conscious of the tone-grouping. Grade 4.

F. J. HAYDN

Allegretto

Measures 1-16. Dynamics: *p*, *mf*, *cresc.*, *f*, *mf*, *p*. Tempo: *a tempo*. Performance markings: *sempre*, *ritardando*, *poco rit.*

Measures 17-32. Dynamics: *p*, *mf*, *f*, *mf*, *p*. Tempo: *a tempo*. Performance markings: *sempre*, *ritardando*, *poco rit.*

Freudvoll und Leidvoll

Happy and Sorrowful

Although written originally for left hand alone, this piece may be played with two hands. It appeared on the recital programs of Selma Franko, who was the mother of Dr. Edwin Franko Goldman, conductor of the famous Goldman Band. The principal theme calls for a nice singing tone. This melody is later embellished with broken chords which should be played with grace and clarity.

Grade 5.

Edited by Edwin Franko Goldman

REICHARDT

Transcribed by Rudolph Willmers

Lento

sfz vivace sfz

tempo rubato

p

rit.

THÈME
Lento sentimentale

pp tremolando

ppp rit.

pp

mf

ben tenuto il canto

p

ff

p

pp

ppp rit.

a tempo
pp

p
ff
pp
poco più lento
pp
ppp

No. 410-41015*

Waltz

from "Die Fledermaus"

Some of the most lilting waltz melodies from the Strauss operetta are here presented as arranged by Denes Agay in his compilation entitled "Pianorama of the World's Favorite Dances." Good accent should, of course, be the order of the day when playing a Viennese waltz. Grade 3.

JOHANN STRAUSS

Tempo di Valse

f *rigoroso*
mf
rit.
a tempo
cresc.
rit.
p
senza Ped.

*From "Pianorama of the World's Favorite Dances" arr. by Denes Agay.
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a tempo
mf poco rit.

f *mp* *rit.*

Più lento
p dolce *p* *p*

più f

Più mosso

1. 2.

a tempo *f*

a tempo *poco rit.*

a tempo *poco rit.*

a tempo *poco rit.*

Più mosso *p* *cresc. sempre*

accelerando *cresc.* *ff*

This piece calls for melody playing in octaves and chords, with some measures bringing in that perennial bugaboo, playing three against two. Should be played with much feeling and a careful observance of all dynamics. Grade 3 1/2.

RALPH FEDERER

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Grade 3 1/2.

(Berceuse)
from "The Firebird"

IGOR STRAVINSKY

* From "Themes from the Great Ballets" arr. by Henry Levine.
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31

Submarine Voyage

A showy little number calling for facile playing of the broken chords given to both hands. Boys especially will enjoy this musical *Submarine Voyage*. Grade 3.

Moderato KENNETH BRADFORD

1st time only Last time only

a tempo *ten.* *f* *dim. poco a poco*

simile *ff* *dim. poco a poco* *p* *Fin*

Yuletide

A Christmas Story

FREDERICK A. WILLIAMS

In a jolly style (♩ = 108)

pp Sleigh Bells *cresc.* *f*

mf Santa Claus arrives

1st time only Last time only

f *p* *cresc.* *f* *Fin*

a tempo *f* *p*

Santa gives a dance

f *p* *Fin*

March of the Toy Soldiers

SECONDO

P. TSCHAIKOWSKY, Op. 39, No. 5

Tempo di Marcia M.M. ♩=108

pp

p(mf)

dim.

p

pp

March of the Toy Soldiers

Tempo di Marcia M.M. ♩=108 PRIMO

P. TSCHAIKOWSKY, Op. 39, No. 5

pp

p(mf)

dim.

p

pp

Pastorale

Hammond Registration

Sw. (A) 00 5761 540

Sw. (B) 00 4310 431

Gt. (B) 04 8800 000

JOHN H. DUDDY

Prepare: { Sw. Oboe 8'
Gt. Chime Gedeckt Ped.
Ch. Flute 8' Ch. to Ped.

Andante
mf

MANUALS
Sw. (A) Ch. (F#) *p*

PEDAL
Ped. 31

Sw. Vox Humana

pp
Sw. (B) Chime
Gt. (B)

Fine

Sw. { - Vox Humana
+ Gedeckt 8' (E)

mf + Gemshorn 8'

- Gedeckt (G) + Strings Sw.
Sw. - Strings Ch Fl. 8' (A) + Oboe (F#) *mf*

D.S. al Fine
p

A Christmas Eve Reverie

CALVIN W. LAUFER*

LAWRENCE CURRY

Andante teneramente
mp

I've build-ed Thee of ho-ly thoughts A

cra-dle for Thy bed, And close be-side a glow-ing hearth It waits to rest Thy

head. A can-dle in the win-dow shines Its wel-come out a-

far, And that Thou may'st be born to me Love holds the door a-jar.

Ac-cept the hos-pice of my heart, Thou pre-cious Babedi-vine; For

rall. e dim. *a tempo*

senza rit. *cresc.* *f maestoso*

all I am, or have, or hold, For - ev - er, Lord, is Thine, — For all I am, or have, or hold, For -

senza rit. *cresc.* *f maestoso*

e sempre f

ev - er, Lord, is Thine.

e sempre f

No. 134-41006

John Riley

WENDELL OTEY

VIOLIN *In quiet, leisurely tempo* (♩:56)

PIANO *p* *mf* *p*

mf *p*

mf *f* *with fervor*

Solo *mf* *f* *with fervor*

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p *mf* *mf* *p* *rit.* *pp*

No. 124-30628

Grade 2.

March of the Wee Folk

JESSIE L. GAYNOR
Arr. by Bruce Carleton

VIOLIN *Lightly - in march tempo* *mp* *mf*

2nd VIOLIN *mp* *mf*

PIANO *mp* *mf*

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No. 110-27970

Grade 2.

Wagon Trails

RALPH MILLIGAN

Moderato (♩:72)

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No. 130-40554

Grade 2.

The Wise Young Owl

BERNARD WAGNESS

Allegretto

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meno mosso

No. 110-27248

Grade 1.

Chipmunks

LOUISE E. STAIRS

Moderato (♩:132)

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No. 110-16192
Grade 2½.

Around The Christmas Tree

March

Tempo di Marcia (♩: 108)

MARIE CROSBY, Op. 58, No. 2

CHRISTMAS CAROL

O thou joy-ous day, O thou ho-ly day, Glad-some Christ-mas is here a-gain!

Christ now is liv-ing, His mer-cy giv-ing, Shout your joy to all the world, ye Christ-ian men.

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D. C.
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WHAT DO CHRISTMAS CAROLS MEAN TO YOU?

(Continued from Page 10)

human emotions associated with the birth of the Messiah. *Away in a Manger*, frequently called Luther's Cradle Hymn, *Lullay, Thou Little Tiny Child* and *Lully, Lully, Lu* are among the finest and best loved of these.

None of the events connected with the first Christmas have had a stronger appeal to the imagination than the divine apparition of the Angels. In words and music that are sometimes highly sophisticated, and often, of great simplicity, the story of the Angels who flew in midnight radiance over the fields of Bethlehem, singing the first carol ever heard by mortal ears, has been told and retold (*Angels O'er the Field*).

The joyous response of simple, unpretentious people to this divine event is expressed in naive but lovely carols. Some tell how the neighbors called out the glad tidings to the good people of the villages urging them to come to the manger.

Bring your torches, hurry and run!
Christ is born, and Mary's calling.
Beautiful is the Mother!
Beautiful is the Child!

And to see this Wondrous Child,

the children came too, adding their happy voices to the rising chorus of joyful praise (*O Come, Little Children*). Even the birds flew to Bethlehem to sing their joy at the birth of the new-born King (*Carol of the Birds*).

But before the birds and the children, or the shepherds and the neighbors, or even the Wise Men and the Angels came to the manger, others were there before them. Quiet oxen in their stalls, a donkey shaggy and brown, a few folded sheep, the doves in the rafters, a cow, and a kitten or two had made a place for the little family who could find no room in the inn.

This part of the Christmas Story could not be told more engagingly than in the language of the *Friendly Beasts* themselves:

Jesus our brother, kind and good,
Was humbly born in a stable rude;
The friendly beasts around Him stood,
Jesus our brother, kind and good.

"I," said the donkey, shaggy and brown,
"I carried His mother up hill and down;

"I carried His mother to Bethlehem town.
"I," said the donkey, shaggy and brown.

And so the verses continue until the cow, sheep, oxen, and doves tell what their gifts were.

Another manger-carol similar to *The Friendly Beasts* in its child-like sweetness is one that is founded on folk legend about a kitten who lived in the stable. This kitten, so the story goes, was so busy clearing the stable of mice that she did not get cleaned up in time to join the glad throng surrounding the Holy Child. So she hid in the rafters until the star faded, until all the people had gone, and the angels had flown away (*The Kitten's Christmas Song*).

All was quiet, but the Baby on his bed of hay was wide awake. Mary sang;

"Between gentle ox and donkey grey,
Sleep, sleep on thy bed of hay"

and other cradle songs, but the bright eyes of her little Son never closed.

Finally, the kitten who had been

licking herself very clean, crept down into the manger and cuddling up close to the Baby, she sang,

"Sleep, sleep, Baby sleep
Baby Jesus, go to sleep.
Stroke my soft and clean warm fur
While I lie so still and purr.
Sleep, sleep, Baby sleep.
Baby Jesus, go to sleep."

The kindness of human beings and the gentle companionship of animals as well as the mystery of that silent and Holy Night are expressed in carols of such imagination and insight that none of the wonder and reverence is lost. There is embodied in them an intuitive understanding of the value both of simple goodness and of the dignity of sincerity.

These are the qualities that give familiar carols their staying power. We return to them again and again for the truth and beauty they reveal.

Christmas is a song in the heart. Singing once more that "glorious song of old" in its infinite variations is an affirmation of the imperishable vitality of a transfiguring spiritual ideal.

(Continued on Page 63)

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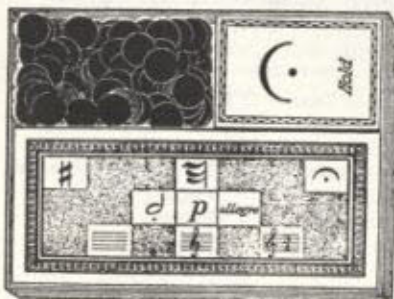
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PLAY LESSONS FOR THE PRE-SCHOOL AGE

(Continued from Page 14)

the marked difference in tonality between the major and minor might be called to the attention of the pupil. "Do you like this?" asked when the thirds are struck will cause a child to listen with attention and will teach him to discriminate between what he can get and what he can use. The consonant thirds should be held up to him as a standard of what sounds "nice" as these are the ones most definitely suited to the needs of the present. Let him now try to play notes with both hands which will sound well together. He has already learned to group the first, third, and fifth, and has had drill in depressing these and in allowing the second and fourth to remain up. Call these two tones not sounded the "in-between" notes and gradually lead the child in playing his melodies to recognize them and to treat them as passing notes when setting his bass.

The work presented so far may take several months to accomplish and should not under any circumstances be hurried. Enjoyment for the child is of greater importance than the amount of ground covered or the length of time it takes to secure results. The melodies have been kept within the first five degrees of the scale. Now for further

children enjoy listening. True, they do not present the music values offered by the classics, but they are within the comprehension of the child and, it is logical to think, would give him greater enjoyment. We would not think of reading Shakespeare or Dickens in the originals to little people in order to develop a liking for good literature, so why go over their heads in an attempt to teach a love of good music? Appreciation comes through understanding and it is necessary to keep within certain limits to secure the proper reaction from immature minds. One can always lead higher. The hazy ideas and confusion which result from attempting that which is too difficult and which eventually cause one to go back to the proper level are discouraging, and do not offer the satisfaction that a comfortable achievement within proper limits would bring.

Never try to force any of this training on a child, but encourage him by praising his efforts and by pretending to compete with him in each new step presented. It is more or less an experiment, depending for its success as much on the patience and perseverance of the teacher as on the efforts of the child. The main objectives are to secure a mini-

Once at an organ concert, Beethoven played a series of consecutive fifths and was bitterly handled by the critics, who said: "Don't you know that they are not permitted?" "Well," replied Beethoven, with a Jovian smile, "I permit them!"

adventure! Without trying to undertake any new step, little exercises may be worked out in the group of notes lying between *sol* and *do*, using with these the chord formed on the fifth tone of the scale. Just a little time, perhaps a week or so, needs to be spent on this. Next, the complete scale may be taught, teaching with it the correct fingering, emphasizing the "thumb-under" and "third-over" ideas. "Crawl-under" and "tumble-over" are two terms that will bring into the lessons the play element so necessary to hold the attention of the child. A review of the 6/4 bass and the chords formed on *do* and *sol* should follow, and now with the larger note vocabulary, it is to be expected that more pretentious tunes (from the child's viewpoint) should be developed. While an attempt should be made to check clumsy fingering, the fact must ever be kept in mind that too great a degree of exactness may take the joy out of these play lessons and perhaps cause a dislike, rather than a love, for music.

Some work in music appreciation should be carried on with this plan. There are many melodious pieces of first and second grade level to which

mum degree of finger facility, some creative expression, and a certain discrimination in selecting a simple accompaniment which shall not be discordant. Should the youngster show evidence of tiring, or seem reluctant to try out any new step being suggested, drop the matter until a more propitious occasion, or until such time as the child expresses the wish to try something new. Make no attempt to teach the reading of music. When formal lessons are undertaken, the experience gained through this simple training will give a fair amount of assurance where fingers and the position of notes are concerned and the problem of recognizing the notes on the printed page and associating them with the proper piano keys will be easier to meet. While a great deal cannot be accomplished through these preparatory play lessons, nothing is lost; and the musical pathway of the little one has been made easier and more interesting by initiating him gradually into some of the mysteries of music than it would be if everything were put off until his first formal music lesson.

THE END

ISSUES

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Awkward Aria

by Jim Sweeney

BEDRAGGLED and utterly fleeing from the oncoming Chinese Reds, two of us raced our jeep into Sing Buk Chund, a tiny village deep within what had once been communist dominated territory. The settlement consisted of a freight yard supervised by the only whites within miles, a Major Dickey and two enlisted men of the U.S. Army.

It was a ticklish place for out-of-towners to be, especially since night was closing in and darkness would certainly lend daring to hidden enemy sympathizers.

Dickey was equal to the situation; to counteract any tendency of bitterness he spread word amongst the town leaders that I was a big Mahoff from America and should be accorded great honors. In no time at all a large banquet had been arranged in my honor.

Sitting crosslegged in a house hidden away in the center of this very recent enemy stronghold, completely surrounded by people who could well be guerrillas in disguise, I became

increasingly aware of the fact that a Korean custom calls for individuals to rotate the task of singing a solo while other guests ply their chopsticks. Being "tone deaf" and unable to carry a melody, I sought to block the inevitable by saying to Dickey, who spoke fluent Japanese, "Warn them that I can't sing; tell them anything that will forestall my having to sing."

But hot sake had made Dickey expansive. He tush-tushed me and gave assurance that all I had to do was give with a bit of Americana in its simplest form. "But I'm tone deaf," I pleaded, "I can't carry a tune." Dickey waved me silent with a flourish of his hand.

Politely the venerable old father of the village turned to me and requested, in very distorted English, that I please sing. Everyone clapped. I shook my head "no" and pointed to my throat. Someone else eased the situation by singing. Then again they looked en masse toward my ever reddening face and began to clap. I was still stubborn. Someone else

fell to wielding the vocal cudgel of song. Dickey grew nervous. "You gotta sing next," he warned me, "if we offend these characters they're liable to explode all over us."

The ancient by my side was at it again. "I think as follows," he said, "you should to us make song."

Dickey gave me a glare. I could see international relations going to zero minus in a hurry, and our necks along with them, just because I didn't want to sing. "Okay," I said, "here goes."

Blithely I started out with *Home On The Range*, unintentionally skidded into the melody of *Onward Christian Soldiers* and was in an uncontrolled spin toward *After The Ball Was Over*, when Dickey burst into song. Gratefully I latched onto his tune and let him ease me back to earth.

A wall of inscrutable Oriental faces sat staring in my direction. I could feel the pressure going up; sweat started to pop out on my brow. I heartily wished that I'd ignored protocol and carried my .45 along.

It was an awkward situation created with all the guile of ancient Oriental know-how. I was being called a bum by people with thousands of years practice in the art. A firing squad looked awfully close.

Dickey began to explain things in Japanese. I could make out some of the words like "mimi" for ear and "uta" for song and his use of English "tone deaf." The ancient Korean beside me seemed suddenly to understand. He rattled off a string of Korean and a hearty round of applause followed. It seemed to have real sincerity and admiration about itself and continued unabated for several minutes. I began to feel better. Maybe I hadn't done too bad at that.

The older scholar by my side turned and said in great earnestness, "We think as follows: you have performed by us greatly; never before have we heard anyone making song who is *stone deaf*."

I could have crawled under the table, only it was scarcely six inches off the floor.

THE END

THIS CHOIR GOES BIG TIME

(Continued from Page 21)

Music, however, he does not set himself apart from his fellows, although, to be sure, he exercises the position of leadership due to his ability. His down-to-earthness may be illustrated by his good-natured account of the choir's return journey following its debut in San Francisco.

"The trip back to Los Angeles was distinguished by smooth flying, good sandwiches, pillow fights, birthday cakes, and very little rest for anyone so minded," he recalled with a smile. "In fact, most of us reached our own beds at about 3:00 A.M. Sunday, and there were several choir members who could be seen nodding agreement to the sermon a few hours later!"

His directorship of the choir began in 1941—only there was no choir, just a quartet. A few months back, though, the church had called as pastor Dr. Louis H. Evans. Dynamic, and realizing the potentialities of this parish whose edifice is only a few blocks from Hollywood Boulevard and Vine Street, he attracted around him a staff who had a vision. One of these was 30-year-old Charles Hirt (then, he was not "Dr."), who had been directing the choir of the first Methodist Church of Glendale.

Shortly after Dr. Evans came, the 1700 seats in the auditorium began to be filled. In time, it was necessary

to have a duplicate morning service to accommodate the crowds. Today, its 6000 members make it the largest Presbyterian church in the United States. Its more than 4000 in Sunday school necessitated the buying of a half a dozen residences within the vicinity and the renting for Sunday use of a public school building. The offices keep more than 25,000 filing cards. Applicants for membership are asked not whether, but how, they would like to work for the church.

With this growth, the choir has kept step. Later-to-be "Dr." Hirt, with Mrs. Hirt, who, officially, is Assistant Director, brought together the nucleus of its famed Cathedral Choir. To show the caliber of its members, during the ten years one, a male member, has not missed a single session—thousands of them, including all of the rehearsals and services. There now are six choirs, totaling 350 members, with a huge waiting list. Faithful at all times is the organist, Barron Smith.

During two months of the summer the Cathedral Choir takes a vacation and the summer chorus fills its place. Just prior to the former taking over in September for the rest of the year, it with Dr. Hirt spend a holiday-and-work get-together in Santa Barbara, an aesthetic community of 45,000

people adjacent to the ocean front north of Los Angeles. Here, they rehearse; play baseball and other games. In considering prospective members for the choirs, Dr. Hirt insists that they must excel in three qualities—spiritual, musical and social.

From the members, one learns of the close comradeship and congeniality that is theirs. Even in formal rehearsals, the tension of practice is broken by Dr. Hirt commenting after a pleasing presentation that that is another he wishes sung at his funeral. At which everyone laughs, for his requests now add up to hundreds. As another musician has expressed it, his favorite piece is the one he is working on.

When talking of the Cathedral Choir's accomplishments in San Francisco, Fresno, Sacramento and on recordings, he makes it clear that its main job is to lead the singing at the church. At the same time, he believes that it has a responsibility to the community. Other than it being composed of the best voices from the congregation, he explains that the commendation given it by the secular audiences can be accounted for by the fact that it is a consecrated group, with the tenets of the church adding something that professionals lack.

THE END

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Organ Questions

Answered by FREDERICK PHILLIPS

• (1) I would like to know the technique of being an organist-choir director. I have had experience doing both, and at present play the organ in church. Recently I have been asked to take charge of the choir, and I do not know how to combine the two.

(2) I have a piano pupil who is "double jointed"; she cannot keep the first joint of her fingers from breaking in. What can be done about this?

D. E. S., Kentucky

(1) There is an excellent little book by the English organist and choirmaster, Marmaduke P. Conway, entitled "Playing a Church Organ," which contains a chapter especially dealing with the dual office of organist and director, and we believe this will help you quite a bit. You are probably acquainted with Wodell's "Choir and Chorus Conducting" which goes very fully into all phases of choral directing, and between the two books we are sure you will find enough information and advice to carry on this work successfully. Both are obtainable from the Presser Co.

(2) The writer conferred with a local piano teacher with regard to this problem, and the suggested help was a liberal use of the Hanon Studies. These are really not very difficult, and for your purposes it is not necessary to pay too much attention to speed. The studies are of a nature calling almost entirely for curved fingers, and are so designed as to be easily memorized. This will enable the pupil to watch her hands and guard against a possible tendency to "flatten" out the fingers position, which in turn would lead to the "breaking in."

• Please advise material for the beginner at the Hammond Organ, for one who will have to learn without a teacher, and who plays 2nd to 3rd grade piano music. Material desired is for church use exclusively. In playing hymns at the Hammond are all the notes played as given for piano music (except the bass notes played with the feet), or are the higher notes lowered to those in the middle C area?

—R. S., Wisconsin

For basic studies use the Stainer-Hallett Hammond Organ Method, and for suggestions on registration use "Hammond Organ Registration" issued by Schirmer. Both of these

books may be had from the Presser Co. They will also be glad to send you on approval a couple of collections of easy numbers for Hammond organ which may be used in conjunction with the two books mentioned.

Since hymn tunes are already written within a comparatively limited compass, it would be unnecessary to alter the notes in the upper registers. When the bass notes are played by the feet, the tenor and alto parts could be played on one manual, and the soprano or melody played on a solo stop on another manual with very good effect, though it is not necessary to follow this plan too rigidly. Frequently it is effective to play all four parts on the same manual, and simply double the bass notes on the pedals. Do a lot of experimenting to see how the best and most effective results are obtained, aided by the two books we have mentioned.

• We have recently installed a Church Model Hammond organ, and greatly enjoy the results. After reading a recent article by Dr. McCurdy, I am wondering if I have done the best possible in selecting the stop that is easiest to sing with. Our pre-set A on the Great is a little too wooden, so I made one of 20,8836,224. Does this seem good to you? Of course I play the bass in a pedal 5-1, and play only the tenor with left hand. Any suggestions will be welcome. Mrs. C., Texas

We feel that you have set up a very good choice, although the writer personally would change the last "4" to "2", making it as follows: 20-8836-222. This would reduce just a little the penetration of the upper harmonic, but if you prefer the extra sharpness in tone we would be willing to go along. The writer would also prefer 6-1 in the pedal, but here again it is a matter for individual preference. The very fact that you are experimenting for tone qualities and blendings is the best possible indication that you will make a good job of it. You have evidently a sound sense of tone quality and balance, and this will assure you of proper guidance in experimenting with the many possibilities open to you. When in doubt you can always fall back on the pre-set keys, which are made up in accordance with scientific principles.

Violin Questions

By HAROLD BERKLEY

A "HAUNTING" MELODY

G. H., Oregon. Thank you for your most interesting letter. Considering how few lessons you have had, you have done exceedingly well with your violin. The material you use with your pupils is all good and it is not surprising that you get satisfactory results. Of your four violins, the Pfretschner is, of course, the best, and it is well worth the appraisal given you. Your F. A. Glass violin must be one of his better efforts, for as a rule instruments made by members of the Glass family are not very well liked. The workmanship is generally not good and the tone is usually "glass"-y. I do not know how to account for that incessant "humming" of a certain melody in your head. The phenomenon occurs to every musician at one time or another, but usually it goes away after a few days. Perhaps it is a tune that you were forced to listen to often in your childhood, which you later forgot, and which now returns to haunt you. There could be several explanations. I hope you soon get rid of the nuisance.

CHIN-REST A NECESSITY

H. R., Minnesota. The matter of the chin-rest has been a subject for argument among violinists for a very long time, and the end is not yet. No one person can say what would be a good chin-rest for another person. Each player must make trial for himself of perhaps many different models before he finds one which suits him and enables him to play freely. I cannot go along with you in thinking it is better to use no chin-rest. If one discards the chin-rest, one's jaw and chin must press down on what ought to be vibrating surface of the violin top, and almost certainly one's shoulder hunches up and pushes against the back of the violin. All of this tends to check the vibrations of the instrument and therefore to affect the freedom of the tone. For my part, I think that every violinist should use a chin-rest that clamps over the lower block of the instrument—there are many models—and that seven-teen out of twenty need a scientifically designed shoulder rest that does not touch the back of the violin. Hunching up the shoulder against the violin not only interferes

with the natural tone of the violin but it also interferes with the left-hand technique. It is a bad habit.

VIOLINS BY JOHN MARSHALL

C. A. B., Pennsylvania. There was an English maker named John Marshall who worked between 1750 and 1770. Possibly he was the maker of your violin. Marshall's violins are typical of the English work of that period—rather highly arched, following the Stainer model. If your violin is a John Marshall, and is in good condition, it is probably worth between \$150 and \$250. He was not a prolific maker, and very few of his violins have appeared in this country.

NO VALUE IN STRAD LABEL

C. A. H., Ohio. In printing his labels, Stradivarius often used a V that looks something like a U, but such a label inside a violin is no evidence that the violin is genuine—thousands of copyists used the same sort of label. There are only about six hundred genuine Strads in the world, and probably close to a million copies of varying quality. It is impossible to estimate the value of a violin bearing a Strad label without first examining it personally.

FEW REAL STAINERS

C. L. C., California. I'm sorry, but neither I nor anyone else can tell you whether your violin is a genuine Stainer without seeing the instrument. The chances are thousands to one against it being genuine, for there are very few real Stainers in existence, but there are scores of thousands of copies of varying degrees of merit. You should take the violin to a reputable dealer and have it appraised.

VALUE OF A KLOTZ VIOLIN

Mrs. W. H. B., Alabama. A genuine Sebastian Klotz violin, in first-class condition, could be worth about \$750. But I should remind you that there are thousands of violins labeled Sebastian Klotz that are merely inferior copies. You should have the violin appraised before you put a price on it; unless, that is, you have papers of authenticity.

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Junior Etude

Edited by Elizabeth A. Gest

THE SONGS of PUERTO RICO

BY ELIZABETH SEARLE LAMB

THE Puerto Rican jibaros, or country people, have a wealth of folk songs and it seems they are singing all the time.

Their folk songs came from Spain—lullabies, serenades and game songs, and in all parts of the New World which were settled by Spain, the folk songs have remained less changed in Puerto Rico than in other places.

Groups often get together just for fun to sing the *Sies*, or the *Marianda*, sometimes holding contests where each singer invents new words, which must rhyme according to an old and complicated pattern called the *decima*. There are some African influences heard, too, chiefly in the *plena*, a topical song made up about some local happening, such as a wedding or

a hurricane.

In the month of May they hold a religious festival and sing the *rosario contado* every evening in their little chapels in the hills.

During the month of December and until the Three King's Day on the sixth of January, they sing Christmas carols, which, in their language are called *villancicos*, or *aguinaldos*. Groups of young men often dress in fancy costumes and go from house to house singing the *aguinaldos*, which means "a little gift." They expect to receive little gifts from those who hear them.

In a similar way, groups of carol singers, or sometimes instrumentalists, go from house to house in America on Christmas Eve and hope to receive little gifts which are often thrown out of windows.

INSTRUMENT-CATEGORIES GAME

By Esther Walrath Lash

EACH OF THE following instruments belongs either to the string family, the woodwind, the brasswind or the percussion family. The player who makes the fewest mistakes in naming the family of each instrument is the winner. Pencils and papers may be used or the answers may be called, as in a spelling bee. (Some classed as woodwinds are often made of metal, yet belong to the woodwind family).

1. banjo; 2. bassoon; 3. bugle; 4. clarinet; 5. cornet; 6. cymbals; 7. drum; 8. English horn; 9. fife; 10. flageolet; 11. flute; 12. French horn; 13. guitar; 14. harp; 15. lute; 16. mandolin; 17. oboe; 18. piccolo; 19. tambourine; 20. tom-tom (or gong); 21. triangle; 22.

trombone; 23. trumpet; 24. tuba; 25. tympani; 26. viola; 27. violin; 28. violoncello; 29. xylophone; 30. zither (Answers on Next Page)



IT'S CHRISTMAS EVERYWHERE

BY WILBURTA MOORE

TOM and his sister Francie had been invited to the Christmas party at the International House and they were delighted to find so many nations represented. Miss Brown, the music teacher there, opened the affair by announcing, "Before we begin our musical program some of our guests from other countries will tell us something about their Christmas customs. England's customs are very much like America's, so following the alphabet, we will open with Denmark."

Edda stood up and said, "In my country, a little somebody called Jul-Nisse lives in the attic, and no one can see him but the family cat. On Christmas Eve we leave him a bowl of porridge and early on Christmas morning we go up the stairs to see if it has disappeared, and of course it has. Then, at five A. M. we all go to church to celebrate the birthday of the Christ Child."

"Finland comes next," said Miss Brown.

"In Finland," Armas told, "we celebrate St. Stephen's Day on December 26. The children go out and cut pine boughs and pile them in the pathway to the village to make a carpet for the Christ Child."

"And now, what is the custom in France?"

"Christmas is called Noel in France," said Marcel. "Every house has a manger, which we call the *crèche* (pronounced cresh). The family gathers around it Christmas Eve and sings Noels (carols). We find our presents on New Year's Day in our shoes, which we set outside on New Year's Eve."

"Antoinette will tell something about French Canada."

"We close our holidays on January 6, the feast of the Three Kings, or Wisemen, and we have a special cake in which a pea and a bean have been hidden. Whoever finds them in their piece of cake become the King and Queen of our Twelfth Night festivities," said Antoinette.

"Germany comes next," Miss Brown announced.

"Well, of course we have Christmas trees," said Hans, "and Kris Kringle brings our presents. We gave a present to the whole world, and that was the carol, *Silent Night*."

"A very, very beautiful carol it is," remarked Miss Brown. "We will close our program with it. Now, let's hear from Holland."

"We fill our wooden shoes with carrots and hay for the horse of Sint Nicklass and set them on the window sills. Then we find the carrots and hay have disappeared and our shoes are filled with gifts! The grown people do not give their names with their gifts," Dirk told.

Mario told about Italy. "Shepherds come down from the mountains into Rome, blowing their pipes and singing. We also have the manger, which we call *praesepe*. Some say this custom began in the fourth century, others say it began with St. Francis of Assisi in the thirteenth century. The neighbors take part in the living tableaux of the manger."

"Sazuki, tell us something about Japan."

"*Hoteisho* is the name of our St. Nicholas, and he carries a pack like Kris Kringle, but he has eyes in the back of his head so he can always see the children!"

"José will tell us about Mexico next."

"We have the manger, too," said José (pronounced Hozay), which we call the *posada*, or resting place. Each family takes part in a procession, going from room to room, but the doors are locked. Then the last room is unlocked, representing how Joseph and Mary were not admitted to the overcrowded Inn at Bethlehem. Then we have a large jar, called the *pinata*, filled with gifts. The children, blindfolded, try to break it (Continued on Next Page)

NO JUNIOR ETUDE CONTEST THIS MONTH

CHRISTMAS EVERYWHERE

(Continued)

with a stick and there is a grand scramble to get the gifts which come tumbling out."

"And now, Spain," said Miss Brown.

"Christmas Eve in Spain is like a fiesta, with crowds of people in the streets and booths filled with toys and candy. At midnight everybody goes to church to celebrate the Christ Child's birthday but no one can enter until he has done a good deed for some one. We put our shoes on the door steps for the Three Wisemen to fill with presents."

"Now, our last representative is from Sweden."

"We all go to early morning church service, too," said Hildegard, "and we have good things to eat and give extra food to the animals and put a sheaf of wheat on a pole for the birds."

"We have heard of many interesting Christmas customs, some of them hundreds of years old. I wish we observed more of them in America. Now, we will sing the carol, *Oh, Come, All Ye Faithful*, which, of course, includes people from all countries. We will also sing some carols from various countries and close with the lovely, peaceful one from Germany, *Silent Night*."

CALLING FOREIGN READERS

Will any Junior Etude reader living in a country not included in the story, "It's Christmas Everywhere" on the previous page,

please write and tell us something about Christmas celebrations and customs where you live? This is NOT a contest.

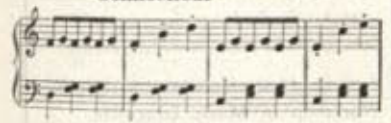
Results of August Contest

(Original Variations on Chopsticks)

Class A, Eloise Morris (15), Texas



Class C, John Russitano (Age 9), Connecticut



Class B, Jay Chambers (Age 13), California



Honorable Mention for Chopsticks Variations (in alphabetical order):

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I would like to hear from music students in the United States. I study piano but like all music.

Teresa Laird (Age 13), New Zealand

I always read the Junior Etude page and enjoy it very much. I have studied piano several years and hope to take cello lessons, too.

Harriet Albright (Age 21), Iowa

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WHAT I'VE LEARNED IN JUDGING COMPETITIONS

(Continued from Page 15)

one who plays, with complete integrity, like nobody but himself.

The judge makes full allowance for nervousness, which is more likely to show itself in technique than in musical thought. There are three kind of nervousness. The first is purely physical. The second grows out of an over-tense desire to give a good performance—to win. The third is more excitement than nervousness, and grows out of an enthusiasm for the music one plays. The third variety is good! Indeed, it is the best cure for the other two kinds. If you put your music—your thoughts about your music—in first place, you will have neither time nor room to worry about yourself, your performance, your fingers, and they won't bother you. Conquering nervousness is another evidence of the power of spirit over body. Try to channel physical nervousness into excitement for your music, and let it come out as the expression of something about which you are confident.

You can't be confident without being utterly sure of your fingers, your interpretation, your particular means of expressing your musical thought. The average student tends to believe that musical "feeling" will take care of itself if only he can get his fingers to behave. Exactly the opposite is true! It's the interpretation which must be carefully thought out. Once it is well planned (and provided, of course, that the piece is not too difficult), technique will follow. Technique must be there, and it must be constantly practiced (both for development and as a discipline); but it need not stand out beyond the successful performance of the music.

My daughters are ice-skaters, and it interests me to compare sports

contests with musical competitions. In the sports world, I am told, decisions are made almost 65-35 in favor of sheer technique. If a skater comes through successfully in figure-skating (which represents technical form), he's pretty sure to win even if he does not do quite so well in the free skating (which represents grace of content). Yet the best all-around skaters are not always the figure champions. Dick Button, world champion for the fourth consecutive year, is master of content as well as of form. His free skating is as graceful, as expressive, as his figure work is intricate. I believe that it is just this perfection of content that makes him great. And I hope that sports contests will come to be more evenly divided between form and content.

In musical competitions, fortunately, content is valued above mere form. Whether on the concert stage or in the audition room, the winner is invariably the one who provides spiritual stimulus through musicality and musicianship. And the judges can discover these qualities in selections involving less-than-dazzling finger displays.

Look upon a contest-audition as a test rather than a goal. Naturally, one enters in the hope of winning. But losing should not be a cause for black discouragement. The reasons why one loses can be studied as constructive lessons. The candidate learns, improves himself, tries again. Perhaps he'll win next time—or next. At all events, he gets to know himself and his ability to stand up under the excitement and the competition of public work. That's what a career amounts to—one might almost be inclined to say that's what life amounts to!

THE END

THE "COVERED" TONE—WHAT IS IT?

(Continued from Page 20)

with the darkest possible color. Fortunately, however, most composers have mercifully avoided such cruel challenges to the singer's art!

As a rule, the singer must first find and learn to produce covered and uncovered tones in the simplest way. And above all, he must remember that a covered tone needs more than the usual amount of breath and preparation. Once he hears and feels, and later sings, covered tones, he will also be able to characterize his own covered tones so personally that they will differ from those of other singers. And his skill will improve then, along with his knowledge, as he becomes more and more adept in the use of covered tones.

One may, in fact, elaborate endlessly on this skill. Yet nowhere else is generalization so great a handicap. I have tried to overcome it within the limitations of this article—and to avoid misunderstandings—by choosing the simplest examples possible, such as the obvious difference between "SAY" (uncovered) and "SEE" (covered).

In conclusion, the use of covered tones may be compared to the use of a subtle but potent medicine. Adequate dosage and proper administration may result in unsuspected benefits; used incorrectly, the results may be harmful. Herein, it seems, lies the reason for the profusion of pros and cons concerning covering.

THE END

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(Continued from Page 24)

and/or his contemporaries; c—Modern French composers; d—Interesting American composers of whatever period.

5. The program should include a scherzo of some type.

6. It should contain one or more slow movements of genuine lyric beauty.

It can be seen that this is no rigid bed of Procrustes, but a very general outline within which all sorts of variations are possible. The literature of the organ is so vast that the player should have no difficulty in assembling along these lines an organ program which will make his listeners come back and ask for more and more of the same kind.

All this perhaps sounds very simple and very obvious. Many organists, however, appear to feel that they have a mission from on high to "educate" the public. Therefore they make their programs as uncompromising as possible. This in theory is an excellent aim. Education is important. We should do everything in our power to educate. We

should always be students ourselves, and we should be willing to make sacrifices in order to educate our hearers.

We should always remember, however, that the public will not be educated against its will. A program guaranteed to improve his mind is just the thing to frighten the average listener away. When we educate we must do it with subtlety. If programs are helpful to our hearers, that is fine; but they must be interesting enough to attract hearers in the first place.

I cannot see that this involves a compromise with one's artistic integrity. The fine artists already mentioned have proved that an organ program can be both interesting and musically valid. On the other hand, if an organist subjects his hearers to the "Wedge" Fugue of Bach, the Schuebler Chorales and possibly a whole suite by Messiaen, all at one sitting, he will have only himself to thank if the turnout is discouragingly small at his next recital.

THE END

CHRISTMAS AT THE PANAMA CANAL

(Continued from Page 13)

the tropic stars and the palm trees, a Christmas which is not cold nor white, is not really Christmas at all. After three or four Christmas Musicale presentations, the great majority come to feel that now they know the kind of Christmas which best exemplifies the true spirit of the holiday season, which puts the mood on the occasion rather than on the gift-giving. Seeing as well

as hearing the old familiar Christmas music outdoors in the middle of what should be winter; taking part in the singing of the old familiar Christmas carols outdoors, with enough light so that a person can read what little he doesn't already know from memory—Christmas at the Panama Canal affords an experience which many Americans like to repeat.

THE END



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Letters to the Editor

(Continued from Page 3)

therewith completed it. This held true of all my compositions in the past, present, and predictably the future, and very likely holds true of numerous musicians and composer's like myself.

My opinion is that Wagner himself buried his mind in composition to afford an escape valve from the torments of his critics and enemies. Were they all sympathetic to his music I doubt that he would have attained the great heights that he did.

Sometimes I wonder if modern psychology isn't destroying the creative element by its efforts to curb emotional disablements; then, again, if they are directed into creative channels it should prove very remunerative. I, myself, like my little maladjustments, and use them to advantage. Creatively, of course.

Frederic Jueneman
San Francisco, Calif.

Sir: I really do feel that ETUDE is a definite personality, not just a collection of printed pages. I grew up with it at hand, and now use it as a teacher—the music, the articles, the ads.

You may be interested in knowing that I am an "Army teacher," as my husband is a regular Army officer. I have taught literally around the world, and at present, I am the only piano teacher living on the post at Ft. Sill. Since I teach service children, I always have pupils who have had from 1 to 6 or 8 other teachers—quite a challenge, I might say.

At any rate, ETUDE is a big help—especially the duets.

Eloise Smith
Ft. Sill, Okla.

Music Section

Sir: I too wish you would include more music beside that of piano music in the ETUDE. There are piano parts to instrumental and vocal music that are worth playing. Beethoven Violin Sonatas are an example of very interesting piano music. I realize you don't have the space to print a complete sonata, but short sections would be fine. In order to print longer works, like the

above, I suggest printing the violin part in one issue, following it with the piano part in the succeeding issue. In this manner you would be able, I am certain, to satisfy two instrumentalists.

I would also like some better piano duets. Mozart wrote some rather nice ones.

I like the addition of current interests to your article section. Bayreuth was very good. I also greatly enjoyed the article on TV.

Douglas Schewe
Middleton, Wis.

Articles

Sir: I enjoy your magazine very much, but would still like to see an article written by John Sebastian about the harmonica. He is an R.C.A. Victor artist and a wonderful musician and I and my friends would very much like to read an article by him.

Mrs. A. Terzian
Fresno, Calif.

Sir: Recently I have noticed in your "Letters to the Editor" that people have said that they wish the magazine were like it was twenty-five or thirty years ago. So I looked up some 25-30 year old ETUDE's and found them almost "sickening" compared to the current issues of the magazine.

I enjoy the ETUDE so much now.

Ward Folsom
Tacoma, Wash.

Sir: I have enjoyed the helpful, informative articles in the ETUDE, to which I have been subscribing for almost seven years. Each month I look forward with eagerness to my copy.

I have always found the ETUDE advantageous to my musical study.

I would like to thank you for the contemporary music, and would like to see more of Bach, Handel and Beethoven. Also I am glad to see the transcriptions of popular classics in the recent issues.

The ETUDE is a very wonderful magazine.

Donald Jenni
Milwaukee, Wis.
THE END

SPECIAL CHRISTMAS PROGRAMS ARE REWARDING

(Continued from Page 18)

choir sang the more unfamiliar carols and the more elaborate settings while the congregation sang the well-known ones.

At the conclusion of the service the minister read a prepared manuscript which told how the Christ Child was the Eternal, Life-Giving Light. In language similar to the Scriptures the minister told the Congregation that we receive the light from others and that we must share the light with our neighbors. A huge candle had been placed on the altar and had burned through the entire service. The minister referred to this as the symbol of the Life-Giving Light.

He lighted his candle from this light and went to the first pew and lighted the candle held by a parishioner. In turn, each member of the congregation lighted the candle held by the person sitting next to him. As each member lighted his candle he held it up in the air. While this was being done, the choir was singing *O Holy Night*, and as more and more candles were lit, the music swelled to a grand, impressive climax.

The service resembles a Communion Service in dignity and effect.

The quality of bigness does not determine musical value. Berlioz with his huge orchestras and choruses; Mahler with his Symphony of one thousand, are not so different in type from the Gargantuan music festivals of Pat Gilmore. Wisely does Wanda Landowska say in her "Music of the Past"—"Couperin's Miniatures often contain more beauty than certain symphonies."

—Wallace Bartlett

"This service was the most beautiful and inspiring I've ever attended," was the typical comment of many. I have used the service in office programs and it has met with equal success there.

There is nothing particularly original about the service. It has been suggested by many denominations and, I understand, has been used in many sections of the country. In order to fit the scripture to the carols and Christmas music we wanted to use, I wrote the service myself. It is stretching a point to say "I wrote" because it was more an arranging of scriptures, poems, and the candle-lighting message.

An ideal time to present Handel's *Messiah* is the Sunday evening before the carol service. We have found that 5:00 o'clock services during December increase attendance and are appreciated by the congregation. Having the service at this time makes it possible for us to "borrow" singers from other choirs to implement our choir. However,

we do not "borrow" soloists but use our own.

It is unfortunate that many believe that Handel's *Messiah* should not be attempted unless there is a chorus of 200-300 voices and a full orchestra. A choir of 30 voices, with organ accompaniment, can give a magnificent rendition of this masterpiece if they are rehearsed properly. It is not necessary to have a mob for this great work. In his first performance of the oratorio Handel did not use a great crowd and his rendition was eminently successful.

While we are talking about Handel's *Messiah* let us say a word about the "Hallelujah Chorus." It is our opinion that the number should not be used at Christmas time. To be sure it is a wonderful chorus but its magnificence and its power belong to another period of Christ's life. This hymn of praise is offered for His victory over death and has no place, as we see it, in the Yuletide season. Its joy is of a different type from that associated with Christmas. It is interesting to note that Handel used it to climax the Passiontide of Christ's life.

Other cantatas can be used on the Sunday evenings previous to these.

It is unfortunate—if not silly—that so many frown on the more or less melodic Christmas cantatas. It came as a great surprise to our choir to learn that our congregation appreciated Hawley's "The Christ Child" even to Handel. Petrie's "The Life Eternal" drew fan mail!

Whatever is done in our church must be done well. The fact the more popular Christmas music "is sung to death" on radio and television does not deter our choir from including it in our programs. Many in the congregation will remember *Silent Night* sung by the choir years ago when there were no radios nor television receivers. And all of the programs on the radio will not inspire—help—the listener as much as the rendition of the choir in a setting that has meant much through the years—the church!

Yes, special Christmas programs are rewarding—if you borrow from previous years and give the old a new and more attractive setting.

THE END

THE WORLD OF MUSIC

(Continued from Page 1)

The National Music Council of America, in its annual report on American orchestras, places the National Symphony Orchestra in Washington, D. C., first among orchestras playing works by American composers. The National Symphony was listed as having devoted more than 17% of its programs to works by such American-born composers as Paul Creston, Virgil Thomson, Norman Dello Joio, Walter Piston, Samuel Barber, Cole Porter, and many others. These works were all performed under the direction of Howard Mitchell during 1950-51.

Leopold Prince, former Municipal Court Justice in New York City, and founder-conductor of the City Amateur Symphony, died in Hanover, N. H., on August 17, at the age of 71.

The National Women's Symphony Society is a new organization with Dimitri Mitropoulos as executive chairman of the Board of Directors and Clara Burling Roesch as musical director. According to the announcement, players will be recruited from all over the country and following the

début of the orchestra during the 1951-52 season, will make an extensive tour.

Guy Fraser Harrison, former conductor of the Rochester Civic Orchestra and associate conductor of the Rochester Philharmonic Orchestra, began in October his first season as musical director of the Oklahoma City Symphony Orchestra. Two outstanding programs during the season will feature a concert version of Puccini's "La Bohème" and a performance of Rachmaninoff's choral symphony, "The Bells."

Mrs. Mary McLeod Bethune, distinguished elderly Negro educator, president and founder of the Bethune-Cookman College in Florida, was recently the recipient of the annual award of the Griffith Music Foundation, in Newark, N. J., for "her contribution toward better racial and community understanding."

Charles William Midgley's Symphony No. 1 in C Major ("Peace") will have its world premiere on Dec. 3 by the Stockton (Calif.) Symphony, conducted by Manlio Silva.

COMPETITIONS (For details, write to sponsor listed)

- Rome Prize Fellowships, \$3,000 for one year's study in Rome of classics and the fine arts. Closing date for 1952-53 scholarships, Jan. 1, 1952. American Academy, 101 Park Avenue, N. Y. C.
- Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.
- "The Friends of Harvey Gaul" 5th annual composition contest. Easter vocal solo or duet, prize \$300; composition for harp, prize \$200. Closing date, Dec. 1, 1951. Friends of Harvey Gaul Contest, Victor Saudek, chairman, 315 Shady Avenue, Pittsburgh 6, Pa.
- Chorus for male voices by an American composer. Prize, \$100. Closing date, Jan. 1, 1952. Mendelssohn Glee Club, 154 W. 18th St., N. Y. C.
- Purple Heart Songwriting Awards. Popular, standard or sacred songs. First prize, \$1000; second prize, \$500; four prizes of \$250 each. Closing date not announced. Order of the Purple Heart, 230 W. 54th St., N. Y. C.
- Sacred vocal solo, 5-10 minutes in length, with accompaniment of organ and one solo instrument. Prize, \$100. Closing date, Feb. 1, 1952. H. W. Gray Co. will publish winning work. Church of the Ascension, Secretary Anthem Competition, 12 W. 11th St., N. Y. C.
- Four-voice setting for congregational singing, of Psalm 100. Prize \$100. Closing date February 29, 1952. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.
- W. W. Kimball company prize song competition sponsored by the Chicago Singing Teachers Guild. Prize \$200. Closing date, Dec. 15, 1951. John Toms, School of Music, Northwestern University, Evanston, Illinois.

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A NEW HORIZON FOR PIANO TEACHERS

(Continued from Page 11)

middle of the piano, several children were able to go to the real piano and play these three keys as the class continued to sing. On succeeding days the entire class had a chance to prove that they could find the right keys and play.

Thus, with little expenditure of time and effort, these children were led to experiment in a delightful way with making music at the piano, perhaps for the first time. Furthermore, the experience not only helped the poorer singers of the group but it also furnished an excellent approach to part singing. It offered an opportunity for the teacher, if she wished to do so, to make the children feel at home at the piano keyboard by teaching the letter names of white keys around the group of two and three blacks.

This fascinating adventure might be carried out in a similar way with *Hot Cross Buns*, perhaps playing only when the words of the title are being sung. This time the group of three black keys might be used. Pitch signs made with the hands in the air or written on the blackboard as the song is sung serve as an introduction to the notation and make the children keenly aware of notes in groups rather than in isolation, and of the shape of the group as the notes descend according to the tune. The meaning of tonality is easily and effectively demonstrated by playing the same melodic idea on different groups of keys.

Later these children would enjoy experimenting with the bass of the keyboard to find keys which could serve as single note accompaniments to simple songs. For songs like *Row, Row, Row Your Boat* and *Are You Sleeping*, the same key may be repeated throughout, while a progression of keys a fifth or a fourth apart make highly interesting accompaniments to a vast number of songs for children of this age to play.

Children whose classroom music includes some such keyboard work along with the usual singing and rhythmic work are likely to be more vitally interested in the listening and creative aspects of the program. In turn these interests tend to show themselves in the children's desire to play the piano, thus creating a demand for more concentrated study of the piano and leading to knowledge and skill that carry over most effectively into after school life.

So it is seen that the elementary classroom teacher can be an important influence in helping children become interested in piano study. By her own attitude toward piano playing and by including some keyboard activities in the classroom music work, the teacher whets the appetite of her pupils for real piano lessons.

Where piano classes are offered

in the school, the next logical step for children is enrollment in these classes and later those who choose to continue piano should go to studio teachers outside the school. Where there are no piano classes in school, children go directly to the studio teacher. In either case the pupil is better prepared for his specialized piano study by the broader foundation of general musicianship provided in the classroom. He has had a background of singing which has been carried over to the piano in his keyboard experience, and this singing is a most important early step in the development of reading skills. He has learned to listen intelligently to music and to consider piano playing an asset in various musical situations. In short, playing the piano has become a part of his home and school life. There is little wonder that the studio teacher welcomes this pupil who has had such a background of keyboard experience in the schoolroom.

In many communities throughout the country elementary classroom teachers are looking for opportunities to study piano. They are hoping for the kind of lessons that will show them how to use the piano as a tool for carrying on the classroom music work and how to offer an introduction to the keyboard to their pupils. Many music supervisors who see the possibilities in this sort of work are organizing groups of these teachers for piano lessons and planning the work to suit their special needs.

What an opportunity for enterprising piano teachers to reach out in a significant way into the musical life of hundreds of children. By offering class instruction in piano to classroom teachers, piano teachers help these teachers lose their fear of the music work required of them. Knowing how to play on the piano the songs that they must teach gives them confidence and independence. The ability to play an accompaniment for class singing and to pick out tunes by ear helps them to enrich and complete the general music program in a way that is truly remarkable.

No, these beginners in piano are not ambitious to become recital performers. They do not intend to spend hours of practice in anticipation of playing a Beethoven sonata some day in the distant future. Their need is immediate. They need to know that a certain degree of independence at the piano can be acquired in a short time. They need the guidance of a piano teacher who realizes that one of the most important functions of a teacher is to make students believe in their ability to learn.

Although quite different in some respects from the traditional approach to piano study, the procedure

usually used in classes of adult beginners has been proved eminently successful, no doubt because the students feel from the very beginning that what they are learning is of practical use to them. A major triad taught by imitation and the dominant-seventh chord made by simple changes of this tonic chord become the materials for an accompaniment to such songs as *Lightly Row*, *Mary Had a Little Lamb*, and *Aunt Rhoda*. Guided by the teacher in experimentation at the keyboard, beginners soon find that these chords are as easily played in one key as another. They use either one or two hands for the chords and sing the melodies until they feel at ease on the keyboard.

The teacher may prefer to begin by playing the melodies. Showing the five keys with which such songs as the above may be played, the teacher helps students to hear the direction and the skips of the melodies and leads them in playing by imitation as an introduction to a detailed study of the corresponding movement of the notes up and down on the staff.

Now it is only a step to the playing of accompaniments for group singing and then to playing the melody with one hand and chords with the other. With the addition of the subdominant chord the students have the necessary equipment for playing accompaniments for almost all of the songs in school song books. In fact some of these books indicate by Roman numerals which

of these chords should be played at certain points in the melody. Many piano books show simple chord accompaniments for familiar songs which are a delight to adult beginners.

Exploration and experimentation are the key words for this adult beginners piano class. The teacher draws inspiration from the enthusiasm of the class as they are led to explore music and to experiment with ways to make it for themselves and for the children in their classrooms. The piano teacher helps them discover ways in which they can bring the keyboard into the general music lessons for the benefit of the children.

And so the circle is complete. Aware of the need of elementary classroom teachers for piano as a tool in carrying on the school music work, piano teachers offer courses in functional piano to adult beginners. As these classroom teachers find that almost anyone can learn to play the piano at least moderately well, they imbue children in public and private schools with a desire to play, and they bring keyboard experience into the general music lessons in such a way that many more children than formerly want to go into the study of piano in a serious way. As a result, piano teachers have more and better prepared pupils whose attitude toward the instrument is favorable and whose progress is therefore more satisfactory.

THE END



"Bravo, Signorina! You are Melba! You are Lind! You are Tetrassini!—We must have more lessons!"

FREQUENCY MODULATION AND VIOLIN VIBRATO

(Continued from Page 25)

"This chart shows the rate of violin vibrato, which means the number of pitch changes per second. The engineers call this frequency—changes per second, or cycles per second." I turned back to the sine wave I had sketched. "That sine wave repeated seven times represents what happens to the frequency in each second."

Tony nodded. Then he asked, "How is it that nobody hears the changes, the modulation? Most people hear, or at least say they hear, only one tone."

"That's due to the structure of the human ear." I pulled out another book. "Here it is. I marked it. The vibrato, this book says, is related to auditory persistence. Which in plain language means, the ear cannot distinguish vibrations of sound when they change, or modulate at a speed of seven cycles per second."

"Why?"

"That's a little too deep for me. Let's say that . . . well, you know that motion pictures are really nothing but a fast succession of still pictures projected quickly. They are changed at a frequency of 16 times a second for silent movies, 24 times a second for sound movies, and when motion pictures are shown on television, at 30 times a second. But the eye doesn't notice the complete darkness between each picture. In the same way, the ear doesn't notice moderate frequency changes at the rate of 5 or 8 a second."

"It sounds more like music when you play vibrato," Tony said.

"That is correct. The vibrato varies up to $\frac{1}{4}$ of a tone, and does this 7 times a second, but the ear picks up only a rather velvety smoothening, a fuzz around the basic frequency. If you play only the basic frequency, it doesn't sound very good."

"What about overtones, and all the rest?" Tony asked.

"They change," I explained. "As you would expect, and the changes correspond to changes in the tonal frequency."

"How much is the actual pitch change?" Tony asked.

"According to the Seashore data, the average extent of change for concert artists is 24% of a tone, for teachers, 21% of a tone, for students, 19% of a tone. So don't be afraid to let yourself go in pitch changes in the vibrato."

"But it seems to me, it might interfere with intonation."

"Not too much, Tony. The musical

and aesthetic value of the vibrato is so great that nobody notices the changes. However, you still have to get your intonation exact on the basic frequency, or else everything will sound sour."

"Is there anything else I need to know about the vibrato?"

"A great deal, but much of it doesn't matter in actual playing. You should know that there is, in addition to the frequency modulation which most concerns us, another type of change. There is a change in bowing, in bow and finger pressure, which cause a slight change in volume. This is called, if you like the engineering term amplitude modulation. But it is rather slight, and doesn't concern us too much."

"It seems to me concert violinists always use the vibrato," Tony said.

"That's true. Of course you don't vibrate on a trill, or on an open string. You can do a sympathetic vibrato, when playing on an open string, by doing the vibrato an octave higher or lower. For example, when you play the open G, you vibrate with the first finger, in the third position, on G of the D string. You don't put the bow on the D string. But you get, as you play the open G, a sympathetic vibrato from the G your finger is vibrating on."

"Does the vibrato start any special place when you play?"

"No. The vibrato begins with the note and is sustained with it."

"Do I vibrate with my fingers, my wrists, my arm, or how?"

"All the motions are interconnected. You start with the wrist, but you cannot vibrate the wrist without moving the arm, and your finger has its job too. Once you know the vibrato, you do it automatically, and you never stop to figure out what part of your body does what."

"One of the boys told me the fourth finger vibrato is hard."

"It is, and the first finger vibrato is hard, and it is more difficult to do in the first position than in the higher positions. The violin is a difficult instrument to play. Regular practice is the only answer I can give."

"Can I read up on this?" asked Tony.

"Yes, but you have to learn vibrato by doing it, so let's go."

I put the books aside. "Play the A in the third position, second finger on the D string. Now let's vibrate, holding the violin firmly without any support from the left hand. That's it. Only much, much faster. Remember, seven per second. That's it."

THE END

"Bach's harpsichord works are the old Testament; Beethoven's sonatas are the New."

—Hans von Bulow

Properly Laid Stones

by ERNEST M. IBBOTSON

MANY enthusiastic teachers of music in their desire to hasten the progress of their pupils, often crowd too many ideas into a single lesson; or they have the tendency to suggest too many corrections without making sure that each one is clearly understood. One stone poorly laid will weaken a whole building.

If a pupil does not thoroughly understand what his mistakes are, it is not entirely his fault if he comes to the teacher with a poorly prepared lesson. Of course, we all have that pupil who never will learn to play anything. Why bother with him! It is hopeless, you say. And yet some good comes to every pupil who tries to learn a musical instrument though it is only a matter of better coordination between the mind and hands. Every teacher is not in a position to drop all pupils whose progress is slow. So both benefit by patience.

Well, here he comes! He sits down at the piano and plays his piece, totally unaware of wrong notes, note values, rhythm, fingering, hand position, or anything else. It sounds all right to him. In despair, we wonder what to do or where to start making corrections. Count ten, and then take one thing at a time.

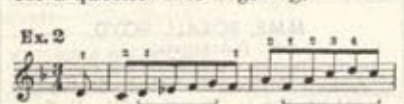
First, go over each passage where wrong notes occur. These may be caused by poor fingering, by a poor hand position, inattention to the correct note, or by his forgetting the key signature. If the latter, have him himself mark in the accidental, naming the correct note as he does it. Have him also circle any other notes played incorrectly.

Perhaps he doesn't hear what he is playing. The mind has a way of unconsciously refusing reception of a thing we don't want to hear. Try to develop his attention to what he hears by having him play both the correct and incorrect progressions.

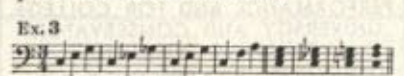
Hand position and wrong fingering are often synonymous, and one affects the other. That problem may be cleared by having him play the notes under one hand position as a chord, thus:



Playing a passage backward may help him to understand the reason for a questionable fingering.



Often a series of broken chords will be made easier to play if approached as solid chords.



Then, having cleared up the problems of wrong notes and fingering, attack the next one, i.e., note values. This may require hand-clapping of the value of the notes, or playing a single tone in the rhythm of the given melody, while the pupil—not the teacher—counts time. Finally have him play the passage as written.

Last of all, call attention to the phrasing, rhythm, the various types of attack, tone control, etc., gradually ironing out each problem.

All this, you will say, takes too much time out of a lesson period. Yes, I will answer, it will take time to be certain all is understood, but it may be spread over several periods. However, the correct answer may well be—the music is too difficult. Too often a teacher, ambitious for the progress of a pupil, expects him to learn music beyond his ability, and the struggle is discouraging to both pupil and teacher.

One stone at a time properly laid will build a strong castle.

THE END

AN IMPORTANT ANNOUNCEMENT

ETUDE is pleased to inform its readers that MAURICE DUMESNIL, MUS. DOC.

eminent French-American pianist, conductor, lecturer, teacher will again conduct The Teacher's Round Table department, beginning with the January, 1952, issue.

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Correspondents are requested to limit letters to 150 words or less.

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THE GRASS ROOTS OF OPERA IN AMERICA

(Continued from Page 17)

of American opera. "King" Fletcher started his movement in 1949. As Opera Chairman of the North Carolina Federation of Music Clubs he organized a group of singers to give operatic excerpts for various music clubs throughout the state, presenting a 20-minute talk on opera, followed by the performance. These programs were given as far as 265 miles west and 195 miles east of Raleigh. In only two of the cities visited had an opera ever been given before!

"What I learned from this first year's experience," Mr. Fletcher told me recently, "convinced me that we needed a centralized operatic group to service our territory: no one of the smaller communities could supply sufficient musicians and singers to do it locally, but every one had enough interested listeners and many a few people who wanted and were able to sing and perform in opera.

"We decided to hire a director who settled in Raleigh and devoted his full time to the development of locally produced operas. Mr. Robert C. Bird came from Fort Worth to North Carolina."

They first produced "Cosi fan tutte"—in English, of course, under the name "School for Lovers." Mr. Fletcher took the original cast—not as King Ludwig would have done to his castle Hohenschwangau—but, quite similarly to his cottage on Bogue Sound where they learned the principal rôles. King Fletcher took the part of *Don Alfonso*. They have since given 31 performances of "School for Lovers," one of them at the Water Gate in Washington, D. C.

It's interesting and typical for the encouraging approach of the new group towards the problems facing them, to see how they chose their next production—"Carmen." "Ordinarily," Mr. Fletcher said, "this would not have been our next choice, but we discovered a 20-year old girl in High Point, N. C. who had a perfectly marvelous voice and whom we believed to be a first-class Carmen, at least vocally. We didn't know whether she could act. There was only one way to find out: produce "Carmen" and let her sing the lead! Everyone who has yet witnessed one of her performances will tell you that she is nothing short of a sensation. At the conclusion of a performance in Raleigh recently there was not a woman in the house that did not approve of *Don Jose's* action in getting rid of the wanton. Her name is Sofia Steffan."

The members of the Grass-Roots Opera Company come from all ways of life. *Guglielmo* in "Cosi fan tutte" is a dentist, *Fernando* an accountant, *Fiordiligi* a clerk in one of the state agencies, *Leonora* is head of the voice department of a local college. Other vocations indulging in so splendid an avocation are housewives, students, plumbers, stenographers and doctors.

Except for the salary for the director (which King Fletcher of North Carolina is paying himself) the Grass-Roots Opera is self-sustaining. They will take "School for Lovers" to any point in the State for a guarantee of \$60 plus 50% of the profits. The guarantee for "Carmen" is \$110. The local sponsoring groups—Junior Chambers of Commerce, Shriners, Elks, Jaycees,

and Music Clubs—usually make money on the operas.

The grass-roots movement is spreading. A similar workshop has been established in South Carolina and has already given performances along similar lines in Greenville, Georgetown, Charleston, Erskine College, Anderson, Winnsboro, Rockhill and Marion—towns, one may say, which so far have only infrequently appeared on the operatic map!

All this, it has to be said once more, is brand new. It has nothing to mold its experience after, everything has to be improvised; in universities, workshops, studios, grass-root movements—the many new forms in which this new American operatic life makes its appearance. What a wonderful and exciting beginning it is! Unguided by the worn out trails of the past, not weighted down by the ballast of customs and traditions, it begins already, and will do so much more as it becomes more secure of itself, to design its own pattern of life.

Singers are being trained in amazing numbers and in astonishing quality. Talent is abundant. Lately—and this is the most important final step to make this a permanent, constructive part of American life—the composers, too, have taken an interest. Gian-Carlo Menotti is perhaps the most successful, most spectacular name in the picture. Kurt

Weill, shortly before his death, had created several works that were readily designed for the new movement: "Street Scene," "Lost in the Stars," "Down in the Valley." Lukas Foss has contributed his "Jumping Frog." William Schuman, who so far has never written for the theatre, is now at work on an opera based on *Casey at the Bat*. Many other composers have written new works or are looking for a libretto. Opera is definitely on the go.

It has been said many times that opera has been the life-blood of music, ever since it made its triumphant entry in the seventeenth century. Ever since, the musical fortunes of many countries have depended in large measure on their relationship to opera. With the advent of the Baroque which was virtually built around opera, some of the great musical nations, such as England and the Netherlands, which did not take to opera, gradually disappeared from the scene, while the Italians, Germans and Austrians became the incontestable rulers of music.

Maybe this, too, is a thought to remember as we see opera make its entrance on the American scene. It is coming in through the backdoor. But it is coming in with flowers and fanfares and soon, I think, the main door will be opened, the bunting will come out and a big, handwoven welcome mat.

THE END

QUESTIONS AND ANSWERS

(Continued from Page 23)

Except in the case of 3-2 and sometimes 4-3 it is usually neither practicable nor musical to divide irregular note groupings mathematically. My suggestion is that you try to feel the measure pulsation as a

"large" rhythmic grouping, and then fit in the irregular note groups so they will sound well with the other parts and not change the essential tempo too radically.

—K. G.

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