

Etude

NOVEMBER 1951

40 CENTS

the music magazine



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Crosspatch Fairies

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THE WORLD OF Music

The National Symphony Orchestra, Howard Mitchell conductor, which opened its 21st season on October 23, will include, as a highlight of its anniversary observation, the first complete presentation of Beethoven's cycle of seven concertos, never before given in any one season in Washington. The artists to appear with the orchestra are pianists William Kapell, Ania Dorfmann, Emerson Meyers, Jorge Bolet, Maryan Filar and Rudolf Firkušny; violinists Szymon Goldberg and Werner Lywen; and cellist John Martin.

The opening concert of the Boston Symphony Orchestra on October 5 was dedicated to the memory of the late distinguished conductor of that organization, Serge Koussevitzky. Charles Munch, beginning his third season as conductor of the Boston Symphony, directed the orchestra in Mozart's "Masonic Funeral March," Strauss' "Death and Transfiguration," and Tchaikovsky's "Symphony Pathétique."

Pierre Monteux, noted symphony conductor, late in the summer gave a unique concert at his conductor's School in Hancock, Maine, when he presented a fifty-piece symphony orchestra with 12 conductors taking part.

The Philadelphia Orchestra, with Eugene Ormandy on the podium, opened its 52nd season

on October 5 and 6. An imposing list of soloists for the season includes Claudio Arrau, Alexander Brailowsky, Oscar Levant, Nathan Milstein, Rudolf Serkin, Maryan Filar, Agi Jambor, Marital Singer, Nadia Koutzen, Marcel Tabuteau, and the new concertmaster, Jacob Krachmalnick. Seven new members are among the 104 musicians of the orchestra.

Fritz Busch, internationally known opera conductor, died suddenly in London on September 14. Mr. Busch was a conductor for the Metropolitan Opera, and the Glyndbourne Opera in England. His last performance was with the Glyndbourne company on September 8 when he conducted Mozart's "Don Giovanni," the final performance of the Edinburgh Festival.

Arturo Toscanini has returned to New York from an extended visit to Italy, and will make his first appearance of the season conducting the NBC Symphony on November 3. A series of 12 concerts has been scheduled.

Ernest Krennek will conduct the premiere of his Fourth Piano Concerto with the Cologne Symphony this season with Miriam Molin, American pianist, as soloist. His double concerto for violin, piano and chamber orchestra will be presented in Donaueschingen, Germany, with Maro and Anahid Ajemian taking the solo parts.

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.
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Musical Oddities

By NICOLAS SLONIMSKY

HANS VON BULOW enjoyed playing practical jokes on his friends. In the 1830's, when the problem of the Bulgarian throne occupied the attention of the European powers, he telegraphed to Gutmann, the Vienna publisher of Bruckner's music: "At popular request, Anton Bruckner has been elected the Czar of Bulgaria." The telegram arrived during the night, and routed poor Gutmann out of bed. Two hours later, another telegram arrived, saying: "Anton I, the Czar of the Bulgars, was received with great enthusiasm in Sofia, and has already formed his first cabinet." A list of members of the cabinet was added, which included the names of Bruckner's friends and followers.

A student in Dvorák's master class in composition at the Prague Conservatory asked him why he insisted on writing symphonies always in four movements. In reply, Dvorák spread out the fingers of his right hand, and said: "God gave us five fingers. Why not four or six? Well, Beethoven gave four movements to a symphony. Three movements are too few; five, too many." But Josef Suk, Dvorák's favorite pupil, who later married Dvorák's daughter, wrote a symphony in five movements!

ONE OF THE most intriguing pieces of symphonic music is the set of Elgar's "Variations on an Original Theme, Op. 36," subtitled "Enigma," in which each variation is designated by cryptic initials. Elgar explained: "I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians." For some years, a guessing contest went on throughout the music world as to who is who in Elgar's Enigma Variations, until finally their identity was disclosed.

Elgar probably did not realize that he was not the first to write this type of musical cryptogram. As long ago as 1825, Boosey and Co. published in London a piano suite by Cipriani Potter, the now completely forgotten composer, who enjoyed great reputation in England in the early nineteenth century. The title of the piece was "The Enigma—Variations and Fantasia on a Favorite Irish Air for the Piano Forte, in the Style of Five Eminent Artists, Composed and Dedicated to the Originals by Cipriani Potter." The best guesses as to the identity of the "five eminent artists," were Ries, Kalkbrenner, Cramer, Rossini, and Moscheles.

THE AUTHORSHIP of the famous song of the 1890's, *Taraboomday*, became the subject of court action in England in 1892. The Musical Courier reported at the time: "A motion had been made by Sheard & Company to restrain Hart Paxton and others from publishing the latest silly and popular song, known by its idiotic refrain, 'Taraboomday.' The piece has been running through the music halls like wildfire, and the hearing of the case brought an immense crowd to the court. The defendants produced an affidavit from Flora Moore, who says she sang the same song in the United States as far back as 1834. The fun came in when counsel, with his high and dry legal voice, read the words. The text and its solemn delivery by the lawyer were irresistibly comic, and the spectators roared, and there was an attempt to join in at the chorus, which was sternly repressed by the court."

When Rossini, who was a great gourmet, wished to express his appreciation of music, he often used gastronomical similes. In

1844, Adolphe Sax visited him in his Paris villa to demonstrate a new model of his saxophone. Rossini turned to a friend, Troupenas by name, and observed: "You will hear the most perfect wind instrument, the saxophone, *la plus belle pâte de sons que je connaisse*." This episode is found in a contemporary biography of Rossini. The author emphasizes that Rossini's remark was reported verbatim.

THE NAME of Johann Nepomuk Hummel is remembered nowadays only through his surviving piano studies. But in his time—he was a contemporary of Beethoven—he was regarded as a great master. The first edition of Grove's Dictionary describes him bluntly as "a classic of the pianoforte—but a dull classic . . . quite incapable of humor or of passion, but fully equipped with every musical virtue that can be acquired by steady plodding," and sums up his personality as "expressly cut out for the hero of respectable mediocrity." The subsequent editions of Grove eliminated this vivid estimate in favor of a factual account.

Hummel may have been humorless and solemn in life. But there is plenty of unconscious humor in his quaint advice to young piano students in his manual published in Vienna in 1823, and in Boston in 1835. "The pupil must sit opposite to the middle of the keyboard," the instruction reads, "at a distance of from six to ten inches, according to his stature, and the length of his arms; so that the right hand may conveniently reach the highest, and the left hand the lowest keys, without altering the position of the body . . . Unbecoming habits should be carefully avoided; as, holding the face too near the book, biting the lips, nodding the head to mark the time, opening or distorting the mouth, etc., as they are prejudicial to the health and contrary to gracefulness of demeanor."

IN OLDEN TIMES, every pianist worth his salt was supposed to be able to render an agreeable improvisation. Johann Nepomuk Hummel was justly regarded as an eminent artist in this unique field. He tells how he acquired his skill: "I made myself master of playing on the instrument; of har-

mony, with all its applications; of the art of modulating correctly and agreeably; of enharmonic transition. By a diligent study of the best ancient and modern compositions, I had already acquired taste, invention of melody, ideas, together with the art of arranging, connecting, and combining them. In the evening, during the hours of twilight, I occupied myself with extemporizing on the pianoforte, sometimes in the free, and at other times, in the strict or fugal style; giving myself up entirely to my own feelings and invention. When by degrees, the taste and judgment were correctly formed, and when, after a couple of years' quiet study in my chamber, I had acquired dexterity and confidence, and certainty and ease of executing, mechanically with the fingers, what the mind had suggested—I ventured to extemporize before a few persons only, some of which were connoisseurs, others unacquainted with the science. When I had succeeded in satisfying both parties equally, I ventured to offer myself before the public. From that moment, I have always felt less embarrassment in extemporizing before an audience of two or three thousand persons, than in executing any written composition to which I was slavishly tied down."

To this account, Hummel adds sententiously: "Time, Patience, and Industry, lead to the Desired End."

Hummel was a good businessman, and made flowery dedications of his works to the royalty, to the rich, and to the noble. He dedicated his piano manual to two monarchs at once: the German edition to Czar Nicholas I of Russia, and the French edition to Charles X of France.

WHEN Artur Nikisch conducted concerts in Moscow early in the century, he was greeted in public places like a prima donna. After one of his concerts, he went with a group of friends to a restaurant. Immediately, the restaurant orchestra stopped playing, and the first violinist asked Nikisch to conduct a Strauss Waltz. "I have no baton," said Nikisch. Then someone handed him a rose with the words: "Here's a fitting baton for you!" Nikisch obliged, and led the orchestra through the "Blue Danube Waltz," gently waving the red flower.



Vladimir Horowitz at the Steinway

PHOTOGRAPH BY ADRIAN SIEGEL

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NEW

Records

By GEORGE GASCOYNE

Schubert: *Die Winterreise Song Cycle*

Hans Hotter, baritone who sang last season with the Metropolitan Opera Company, has recorded this Schubert work, considered by many the greatest song cycle by any composer. Michael Raucheisen is the able accompanist; and together these two artists present the various emotional points of the music in a highly competent manner. (Decca, two 12-inch discs.)

Bartok: *Mikrokosmos*

This record is one of the first to be issued in Columbia's new series "Meet the Composer." It includes 35 of the collection of 153 short pieces written by the late noted Hungarian composer as studies for the pianist. They are short, but in spite of their brevity, they have solid musical worth. The composer plays his own work in a highly sensitive performance. (Columbia, 12-inch disc.)

Toch: *Piano Quartet, Op. 64*

Composed in 1938 this opus by the Viennese Ernst Toch, is presented in a quite satisfactory recording by the American Art Quartet with the composer himself at the piano. (Alco, 12-inch disc.)

Hindemith: *Theme and Four Variations; and Kammermusik No. 4, Op. 36, No. 3*

The Theme and Four Variations ("The Four Temperaments") which fill one side of this record is given a sympathetic reading by the Vienna Symphony directed by Henry Swoboda, with the piano solo played by Frank Holetschek. On the reverse side the composer's Kammermusik No. 4 receives a splendid interpretation by the Winterthur Orchestra also conducted by Mr. Swoboda. This work is sometimes referred to as a violin concerto, because of the prominence given to this instrument. The extended violin passages are handled in a highly skilled manner by Peter Rybar. (Westminster, one 12-inch disc.)

Dvořák: *Machrische Klänge (Songs from Moravia)*

Marta Fuchs, soprano, and Margarete Klose, contralto, join their voices in presenting this series of thirteen duets which breathe the atmosphere of the composer's native country. These charming and innocent numbers are given a truly worthy presentation and the two artists are ably assisted by Michael Raucheisen at the piano. (Urania Records, one 10-inch disc.)

Classic Airs:

In these days of long playing records, the vocalist must give a regular recital in order to fill all the space on the slow moving disc. And thus it happens that there are any number of recorded song recitals turning up. Among the best of these is a disc made by Gerard Souzay, the French baritone who gave such an arresting account of himself in his Town Hall recital last season. The recording includes works by Handel, Monteverdi, Lully, Beethoven (*In Questa Tomba Oscuro*), Debussy and Ravel (Three Don Quixote songs). The singer is accompanied by the Orchestre de la Société des Concerts du Conservatoire de Paris, conducted by Edouard Lindenberg. The reproduction is well-nigh perfect. (London, one 12-inch disc.)

Buxtehude: *Organ Music*

Dietrich Buxtehude, predecessor of Bach, is represented on records by a series of organ pieces as played by the distinguished organist, Robert Noehren at the console of the beautiful organ of the Grace Episcopal Church in Sandusky, Ohio. The selections include a *Choral Prelude*, *Magnificat Primi Toni*, the choral fantasia *Wie Schoen Leuchtet der Morgenstern*, and *Fugues in D major and F-sharp minor*. Organ students in listening to this record will very likely note with surprise that some of (Continued on Page 10)



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Music Lover's

BOOKSHELF

By THOMAS FAULKNER

The Rise of English Opera By Eric Walter White

The "rise" of English opera is something of a misnomer, that particular art-form having been moribund from Purcell to Benjamin Britten, English opera is, as Mr. Britten himself points out in his introduction to the book, "the Cinderella of the arts... The three things English opera needs, as does any opera, are business organization (including cash), public good will and composers to write new operas. Never yet in this country have these three things coincided."

On the other hand, un-operatic England is as operaminded as the United States. While the native opera languished, all sorts of impresarios, from Handel to John Christie of Glyndebourne and the Covent Garden Opera Trust have busied themselves with Italian and German opera. And from time to time daring experimenters have brought forth operas in the native tongue—Dr. Pepusch's "Beggars' Opera," the romantic operas of M. W. Balfe, and a host of other works now forgotten. If the experiments have mostly ended in failure, the record of the failures is nevertheless a fascinating one. Mr. White's narrative is illustrated with many rare prints of long-dead actors in performances of long-abandoned works.

Philosophical Library \$6

Musical Form By Hugo Leichtentritt

The immense subject of musical form is presented here with ease and clarity by a musicologist of world-wide renown. Dr. Leichtentritt considers in turn the song forms and their relation to the polka, waltz, mazurka, minuet and other evolved dance forms; the fugue, invention and similar contrapuntal forms; the suite, beloved of Bach, Handel and their contemporaries; theme and varia-

tions, rondo-form; the sonata, both in its rudimentary early form and in its later elaboration; and the vocal forms to be found in opera.

Dr. Leichtentritt's lucid presentation of all these matters is proof of his copious knowledge—since foggy writing is generally the result of foggy thinking or insufficient learning. The book is valuable for anyone interested in knowing how musical works are put together. *Harvard University Press, \$6.50*

The Nature of Music By Herman Scherchen

This is a fascinating book that could only have been written by a thoroughgoing German musician of the old school. It is earnest, dogmatic, arrogant with a peculiarly Teutonic intellectual arrogance, opinionated, obscure, frequently wrong-headed and often serving up as indisputable fact things which are at most matters of opinion. The book recalls Dorothy Thompson's famous observation that the average German intellectual is a brilliantly cultivated person who also is a complete fool, building elaborate dialectical structures upon hypotheses which a child could demolish.

Mr. Scherchen fairly takes one's breath away in his introduction with the calm statement that "it is unfair to call the 18th century the century of mathematics and philosophy. Its real significance lies in the fact that then for the first time music achieved complete maturity." To see this as the "real significance" of a century that witnessed, in addition to mathematics and philosophy, the world-shaking discoveries of James Watt and Benjamin Franklin, the Declaration of Independence and the French Revolution, is to suffer from that scholarly myopia which is essentially a form of stupidity, the stupidity of overstuffed

Continued on next page

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MUSIC LOVER'S BOOKSHELF

(Continued from Page 7)

savants who have knowledge but not wisdom, learning but not common sense.

Mr. Scherchen observes that "Music makes nonsense of the stale proverb: 'There is nothing new under the sun.'" It is to be hoped it will not be news to ETUDE readers that this "stale proverb" is a quotation from the Book of Ecclesiastes. One suspects Mr. Scherchen is not a Biblical scholar.

Moreover, it is a rash man who will assert that there is anything new under the sun. Everything that is written about the music of the Greeks, the Romans and the ancient Egyptians, for example, is almost pure speculation, since no notation system has survived which makes sense to modern musicologists. Many hypotheses have been based on passages concerning music in the works of contemporary writers, but this is a process about as accurate as reconstructing a New York Philharmonic-Symphony program from Sinclair Lewis' description of Dr. Martin Arrowsmith's reaction to an orchestral concert.

Altogether, "The Nature of Music" is a baffling, infuriating work that nevertheless manages to be quite stimulating reading. Henry Regnery Co. \$3.75

Music in the Life of Albert Schweitzer
Edited by Charles R. Joy

Dr. Albert Schweitzer, who combines the piety of a medieval Anchorite and the versatility of a Renaissance man, has from his earliest years been passionately devoted to music. One of the great organists of our time, he is also famous as a teacher and has written extensively on a variety of musical topics.

Now, in this volume, are collected 17 essays by Dr. Schweitzer. They cover a wide range of subjects. Dr. Schweitzer recalls his first meeting with Cosima Wagner. He was repelled by her imperious manner; he felt that, instead of putting guests at their ease, she expected the homage due to a princess. Without malice but with great amusement he chronicles occasions on which the

First Lady of Bayreuth was made to appear slightly ridiculous.

Elsewhere, Dr. Schweitzer pays tribute to the memory of his first organ teacher, Ernest Munch (father of the Boston Symphony Orchestra's present conductor, Charles Munch). He devotes a series of seven essays to the life and character of Bach. And he pleads for a return to the arched violin-bow of Bach's day, on which it is possible to play on all four strings simultaneously—a feat impossible with the modern Tourte bow. Only with this bow, Dr. Schweitzer maintains, can a violinist perform Bach's polyphonic violin works as the composer intended them to sound.

A number of essays in the book are concerned with a topic dear to Dr. Schweitzer's heart, organs and organ-building. As an Alsatian, Dr. Schweitzer was familiar with the practices of both French and German organ-builders. He discusses the conflicting theories of these two schools of organ-building, revealing that his sympathies are wholly with the French builders and his tastes unashamedly old-fashioned. He deplores the widespread use of the crescendo pedal and longs for a return to tracker-action keyboards. Anyone interested in the building and voicing of organs will be interested in what Dr. Schweitzer has to say on this score.

All the essays reprinted in this volume have appeared in various periodicals, but are gathered into a book for the first time. Each is prefaced by a complete but unobtrusive foreword from Mr. Joy explaining when and how the essay was written, and its relation to Dr. Schweitzer's activities at the time.

Harper & Brothers \$4

Wagner: "Siegfried Idyll"

This is another of the excellent pocket scores published by Penguin Books. Their handy format, clear printing and modest price make them an item worth investigating for anyone interested in orchestral music. Penguin Books 65 cents

LETTERS

TO THE EDITOR

"Don't Imitate Your Teacher"

Sir: In this month's issue (Sept. 1951) there occurred one of the most interesting, timely, and forcefully written articles I have ever read: "Don't Imitate Your Teacher."

The article, by Jerome Hines, applies not only to voice, but to any art, be it piano, painting, dancing or writing.

May I suggest more articles of this calibre by the same author? He knows what he's talking about. This type of constructive and instructive material should appear more often in print.

I'm sure you will agree with me that one good article by an authority is worth a book of advice from amateurs.

Thank you for a magazine of music.

Mary Edith Ludwig
Cleveland, Ohio

Music Section

Sir: I like the ETUDE and it would take a long time to express how much. I've even met a friend through your Letter Box.

But I've got one little complaint. I wish you could put more violin music in your music sheets. I sure hope you can. Thank you.

Coralie Turner
Milwaukee, Wis.

Sir: My sincere congratulations and thanks for including sacred solos in the ETUDE Musical Supplement.

Frank Morton
Auckland, New Zealand

Sir: I would like to take this opportunity to tell you how much I enjoy "Etuide," especially the music section and the organist's page, as I am an organ pupil.

Jane E. Widmann
Alingerlands, N. Y.

Adult Study

Sir: Last month you published an article concerning a 57-year old Nebraska farm woman's musical accomplishment. I would like to tell you my story. I took my first piano lesson at age thirty,

1941. Until the advent of radio-concerts, I had never heard a symphony, never heard a recital, never attended a concert. We owned a victrola earlier, but all our records seemed to feature singers.

Through the years I learned to read music for singing purposes in the public schools, and carrying the melodies in my ear, learned also to improvise on our otherwise unused piano.

This was the extent of my music until at age thirty, with a family of four, I decided to study piano. Feeling very foolish, overgrown, I took my first lesson in 1941.

No one likes to admit lack of success, but for two years of study and practice, my score was pretty much a failure. There were too many stiff and inflexible muscles and joints, too rigid an arm. Besides, the music seemed too difficult. After two years, I learned that I did have one good point, i.e., I could memorize easily. From 1943 to 1946 there were no piano lessons.

In 1946, with renewed determination I tackled it again. This time my teacher started me in a more elementary grade, seeing that it wasn't "piece playing" that I wanted. We continued to battle this tightness and tension until last year when I decided to go at music in a more leisurely fashion.

Something happened after that point which unlocked the musical door of relaxed playing and now after a total of seven years study, I understand what my teacher means by "letting the fingers sink into the keys, with arms dead weight."

In 1950 I took tests from National Guild of Piano Teachers, La Salle Spier as judge, passing College A tests. In 1951, passed College B tests although the score dropped from 92 to 90 this year.

As though this doesn't seem to be enough, I'd like very much to study at a conservatory, and work for a diploma. I've even thought of selfishly muscling in on those scholarship auditions.

Edna Ballenger
Salem, N. J.

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NEW RECORDS

(Continued from Page 6)

the most thrilling effects in many of the works of Bach, were really invented and used before his time. (Allegro, one 12-inch disc.)

Bizet: *L'Arlesienne Suites, Nos. 1 and 2. Danse Bohémienne.*

André Kostelanetz conducts the orchestra in this recording of some of Bizet's most enduring melodies—music which loses none of its charm with the passing of years. (Columbia, one 12-inch disc.)

Rossini: *The Barber of Seville The Italian Woman in Algiers Cinderella*

A number of arias and scenes from Rossini operas are presented in an excellent recording made by the noted Spanish mezzo-soprano, Conchita Supervia, before her death in 1936. These are authentic performances of coloratura parts sung, as they almost never are, in the original low keys. This is a fine recording and students of the voice would do well to use it in conjunction with their study of the arias presented. (Decca, one 12-inch disc.)

Beethoven: *String Quartet in E-flat, Op. 127, and String Quartet in B-flat, Op. 130.*

The Pascal Quartet plays two Beethoven works in a sensitive, evenly balanced performance. The Op. 127 was written a year before the death of the composer, and is a work of serenity and at the same time one of surging pulse. The Op. 130 is a more intimate work, inclined to humorous rhythms and fanciful whispers. The Pascal Quartet misses no detail of finesse in its playing of these two master works. (Concert Hall, one 12-inch disc.)

Saxophone Contrasts

Some of the subtle expressiveness and tonal beauty of which the saxophone is capable in the hands of an artist are brought out in this recording of a number of well-known melodies, as played by Al Gollodoro, virtuoso of the instrument. Perhaps the best of these are *Liza, Hora Staccato*, and *Dark Eyes*. (Columbia, one 10-inch disc.)

Johann Strauss: *Highlights from "The Gypsy Baron."*

Almost equal to "Die Fledermaus" in its wealth of hauntingly beautiful melodies "The Gypsy Baron" is here presented by a group of singers who, in the main, do justice to the music. Maud Cunits, Walther Ludwig, Hans Hopf, a chorus, and the Bavarian State Orchestra turn out an energetic performance. (Mercury, one 10-inch disc.)

Americana

The first recording in a series entitled "That's Our Music," is this disc of vocal music made by Randolph Symonette, baritone. Possessor of a big voice, and with clear diction he presents on one side of the record a series of unfamiliar folk songs in new and fresh-sounding arrangements by Aaron Copland. Included in this group is a dramatic rendition of Ives' Charley Ruttledge. On the reverse side are encore songs by Wilfred Sanderson, Jacques Wolfe, Deems Taylor and Robert MacGimsey. (Colosseum, one 12-inch disc.)

William Schumann: *Symphony No. 3.*

Columbia Records and the Walter W. Naumberg American Composers Award are collaborating to present recordings of contemporary composers. The first one last year was Sessions' Second Symphony. They now bring out the second presentation, a recording of William Schumann's Symphony No. 3, composed in 1941. It is played by the Philadelphia Orchestra under Eugene Ormandy. It is an effective work, played brilliantly. (Columbia, one 12-inch disc.)

Aaron Copland: *Concerto for Clarinet and String Orchestra Quartet for Piano and Strings.*

The concerto commissioned by Benny Goodman, is played by Goodman on a splendid recording with the composer conducting. On the reverse side is the New York Quartet's recording of another Copland opus, the artists being Mieczyslaw Horszowski, Alexander Schneider, Milton Katims and Frank Miller. (Columbia, one 12-inch disc.)



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never put me down as a pessimist."

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FEDERAL JUDGE Harold R. Medina, one of the most able, the most fearless and most wise jurists of the new world, who meted out the nineteen famous convictions to communist enemies of our country, recently said:

"I see fine times ahead. Fine times for all of us. We have challenges to meet, but never put me down as a pessimist."

If the wise judge is right, that includes music teachers, music lovers and students. It behooves no American to take a dark view of things at this critical moment in history. There are, however, some music teachers who do great damage to our progress in musical art by spreading pessimism. A well-established teacher, said inadvisedly:

"What are music teachers going to do? Television is ruining our prospects. Pretty soon we will all be out of business."

This confused lady had probably repeated this nonsense to half a dozen people. Her ridiculous and shortsighted statement was like the fears of those badly fooled teachers in the early years of the century who were led to believe that the talking machine would displace music. The writer even at that time, had one of the old horn machines in his studio because he realized that it had great value to music students. The phonograph soon proved a great incentive to musical progress and led to the introduction of large record library rooms in the new and magnificent buildings of modern music schools.

When the radio was introduced in the twenties, a much quoted American economist made a prediction that the radio would eventually make music teaching unnecessary and inferred that the manufacture of pianos was doomed. Since then, music study in all its phases in America has advanced at a rate that can only be described with Hollywood superlatives. We learn from many colleges that the demand for competent graduates has never been so great.

As for the piano becoming extinct, have you tried to buy a new piano lately? A leading piano manufacturer told the writer last spring that the orders received by his firm were so great that the factory could not possibly fill them for months to come.

Television, one of the marvels of the modern world, has been introduced with such extreme suddenness that we are still blinking over this amazing miracle. Admittedly some of the television programs strike an incredibly low, almost moronic level, but there are many other programs of exceptional educational and artistic value, particularly in the field of music. Television will find its place in the practical work of the music teacher and the

music student, and it will be an important one. Why? One of the most human impulses is that of emulation. Millions of people are moved to do what they see others do successfully. "Monkey see, monkey do." When the little student sees another student on television play or sing creditably, he is immediately stirred by an ambition to do likewise. The sale of many types of musical instruments has been greatly increased by television. It seems reasonable to predict that television will prove one of the best means of promoting the interests of music teachers.

In our wonderful country we are now in a period of notable industrial and business activity. Optimistic, enterprising, practical teachers in this era of greater activity, tell us that they have more pupils this year than ever before. Others without confidence and optimism, with an "everything is going to the dogs" complex, are not so fortunate. The pessimistic music teacher previously referred to said:

"My younger pupils spend so much time looking at television that they have no time for practice."

Of course they did. Wouldn't you have done the same thing if you were a youngster? The writer has never forgotten a prim school teacher who kept the class in its seats while a joyous circus parade was going by. The pupils did not forget it for weeks.

In homes where there is no parental discipline, television presents a difficult problem. But in homes of well-balanced regime, it has been found that when the privilege of viewing television is given as a reward for faithful practice, high marks in school, and good behavior, the results are often surprisingly excellent.

Now as our people pause at this opulent Thanksgiving season to thank the Almighty for the very great blessings bestowed upon all of us, we pray that changing political conditions in other lands will remove millions from the state of utter poverty which has prevailed over much of the world for a decade.

But this is no moment for any American music teacher to spread pessimism in powerful, confident America. Remember the clever lines of McLandburgh Wilson:

"Twixt optimist and pessimist

The difference is droll,

The optimist sees the doughnut

The pessimist sees the hole."

See things right and your future in music should be noteworthy, if you are prepared to render valuable service.

—JAMES FRANCIS COOKE
Editor Emeritus

"THE PUPILS TALK IT OVER"

This teacher encouraged her pupils to "talk it over"

after their work shop recital — with most revealing and encouraging results.

BY RUTH TEEPLE REID

ONE JUNIOR HIGH and seven elementary school piano pupils met for a Piano Work Shop at my studio one day not so long ago.

The purpose of this particular Work Shop—recital—was to direct the emphasis of each player toward individual strengths and weaknesses without calling them by name. I suggested they give close attention to such tools of musicianship as louds and softs, fasts and slows, or more properly speaking—crescendos and diminuendos; accelerandos and ritardandos.

Pupils labor diligently to learn to say the terms correctly only to turn up with a shorter word which is just as meaningful, to the pupil.

Each player announced the composition, its composer and said a word or two about them. The playing was of good quality and good tone. Hand, arm and body positions were universally good. Knuckle bridges were up. Posture was good, better than usual.

Now we are getting somewhere. I thought to myself, as one player followed another, though I admit I was disappointed that so many pupils in my class of twenty were not on hand. Ranging in ages from a very tender four to a ripe mature fifty-eight it was not possible to get all of them out for any event, musical or otherwise. I hoped, to myself, that the quality would offset the lack of quantity.

During the season one hour is allotted for these small, intimate studio Work Shops, but vacation time gave us more freedom from other schedules, other lessons, etc.

Today the pupils were in a talkative mood. One youngster asked why a missing pupil had not come, to be answered by another who said "If . . . was a really good pupil he would be here today." The immediate response to this challenge was electric and presently I found myself an umpire trying to keep them from all talking at once, interrupting each other. One idea led to another and I decided to take advantage of this golden opportunity to

find out what these pupils thought about "things" collectively, since I thought I knew them so well as individuals. Much freedom had always been given them at all Work Shops, but today the group was small and the feeling was expressing itself in a different way.

We adjourned to the patio for refreshments and this is what I found out about many things as we consumed ice cream sandwiches in the clean fresh air.

I opened up the avenues for free speech about GOOD PUPILS and this is what I learned.

Susan said she couldn't think of anything "good" about herself but she had heard Stephen tell me he "did wish he could learn to follow the written instructions in his notebook, and remember to bring ALL the music he was expected to appear with," so she—Susan—thought a Good Pupil would do both.

Sandra offered that a Good Pupil would DO the required work and not spend the practice time wandering off into fanciful bypaths just because the music is pretty or the theory assignment is fun to do.

Mary Kay said that since I had told her she was a pretty fair reader she was trying harder to improve her weaker points—hand position and timing, or counting. She thinks a good pupil would do this, adding that she "is just living for the day when you will tell me my timing is all right and my wrists have stayed up where they belong for a whole lesson instead of lying down on the wooden ledge beneath the bed of the keys."

Cheryl said a good pupil ALWAYS practices, ALWAYS works on the lesson and doesn't just play things over and over, as in sight-reading. "You have to think about what you are doing and how the composer wants it, and then work at it with one hand at a time, over and over before you put two hands together. They have to be a team, just like ponies."

Second grader Jimmy said his "mom always goes over the lesson as soon as we get home, while it's fresh in my mind. It

helps me to remember what I am supposed to do and how I am supposed to do it."

Everyone agreed with Patsy who said "we should always count, and mostly count out loud, since a composer wants his music played the way HE wrote it and not the way it turns out if we don't count."

Joanne said she didn't think she was a very good pupil but she thought that "a good pupil would stay on the lesson written in the notebook until it was learned. We would divide the assignment into the number of days we had to work and then do each day's work every day. We shouldn't be clock watchers if we want you to call us GOOD, Mrs. Reid." (Note to readers: Joanne IS a good pupil.)

Alison thought she could be more careful of her fingering, since a good pupil would use the fingering marked on the music either by the printer or by me. "When I watch the fingering the first time I practice the new music I don't have much trouble. It's when I learn the notes and counting first and leave fingering till last that I come with bad lessons."

Susan added at this point "our attitude must be nice, too. We mustn't get mad when Mrs. Reid has to correct us for something we do wrong. That has been hard for me to remember."

Sandra thinks "music lessons are like meals. We should do first things first, to be good pupils. My daddy won't let me have dessert until my important things are eaten, such as carrots, potatoes, etc. I know if I do my finger strengtheners first and save the pretty piece or the one I like best until the real work is out of the way I feel better when I go to my lesson."

Idea poured out—faster than I could write the names. . . . Good pupils shouldn't need many corrections, but are willing to have them, over and over. Good pupils remember that we are LEARNING—to play, to count, to read music, develop dependable rhythm; use the right finger on the right key at the right time.

Good pupils try to remember that if they knew all (Continued on Page 59)

Singing Voice—Speaking Voice

The singing voice is said to be produced exactly the same way as the speaking voice, only more so; and that "more so" makes a great difference!

by Ray Middleton

SHARING the need to produce audible and beautiful sounds, the singer and the actor have much to learn from each other. The impact of the lesson grows out of the work in which they begin.

I began my career as a singer. During my childhood, my uncle, Arthur Middleton, was leading basso at the Metropolitan and his influence was important in our home; my aunt taught music, and all of us studied ETUDE. In such an environment, I concentrated on my voice and thought of acting (if at all) as something which might be agreeable later on, in opera. Then, in my early twenties, I came to New York and became an actor.

I soon discovered that singing and acting place quite different requirements on the use of the voice. It has been said that the singing voice is produced exactly the same as the speaking voice, only more so. This matter of "more so" makes all the difference!

Young, enthusiastic, full of vocal techniques, I loved the sound of my own voice—took vast pleasure in hearing my tones ring in my head when I spoke. I probably did too much of this, for experienced stage critics told me I was projecting too much. This surprised me. I had been projecting the best sustained singing tone of which I was capable—what was wrong about that?

I learned that sustainment of tone represents the most important difference between the use of the voice in singing and in speaking.

However the voice is used, there is only one way of getting it out—through the vibration of air against the vocal chords. In singing, the object is to prolong, or sustain, the vocalized breath through a phrase of music. One of the chief goals of practice is to develop a breath which, when sent against the chords, will be long enough, strong enough, and firm enough to carry a phrase of several measures.

In spoken lines, the goal is not the encompassing of a long, unbroken phrase, but complete realism of utterance. Hence too much sustained tone has the unfortunate effect of sounding hammy! On the stage, sustained tone is the exception rather than the rule. There come individual moments, of course, when a word, a syllable, a cry, need special projection; but for

the most part, the nearer the actor comes to normal speech, the better. Indeed, his greatest pitfall is the over-emphatic tone (actually, a singing tone!) which we have come to associate with ranting.

The actor cures ranting by speaking as naturally as possible, playing tone down rather than up. For the actor who is a singer, this involves learning not to depend on the sustained tones he has spent years in developing. Compare the clipped speech of the radio commentator with the rolling oratory of Winston Churchill, whose delivery lies somewhere between singing and speaking tone. Compare both with the "declamation" of the old-time Shakespearean barnstormer. The commentator represents the (to our ears) normal; Mr. Churchill represents the admirable though unusual; the old ham represents the ludicrous. The difference is chiefly (but not entirely) one of sustained tone.

Otherwise, the actor's vocal emission is the same as the singer's. He needs to learn how to breathe—better, perhaps, how to exhale his breath as vocalized tone; how to conserve and budget tone; how to focus tone (in the masque) for good resonance. Thus, the actor often takes singing lessons—and skirts another pitfall!

He isn't a singer, he argues, and isn't trying to be; all he wants is to speak well. So he looks around for shortcuts and tricks; if only he can find the right Indian sign, all will be well. That, of course, is as untrue in speech work as it is in singing. There aren't any tricks. The elements of voice production must be mastered, and as naturally, as unfreakishly, as possible.

Most of all, the career-aspirant must learn the individualities of his own voice, as against that of his idol's, his teacher's, or his teacher's other pupils! He must know what to do and what to let alone—also when. The actor's severest problem is the need to give eight top-rank performances a week, week after week (he hopes!). Each audience regards the performance it sees as the Big Night. In the normal course of nature, no actor feels his best every night (and two matinees); there come moments when he'd love to ring down the curtain on himself. Those are the moments when he needs a solid resource of technique.

Whether my part involves straight acting or acting-plus-singing, as it did in *South*



Ray Middleton, popular young singer-actor, formerly with the "South Pacific" company.

Pacific, I practice every day. My best vocalizes are scales and arpeggios—especially scales. I practice them in my middle register (never exceeding ten tones), and sing them on vowels preceded by a nasal consonant or another vowel. For my vocal needs, exercises involving the release of explosive consonants are never helpful. Placing the voice in the masque should be a matter of skill rather than a forcing by violent B's, P's, and Yip's. The test of the good scale, of course, is the even, unbroken quality of its tone in all levels of range.

But voice production is only half the story. Both singer and actor must make their tones count for something meaningful, and this is achieved through clarity of enunciation. If the audience cannot understand every word, of lines or songs, it feels cheated—I know that I do!

Clarity of enunciation in singing and in speaking is affected by the same question of sustainment which enters into the use of tone.

In the spoken word, the time lapse between consonant and consonant is shorter than in singing. You speak the words at their normal pace as words. In singing you build in terms (Continued on Page 50)

ALL Music Reading Is SIGHT Reading

Teaching pupils to read music by "patterns" should

help in the solution of the sight reading problem.

By FRANK FRIEDRICH

THE INABILITY of the average piano student to read simple school songs and folk tunes at sight has led to more printed panaceas than any other aspect of piano study and the problem today apparently remains about as unsolved as it ever was. There just aren't very many good sight readers.

Before we suggest our remedy for this perennial problem, it might be well to find out what is known about how the eyes function when "looking" at something other than music notation. The way in which the reading of words is now taught in practically all of our schools can tell us a great deal about how the eyes operate in reading anything. Arthur I. Gates, Professor of Education at Teachers College, Columbia University in his "Educational Psychology," published in 1943, says that, as the result of intensive investigation, more is known about how we learn to read than probably about any other educational problem.

Early in this century psychologists worked out a method of photographing eye movements in reading, and modern reading techniques are based solidly upon their findings. To the surprise of most people it was found that the eyes do not move steadily along a line of print, from left to right, but rather in a series of jumps. At each landing the eye organizes a group of printed symbols, translates them into meaning and jumps to another spot for another group of symbols. A good reader makes fewer jumps per line of type and picks up more symbols at one landing. The amount of reading material taken in at one glance is called the reader's "eye-span." Modern reading techniques are aimed at increasing the "eye-span" of each reader and reducing the number of landings (or fixations) per line of type.

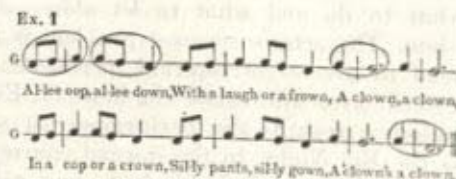
This explains why word reading is taught in our schools before spelling is introduced, in fact, even before the alphabet is completely learned. The child recog-

nizes the entire word as a symbol instead of laboriously having to decipher the individual letters. Since the word means an idea to the child, comprehension is reached much faster than if the word must be constructed from the individual letters before it can begin to mean an idea to him.

Modern reading teaches words as "patterns." COW is a complete symbol and when seen, calls up the picture of the animal, not the letters C-O-W. Beginning reading material is confined to simple patterns using words that have quite distinctive symbol-outlines. When my own daughter was only four years old I was reading a school pre-primer to her and running my finger along under the words to give her an idea of what reading was. After we had finished the page she surprised me by pointing out the word "goodbye" which had appeared several times on the page. It is impossible to draw a picture of "goodbye" so she must have recognized it from the distinctive "look" of the complete word.

Fortunately music notation is also made up of "patterns" that have distinctive shapes or outlines and if we can translate them into meaning without having to "spell them out," we should be able to develop more efficient readers at the piano than we have been producing by the traditional note-spelling.

For example, let us "look" at a tune borrowed from Mendelssohn:

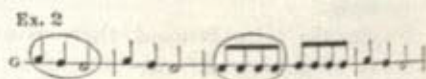


First we should learn to recognize the tune as a "whole" by hearing it played or sung, or by singing it, for tunes have an overall unity which the mind recognizes at once. This tune consists of two phrases, alike except for the final note and we

should try to make the student aware of the different "feeling" in the phrase endings. The tune can then be broken down into four patterns clearly seen in the notes: (1) three notes ascending, (2) three notes descending, (3) two notes descending, and (4) the final skip. Each of these elements can be related to a corresponding direction of movement on the keyboard and a related movement in the sound.

It is possible that some teachers still fail to explain the true function of the lines of the music staff. Many of us have taught for years that there are five lines and four spaces in each staff, whereas the staff is only a device for reproducing a group of tones "by location" in relation to one line that represents a definite pitch. Sometimes we need only one line, sometimes two, and sometimes a lot more than five. Early manuscripts show compositions written upon six- and seven-line staves for voice and upon up to sixteen lines for instrumental compositions. Gregorian chant is still printed upon a four-line staff.

The old folk tune, *Hot Cross Buns*, can be written upon one line. (And notice the repeated patterns!)



We have only to know where that one line is on the piano "by location and pitch" and, knowing that "down" is to the left and "up" to the right on the keyboard, anyone can read and play at once without thinking of any single note excepting where to start. If music reading were taught in this way, the function of the lines would be immediately understood by anyone regardless of age and almost of intelligence. Alphabetical note names are only needed for purposes of identification and not as an aid to reading, at least as far as beginning instruction is concerned.

Ole Jacobsen photographed eye movements in reading (Continued on Page 51)



Hail to the small town music teacher, the foundation rock upon which many great careers are founded!

It's Time to Pay Tribute

by Maurice Dumesnil

ONE of the richest experiences a traveling artist can have is to discover hidden talent and come in contact with teachers who, in small communities, carry the good word and give their best efforts toward the diffusion of musical culture. They form a countless army of earnest, hard working people who hardly ever reckon in terms of hours and minutes or dollars and cents, who put up bravely with many inconveniences and discomforts inseparable from their profession. Sometimes they have to use much psychology and their patience is submitted to a severe test by parents whose failure to comprehend their problems proves both irritating and discouraging. Many have to teach in the students' homes and I have seen them going from one lesson to another in weather fair or foul, doing their utmost to keep a schedule which in return is often disrupted by the whims and fancies of inconsiderate customers. It is legitimate, of course, to cancel a lesson for a major cause. But in too many families the piano lesson suffers whenever anything else—even of slight importance—turns up. This may be the unexpected visit of a relative, a tea or a bridge party, or a picnic suddenly arranged because of beautiful weather. Invariably the teacher is the victim, and the lesson must be made up, if not lost entirely.

Indeed, small town music teachers deserve great credit for their contribution to Music, for in many cases it is their guidance which launches many a future fine musician on the right road.

Is this credit always granted? The an-

swer, alas, is "no." Oftener than not the early teacher is forgotten. When a pupil graduates to higher honors and eventually becomes a successful virtuoso, the recognition usually goes to the last and most famous teacher he had, the one with a NAME, who was selected because study under him brought prestige, thus making the road to the concert stage an easier one. After leaving school a young student may go to New York or Chicago, or who knows, perhaps to Europe on some scholarship provided by a civic organization in the home town. Then the local teacher is relegated to the background. He becomes a thing of the past, and should he be occasionally referred to, it is with a word or two of condescending praise; more frequently he is ignored.

The above has been on my mind ever since a recent trip during which I met a great number of those worthwhile servants of Music. It was my privilege to be able to test their efficiency, and to discover some unexpected talent.

It all happened during a clinic which I conducted in a large city of the Middle West. Those familiar with master classes know well how necessary it is, at first, to "break the ice." One must overcome a certain sense of reticence which keeps the audience from readily asking questions, or wanting to play. Sure enough, there are some who at this particular time are struggling with a special problem concerning which they would welcome enlightenment. They need, and want help. Still their timidity prevails, at least until the ball starts

rolling. Then everything changes; shyness vanishes; self-consciousness goes out of the window; stiff formality turns to chatty friendliness. How gratifying it is, at this point, to hear intelligent questions, to enter into stimulating exchanges of views, to greet opinions expressed and discussed with genuine understanding.

The same occurs with the performances. What a pleasure it is when a little student, brought by her teacher, goes through the first movement of a Clementi Sonatina, or a Bach Minuet, or some appealing teaching piece, with good rhythm, counting, hand position, and even the forerunners of what will mature into interpretative musician-ship later on. This happens more frequently than one might believe. It is always a heartwarming experience, for when congratulations are bestowed upon the little one, with adequate praise for her teacher's work, it is a joy to watch the happy smiles coming up to the faces of both.

Some happy adventures, likewise, occur among the advanced grades. I might relate one which took place at the same session, for I feel it will be an inspiration to many students who for some reason—inadequate funds or family conditions perhaps—find it impossible to go to the big town and the big teacher.

At the second session of the Clinic I noticed a young man who sat inconspicuously in the last row. Although he hadn't said a word nor mixed with anybody yet, I was interested by his eager, serious attitude. There was something uncommon and quite personal in his general make-up. Investigation disclosed that he lived in a small town with a population of three hundred and fifty. His parents, well-to-do farmers, were not interested in music and refused to help him in any way. He had never gone to college. In his village and surrounding territory he taught a fair number of beginners, at 75 cents per lesson.

I asked him if he wanted to play and he said he would be glad to. But when he inquired if Chopin's B-flat minor Scherzo would be all right, the teachers looked at one another with a doubting smile. Truly, how could this young fellow from way out among the corn fields be expected to do justice to one of the most difficult numbers of the repertoire?

They were in for a surprise, however. After he finished the first section, glances were again exchanged, but this time it was in amazement. Here was a young pianist with an already astonishing technique; more, with an insight into Chopin's style not always found among experienced performers! At the end the class burst into spontaneous applause.

Then for a half (Continued on Page 61)



*An authoritative story
of the middle-man,
the releasing-agent between
music and players*

A Philosophy of Conducting

by Guido Cantelli, as told to Rose Heylbut

CONDUCTING is perhaps the most complex and mysterious task in the world. Here is the music of a great composer—here is a group of men with instruments in their hands. Between them stands a man with a baton, who must induce these different men, all of different habits of thought and emotion, to give back his own conception of what the composer had to say.

The task embraces everything—hands, soul, mind, physical energy, magnetism, scholarship, discipline. All these qualities the conductor tries to gather together into his arms. Sometimes he encompasses them with one wide gesture; sometimes he finds that the best of what he wants has been left out. Then he seeks to discover what has escaped him, and why. And that is a life work!

In approaching it, the wise conductor asks himself three questions: What can I do? What must I do? What do I want to do?

The answer to the first resides in the quality of the orchestra with which he works. The answer to the second lies in the music. The answer to the third must be sought in the man himself. These three elements can never, of course, be completely separated, for the "man himself" determines both what he finds in the music and what he can do with the men. Still, his performance will reveal his mastery over each and all.

Let us consider the three elements. It is of great advantage to a conductor to work with an orchestra whose players are also good musicians; it must be admitted, though, that the basic requisite is technical proficiency. The orchestra must be able to play! If a conductor can get men who thoroughly know their instruments and can read well, he should be able to build the performance he desires.

This question of technical proficiency is interesting to one who has come to the United States from Italy where musical tradition is old, but where immediate working conditions are in some ways critical. For one thing, it is extremely difficult (especially for

the smaller orchestras) to get good players other than violinists and cellists. Young people, today, hesitate to dedicate themselves to the trumpet, the trombone, the double-bass. Further, facilities for scholarly musical training and for experience in chamber-playing leave much to be desired. All this roots in a lack of adequate financial security. I am by no means familiar with general conditions in the United States, but my visit to the Curtis Institute in Philadelphia filled me with admiration. Here is a richly endowed conservatory offering excellent facilities for all kinds of study; and all kinds of instrumentalists take advantage of them. For Italy's current problems, I have suggested rearranging the lesson schedules so that young people may study at night, coming after a day's work to make good musicians of themselves. In the United States that is not necessary and wise Americans will appreciate their advantages.

Besides mastering his instrument, the orchestral player should try to become a good musician. Most of all, he should give himself wholeheartedly to his work. Don't watch the clock during rehearsals. Don't spare yourself. Remember that the orchestra is a great arch in which each player is a necessary stone. One weak stone can topple the entire structure. Keep your mind and your heart on your job, and give the best you have.

The element of the music itself is, perhaps, the simplest to discuss (not to master!), because everything the composer has to say is there in the score.

And the conductor, the "man himself," who stands as the releasing-agent between the music and the players? As to actual methods for his use, I disbelieve in dogmas. One is born with an individual gift; one develops that gift in one's individual way in order to convey individual thought. Some learn quickly—some do not; some have excellent memory—others lack it. How can any one set of "rules" assure success to all? Only in certain attitudes towards one's work is it possible to generalize.

First the conductor must make sure that his gift is not merely for music but for directorship. Not every fine musician can conduct. Therefore I advise extreme caution before making the leap from playing an instrument to wielding the baton.

It has been said that a good conductor (Continued on Page 62)

A school music teacher speaks

*With closer coöperation, piano teachers can give
much to public school music teachers, and vice-versa.*

by Mary Hoffman



SOME MONTHS ago one of our leading music magazines carried an article by a piano teacher, in which she deplored the unwillingness of the school music teacher to coöperate with the private teacher in the community. I should like to present the case from the standpoint of the school teacher.

If we look at it from the standpoint of the child, this coöperation is vitally important. He may have one teacher for school vocal music, another for band or orchestra, and still another for piano, but his music life should not be in compartments, and his music teachers should not be antagonistic one toward the other.

Being a school music teacher who teaches piano out of school hours, or a piano teacher who entered the school music field, whichever you prefer, I can see no reason why there should be, or need be, antagonism between the private and the public school music teachers. I can understand rivalry between two private teachers when the community is too small to support both. But the work of the public school and the private teacher so overlaps, they are so interdependent each upon the other, that the greater their coöperation the greater the success of each.

We school music teachers talk "shop" whenever we get together. I have yet to hear one express resentment of the private teacher. The band director is delighted when the beginning instrumentalist comes with a piano foundation, for he knows his own work will be easier, and results more speedy. The background of piano gives the child an advantage also in the vocal classes. "What key is this?" the teacher

asks. Up go the hands of the pianists while the rest of the class looks dumb. Rarely does the pianist rate among the poorer students in school music classes.

The school music teacher is one of the busiest of mortals. In addition to a full teaching load, she is expected by many communities to direct at least one church choir. In addition, she is supposed to provide music for community functions of all sorts. These often entail out-of-school rehearsals with the young amateurs she will present, and many evenings of performance. The better the teacher, the more crowded her schedule becomes, especially if she be one of those who is expected to care for practically all the music needs of the small school and surrounding community.

As a result, the reason for her seeming lack of coöperation may lie in this busyness which does not give her time to cultivate the local musicians.

My experience, and that of my school teacher friends, has been that there is a dearth of accompanists in the small school. Being a pianist myself, I am not entirely at the mercy of the accompanists the high school is able to provide, but even I regard the price of a good student accompanist as above rubies.

How many private piano teachers are training their pupils to do accompanying? Our criticism of the work of the private teacher, if any, is that the child is being trained as a soloist rather than an accompanist. One young high school pianist told me that her piano teacher had warned her against doing accompanying in school for the reason that it would harm her as a

soloist. That girl married a young farmer upon graduation from high school. Where is she using her music now? Your guess is as good as mine.

I have known concert pianists who, to my amazement, could not play hymns or accompany a simple tune such as *America the Beautiful*. On the other hand, I have known rather mediocre pianists who were surprisingly good accompanists. Accompanying is an art, as any one who has to depend upon accompanists will tell you. Training the accompanist is a real job which takes time and a good bit of patience.

The school music teacher may not be using your prize pianist because she has not the time to train her in the technique of accompanying. It is much simpler for the busy teacher to depend upon one faithful pianist who can accompany than to be constantly developing new accompanists. Sometimes, too, she hesitates to give a child pointers on accompanying for fear of offending a sensitive piano teacher who may regard the help as a criticism of her teaching.

If you, a private teacher, want to win the eternal gratitude of the school music teacher, present her with a group of well trained accompanists—even one will do it, especially if she can sight read. // she can sight read! Ah, there's another point. I know a teacher of piano who will not let her pupils play anything with both hands until they have spent hours doing each hand separately, counting one-uh-and-uh-two-uh-and-uh. I had a girl in one of my schools who played a third grade piano piece beautifully in recital (she should—she had practiced nothing else for six months) but who could not sight-read simple grade one material. She played absolutely nothing until her teacher had explained in detail exactly what to do and exactly how to do it—then she spent all week practicing those eight measures. But enough of this!

For years I have been doing private teaching in addition to public school music teaching because of the dearth of private teachers in my part of the country. No public school teacher should have to do private work, but when it is a matter of teaching or of letting children go untaught, many of us will add lessons to an already over-crowded schedule.

As a private teacher I stress piano playing of a sort that will make the child a pianistic asset to his school. I find that the young pianists love to accompany. In a Christmas program one year we had a half a dozen accompanists from the grades, the youngest being Linda (see cut above) in grade two. These eager young musicians were constantly working out the melody of their school songs from the book

(Continued on Page 49)

Guido Cantelli, sensational young Italian conductor, protégé of Toscanini, will conduct a series of concerts this season with the NBC Symphony Orchestra.

ATONALITY TODAY

By Virgil Thomson

MUSIC that avoids classic scales and interval relations is now the chief region of organized advance. Ten years ago it might have been thought that this music was moribund, that its major achievements lay in the past, that its surviving practitioners and their progeny were a minor sectarian group, rigid, stalemated, immobilized by the complexity of their own syntax. Today it is clear that immobility is a danger facing rather the other schools of modernism than that which derives from Schönberg and that the young, far from being imprisoned by the twelve-tone syntax, are finding a new freedom through its discipline. More than that, they are engaged in research and experiment. Twelve-tone writing is not at all nowadays, if it ever was, a closed technique or a closed aesthetic. On the contrary, it is the main field of musical composition where progress is taking place.

This progress is now operating on an intercontinental, though not a world-wide, scale. Its adepts are numerous in the United States, in France, in Italy, in England, in Switzerland, in Argentina, and in Chile, but not, curiously enough, in Austria, the country of its origin, or in Germany, where its early expansion took place. These countries appear to be relatively quiescent just now with regard to the movement; and Soviet Russia, lately followed by the Iron Curtain countries, is quite out of the picture, technical research there in composition being at present under political ban. Los Angeles, where Arnold Schönberg lived, the founding father of it all, was until Schönberg's recent death a sort of Mount Athos to which pilgrimages were made. New York, London, and Venice (also Los Angeles and various European regional capitals) offer their concert privileges to atonal music. Paris, however, is the world center of its creation, analysis, criticism, publication, and propaganda.

Its most authoritative analyst and most widely read propagandist is René Leibowitz. Its chief Parisian creators are mostly the pupils of Olivier Messiaen, himself no twelve-toner at all. Its most intelligent critic, in my judgment, is Pierre Boulez, also a composer of phenomenal gifts. The publication most open to its exposition in detail is the quarterly magazine *Polyphonie*. This review, though only in its fifth issue, has already devoted a whole number to the tonal aspects of dodecaphony and another to musical rhythm in general with especial attention to the rhythmic opportunities of twelve-tone composition. It is in the rhythmic domain, as a matter of fact, that music's chief advances are being made today; and the primacy of Paris right now in atonal music is due largely, I am sure, to its already affirmed position as the world center of rhythmic research. It is French rhythmic awareness, applied to the

writing of twelve-tone music, that has lately initiated a second period in the development of the atonal, or to speak more correctly, the asymmetrical style.

The first period of this development, led by Arnold Schönberg and two of his pupils, Alban Berg and Anton Webern, saw the perfecting of a technique for avoiding classic tonal relations, for keeping the harmonic, the interval content of a piece fluid and of a uniform viscosity. In that technique rhythm is a free, a purely expressive element. The interval relations are very strict, however, homogeneity and the avoiding of all key systems requiring the almost constant presence, or at least the frequent restatement, of all twelve chromatic tones. The device of arranging these twelve tones in a special order, particular to each piece and consistent throughout it, is not an added complication of twelve-tone writing but a simplification, a rule of thumb that speeds up composition. The uses of such a "row," as it is called, are not necessarily intended for listeners to be aware of any more than the devices of fugal imitation are. They show up under analysis, of course, but they are mainly a composer's way of achieving thematic coherence with a minimum of effort.

NO SUCH row was present in atonal composition before the early 1920's, and it was Schönberg's invention. After that practically all atonal composers employed it, though with varying degrees of rigor. Nowadays some twelve-tone writers, like Boulez, will occasionally dispense with a fixed row altogether, or else, like the American Milton Babbitt, conceal it so thoroughly that only a skilled analyst can unmask it. All such music, however, retains the thematic coherence of the more straightforward row music. It is a sophisticated form of atonality, not a primitive one.

The other chief simplifying device of the Schönbergian atonalists is the canon. Since atonal music, to be atonal, of necessity lacks the architectural strength provided by harmony, some system needed to be found for holding it together, for assuring at least a textural continuity. The only classical device of this kind not dependent on tonality is the canon. Consequently Schönberg adopted it and specified it in his simplification rules as the necessary concomitant in composition of any twelve-tone-row. This row can be applied in any or all of its four tonal forms—forward, backwards, upside down, and upside down backwards. However, in the Schönberg system, since rhythm is always free, canonic strictness applies merely to the order in which the tones of the row appear, not to their length values. They can also appear vertically in chords, the row proceeding upwards, downwards, or both ways, but not in any tonal order other than its predetermined one.

Twelve-tone writing, at its simplest, consists

therefore of the chromatic scale arranged in any nonrepeating order one wishes, that order, or row, being exposed in a series of canons. Classical rhythm and metrics are not forbidden. Neither is the imitation of classical harmonic and contrapuntal textures, though the absence of graded interval relations gives to these observances a purely rhythmic character. Twelve-tone music tends, in consequence, toward a rhythmically independent polyphony of equal voices.

According to Mr. Boulez, writing in *Polyphonie*, the twelve-tone-row technique is now perfected. Any composer can master it and can write by means of it in virtually complete avoidance of classical tonal relations. A new thing has been brought to completion. Or rather, let us say, to the first stage of completion. The next stage belongs to rhythm and to the working out of a technique for avoiding classical metrics. This second stage is the preoccupation of young twelve-tone composers everywhere. Its advanced front, however, is the Paris group, because the Paris composing tradition has a backlog of researches in asymmetrical rhythm extending from Stravinsky's early ballets through Messiaen's recent innovations imported from India.

Every century, as Lou Harrison once pointed out, has its chromatic and its diatonic style. Atonality is our chromatic style. Indeed, now that we have it in so highly evolved a form as twelve-tone composition, it seems to be the ultimate condition toward which chromatic harmony has always aspired. That condition is one of extreme fluidity, and its attraction for the pioneer-minded is that of the open sea. Classical scales and harmonic relations, in this conception, constitute reefs and treacherous currents and are hence to be avoided. Arnold Schönberg's twelve-tone-row syntax is a device for avoiding them. It is not the only one in existence, but it is the easiest to handle. Its simplicity and general practicability have caused its adoption by such a large majority among atonal writers that it may now be considered, I think, as the official, the orthodox method of composing in tones without composing in tonalities. Other methods, however excellent or even superior, constitute deviations from standard practice.

That practice is common to most of the mature music of atonality's Big Three—Schönberg, Berg, and Webern. Now all these three are dead. Their favorite syntactical device, moreover, now available to all, is widely employed. Hence there is every reason to consider the epoch of advance that they represented to be a closed one. Certainly those of their musical progeny who work by identical or nearly identical methods bear all the signs of the epigone. Others, however, who accept the twelve-tone-row and canonic application as their basic method are not satisfied with this as a complete method. For them it is satisfactory only as a way of arranging tones with regard to their pitch. They wish a method equally convenient for ordering

their length. Present-day efforts by twelve-tone composers to build a rhythmic technique comparable to their tonal system have initiated a second period in atonal research and composition.

If the first problem in atonality is to avoid familiar tonal relations, its second is surely to avoid familiar metrical ones. Complete renewal of the musical language and not a mere abandonment of its decayed portions, still less a spicing up of spoiled material, let us remember, is the aim of the atonal group. Also we must not forget that the Big Three, with slight exceptions in the work of Webern, made virtually no effort at originality in the rhythmic direction. Here they remained conservative, though less by principle, I should think, than from the fact that all advance needs to proceed in an orderly fashion, one thing at a time. The rhythmic achievements that now form the backlog of the second-period atonalists, the knowledge they start from, came almost wholly from outside the atonal tradition.

These are many. The exactly written-out rubato of Mahler, the fragmented developments of Debussy, studies of Chinese, Javanese, East Indian, and other exotic musical systems, acquaintance with American ragtime and jazz, the epoch-making *Danse Sacrale* from Stravinsky's "Rite of Spring" with its long, rhythmic phrases developed from tiny cells or rhythmic motifs, the experiments of Varèse and others in pure percussion, the introduction into Western music by Messiaen of a Hindu device for varying a meter's minimum note-length—all have prepared the way for the new atonalists. Since the new rhythmic efforts have not yet brought about any standardization of rhythmic procedures, the field of rhythm is still full of sectarian dispute. Anybody with a new trick can imagine himself as in possession of the golden key. So far, however, there is no golden key. The period is a lively one, and all doors are still open, even to tonal writers.

The ideal of nonmetrical rhythm, like that of atonality, is asymmetry. Pierre Boulez states it as *d'éviter la carrure*, that is to say, the avoidance of everything square. This means that metrical repeating patterns are out and that even the rhythmic canon by inversion, the hardest to hear of all rhythmic imitations, requires violation of its exactitude by means of the Hindu added-dot. There are problems of rhythmic construction, too, that require solution, though conservative twelve-tone composers like René Leibowitz consider them subsidiary to tonal relations and not soluble independently. John Cage employs a numerical ratio in any piece between the phrase, the period and the whole, the phrase occupying a time-measure which is the square root of the whole time and the periods occupying times proportional to those of the different rhythmic motifs within the phrase.

An example of such a numerical ratio is found in Mr. Cage's Piano Sonata No. 4.

The explanation is by the composer:

"The rhythmic structure is 10 times 10 measures (=100), divided 3,3,22. That is: each 10 measures is phrased (or rather structuralized) 3,3,22 and the whole composition is 3 tens, 3 tens, (the repetition) 2 tens, 2 tens (also repetition) so that the square root idea is here fused with the familiar AABB structure. In 3 places (measures 29, 68, 79) the structure is not expressed. Also in the 4th measure there is a free treatment. (Accidentals apply only to the notes they directly precede—a hallmark of atonality. This music is for prepared



piano—all of the sounds have been transformed as regards pitch, duration, timbre and amplitude.)"

This procedure, though it allows for asymmetry within the phrase and period, produces a tight symmetry in the whole composition and is not therefore quite the rendering of spontaneous emotion that the European atonalists hope to achieve.

The expressive aim of the atonalists has always been a romantic one, the depiction and provocation of intense, introverted feelings. Berg's music, in this respect, is closely related to that of Hugo Wolf and Mahler. Schönberg oscillates in his feeling allegiance between Wagner and Brahms. Both go into a waltz at the slightest pretext or even with none. Webern is more personal, more fastidious in his expression, as he is more original, more reflective in his applications of the twelve-tone technique. In both respects, and also through his pulverization of sound into a kind of luminous dust, he is an Austrian cousin of Debussy. He it is, in fact, and not Schönberg or Berg, whom the French atonalists tend most to revere and to stem from. He it is, too, who will (Continued on Page 64)

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The Singer's Breath

PART 2

More nuggets of wisdom from leading voice authorities on this troublesome problem.

By EUGENE CASSELMAN

WILLIAM SHAKESPEARE (1564-1616) studied singing under Francesco Lamperti (father of Giovanni) at Milan, was a successful concert singer, and became well known throughout England as a singing teacher. His book, "The Art of Singing," is still available (Ditson, 1921) and contains the following statements with regard to the breath:

"When we wish to draw in a deep breath the diaphragm contracts itself . . . it descends upon the organs underneath, pressing them out of the way, so that a considerable abdominal expansion is felt.

"The ribs are so shaped that they must expand whenever we raise them. The human bellows is thereby enlarged and the air drawn in.

"We can take a very deep breath by using the diaphragm only; in this case the abdomen is expanded at its very lowest part. If we do this, however, we cannot raise the ribs; had we done so, the diaphragm, being attached to the sixth and lower ribs, would have been prevented from descending to its fullest extent.

"For singing purposes diaphragmatic breathing must be combined with rib breathing; but when using the rib-raising muscles . . . we cannot breathe so deeply with the diaphragm . . . it can only contract so as to cause the abdomen to bulge higher up, at the soft place just under the breastbone."

Herbert Witherspoon (1875-1935) was a well-known American singer and teacher, who, in the last year of his life became general manager of the Metropolitan Opera Company. His book "Singing" can be quoted on the subject as follows:

"There are three kinds of breathing: Clavicular (the breath of exhaustion) Diaphragmatic (the breath of life) Costal or rib breathing (the breath of activity, auxiliary breathing).

"Diaphragmatic breathing is accomplished by a contraction of the diaphragm . . . which causes it to fall . . . in such a fashion as to cause an expansion of the upper abdomen.

"Costal or rib breathing . . . is accomplished by lifting and widening the lower ribs by means of the intercostal muscles, which action is accompanied by a pulling in or flattening of the upper abdomen, expansion of the back under the shoulder-blades, a raising and widening of the chest without disturbing the collarbone.

"The respiration of the singer is a combination of diaphragmatic and costal breathing, just as this is the method of breathing for any unusual physical activity."

Dr. Kenneth Westerman of Ann Arbor, Michigan, student of many sciences, makes the following statement in his recently published book, "Emergent Voice":

"An erect posture, using combined diaphragmatic and intercostal expansion for inspiration with the use of the abdominal musculatures for the supporting action of expiration, is the singer's breath."

These men are unanimous in their opinion that inhalation of the kind necessary for singing is a two-fold action: the expansion of the ribs, and the lowering of the diaphragm. And these are but a few quotations from many such sources. Practically all who have studied the physiology of breathing in recent years have come to a similar conclusion as to this double action in inspiration.

Following the inhalation the singing act begins, and here again the physiologists have given us a fairly clear concept of what occurs. Nearly all agree that it is the abdominal muscles pulling in and upward that put pressure upon the viscera, and thus upon the diaphragm and lungs, in this way supplying the necessary amount

of energy for the singing act.

It is quite generally accepted, too, that the expansion of the ribs is maintained to a considerable degree, by this abdominal pressure, and that they should lower gradually only when the breath supply begins to be exhausted. Witherspoon emphasizes this, declaring that "one of the principles advocated by the old school was to attack the tone without permitting the ribs to fall." Here he says, is the secret of the mysterious "breath support." Westerman also mentions the old idea of not letting the ribs fall, and Shakespeare makes an important point of "balancing the upward and downward action of the ribs while balancing the downward movement of the diaphragm against the contraction of the abdominal muscles." These he claims as the essentials of breath control. Westerman agrees emphatically that there is a downward pull of the diaphragm against the strong upward and inward surge of the abdominal muscles, stating it thus: "The diaphragm's contribution to breath control is in its marvelous ability of adjusting resistance to the supporting action of the great abdominal muscles." Most other writers and teachers seem to agree that it is the abdominal muscles that supply the power to the voice when it is correctly used.

There is one serious difference of opinion which must be here discussed. That is the method of breathing by raising the chest and drawing in the upperpart of the abdomen forcibly, as advocated by Morell Mackenzie. Dr. Mackenzie was a physician of excellent repute, had treated many of the fine singers of his day, and had examined many of their throats with his laryngoscope. Though neither a singer nor a teacher, his opinion carries weight as being that of a careful and thorough mind.

Wesley Mills, former professor of Physiology at McGill University and lecturer on vocal physiology, discusses the same problem in "Voice Production for Singing and Speaking" (1913). He writes as follows:

"Among even eminent singers and teachers there is a lack of agreement in regard to the part the diaphragm and abdomen should play in the most vigorous singing.

"Singers of renown practice what may be termed a sort of 'forced' abdominal or diaphragmatic breathing. The breath is so taken that the whole chest is filled, the diaphragm brought well down, and the abdominal walls drawn in, which gives the singer . . . a bellows with tense walls in all parts, with the great advantage that such

breathing permits a firmness, otherwise unattainable, and he is enabled to exert his breath force with great certainty and power, and as some maintain, with all the control necessary for even delicate effects."

This "forced" method of breathing does not violate the idea of a two-fold action for inhalation. The combined use of diaphragm and ribs may still occur, though the rib expansion is emphasized more than the diaphragmatic expansion. The abdominal muscles are still used in expiration, though they are somewhat tense to hold the upper abdomen in during inspiration.

In fact there seems to be a definite relationship between this kind of breathing and that described by Garcia, Witherspoon and Shakespeare, in which the second part of the inhalation, the raising of the ribs, is said to cause the upper abdomen to flatten. The difference is apparently in degree. Mackenzie believed that the chest was to be forcibly raised and the abdomen firmly pulled in.

Light on the subject may be had from another source—testimony of singers. Caruso is quoted as saying that in taking a full breath he raised the chest simultaneously with the drawing in of the abdomen, thus agreeing with Mackenzie (Marafioti, "Caruso's Method of Voice Production," 1933). Galli-Curci tells us that one of the main ideas which she used was that of always keeping the diaphragm relaxed (meaning no doubt the abdominal wall).

The writer must here give his own opinion that the best results will be achieved by not insisting upon too high a chest position, and by allowing the abdominal wall to expand freely without drawing it in during inspiration. But it must be admitted that the matter can only be decided on the basis of singing and teaching experience, and with consideration for ease and efficiency in the use of the voice by each individual student and singer. It is entirely possible that singers of sturdy physical proportion will be able to use the "forced" inspiration to advantage. However, inspiration which permits the abdominal wall to expand freely without being tensed and drawn in is clearly most in accord with natural physiological principles.

The discussion thus far has been for the purpose of explaining the physiological basis for the singer's breathing. An extensive knowledge of these ideas are a necessary part of the teacher's equipment. We now come to the core of the matter, which is: how shall this knowledge be applied in the process of teaching? What is the best way of developing the singing habits

of the student, so that his concept of breathing aids in giving him freedom and efficiency in the use of his voice?

Victor A. Fields in "Training the Singing Voice" (1947), tells us that of about four hundred opinions which he gathered on the subject from the writings of singers and teachers, nearly one fourth were in favor of what he calls the "psychological approach." That is to say, these people believe that the singer's breathing is never to be mentioned by the teacher, nor thought of by the student, but is to be secured by indirect methods. A prime thought here is that singing develops breathing. Also that interpretation of the music through correct phrasing and emotional expressiveness is the finest and most positive approach to the unrestrained use of the breath.

The majority opinion, however, is that breathing, being a form of physical coordination, can be dealt with directly, trained to the point of becoming a reflex activity, at which time the singer no longer needs to consciously regulate it. Dr. O. G. Russell, former director of the phonetics laboratory, and speech clinic at Ohio State University, presents this point of view clearly ("Speech and Voice," 1931):

"The artist strives to make his or her singing as unconsciously easy and natural as possible. This does not mean that the beginning muscular processes be unconscious or felt as easy. Any psychologist or other scientist conversant with the human mechanism would designate such an assumption as a fallacy. It is unquestionably true that the teacher will call for the breaking of many old habits and the forming of new ones in their place."

Both of these points of view have value, and their application requires careful planning and restraint on the part of the teacher. The cardinal principle is this: teach breathing sparingly; the more the student can gain with little or no mention of the breath, the less inhibited will he be. Students come with habits of all kinds; no two are ever alike, and it is in his judgment of the individual that the teacher succeeds or fails. Why teach breathing to a student who does it naturally well, and for whom the habits he already possesses can be easily amplified to an adequate use of the breath?

On the other hand, there are students who need specific aid in learning to breathe correctly. They come with tensions and inhibitions so strong that the indirect methods do not suffice to break through the set patterns of habit. Here it is necessary and advantageous to deal directly with the mechanics of breathing. In every case the breath can be gradually left more and more

to reflex action, as habits become correctly established.

Finally the writer would like to make several specific suggestions, and to outline one or two simple procedures that he has used in teaching. On the basis of the foregoing material it is obvious that the teacher need to be aware of the double action in inhalation, and assure himself that each student is inhaling in this manner. Expansion of the chest can be readily observed, and many times is carried on to the exclusion of the descending diaphragm. This latter action, it will be remembered, is clearly demonstrated by expansion around the waist—front, sides, and slightly in back. This may be checked very simply by placing the hands on the student's waist and exerting pressure there. The student will almost always, with a little practice, be able to expand against that pressure, and thus to use the diaphragm action so necessary. This can usually be established in a few lessons, after which it may not be necessary to do more than check it occasionally. On the other hand, for some students the process of breathing requires months of gradual work to perfect. This is especially true where a great deal of singing has been done with high chest breathing.

Frequently the exhalation is more difficult than the inhalation. The abdominal wall does not respond readily, and pressure is put on the lungs by a lowering and contraction of the ribs. This is inevitably accompanied by throat tensions, and ways must be devised for changing the coordination so that the abdominal muscles take over their duties. These muscles must be trained and made responsive. There is a set of easy exercises for this, the first one being simply the act of blowing—as of blowing out a candle.

When this can be readily done with the action at the waist, have the student blow several times on one breath, then proceed to making tones, usually a spoken tone, fairly high in pitch, on the *oo* vowel. The tone is to be bounced several times on the same pitch. Be sure each bounce or impulse is accompanied by a reaction at the waist, and is not the result of rib action. No "h" sound is to be permitted. This tone bouncing can then be used a little in short scales.

When this is mastered have the student sing scales without the bounce, but with the use of a steady abdominal "pull." The bouncing will in time condition the abdominal muscles and make smooth, fluent singing possible, by giving an aliveness to the singing which was not present at the beginning.

THE END



BENJAMIN FRANKLIN, playing his invention, the Armonica, or "musical glasses." From a painting by Allan Foster.



JOSEF HOFMANN, world-famous piano virtuoso, who has a number of important inventions to his credit.

Musicians as Inventors

Many and varied inventions have come from the minds of musically gifted men throughout the pages of history.

by Chester C. Osborne

THROUGHOUT history, musicians have been active in many fields that are far removed from their art. Musicians as inventors have contributed to the automatic pencil, the color photograph, the submarine cable, the automatic telegraph and a long list of other devices of significance.

Musicians, as we might expect, have contributed greatly to the development and improvement of their instruments. The composer Theobald Boehm, once first flutist with the Royal Bavarian Orchestra, originated the system of keys and fingerings which gives the contemporary flute its name. The Boehm flute is also notable for its cylindrical shape and parabolic head, and the "Schema" Boehm used for the location of tone holes is still held as model. This inventor also suggested ways for working out overstringing in pianos.

Francis Hopkinson, early American patriot, and composer of *My Days Have Been*

So Wondrous Free, invented a new method for quilling harpsichords. Famous as a signer of the Declaration of Independence, Hopkinson is also credited with having been an excellent musician, and with the improvement of the harmonica.

The automatic pencil is to a large extent the inventive product of J. A. Hawkins, who is known to music historians for his work on the upright piano. He combined iron with wood to make a practical frame. And there were other musicians who developed the instrument as we know it today. Pleyel, the Austrian composer, improved pianos and manufactured them. Chickering (1798-1853) improved the upright; Steinert invented the form known as the "Steinertone;" Steinway made other advances with the overstrung scale. Josef Hofmann, famed piano virtuoso, has contributed inventions for improving piano action, and has explored many other areas

of invention: measuring devices, automobile and motorboat mechanisms, and he is reported to have engineered the oil burner which functioned in his home.

The Kodachrome process for color film was made possible through the efforts of L. D. Mannes and Leopold Godowski, who in 1923 patented a method for the controlled penetration of photo-color. Mannes, a son of David Mannes and nephew of the late Walter Damrosch, is a composer of considerable ability, with compositions for piano, chamber groups, and the theatre.

Over a hundred patents are credited to the late Oscar Hammerstein (1847-1919), who came to America a "penniless and tradeless youth" and found a job as a cigar-maker. His first notable invention was a cigar-making machine which brought him what was, in those days, a small fortune. Hammerstein wrote the music for one of several (Continued on Page 43)

You need more than talent!



Courage and tireless effort are necessary to complement the talent of the artist in public life.

by Jorge Bolet

THE YOUNG pianist generally lets his career-dreams tend towards a single happy ending—somebody "discovers" him, tells him he has the talent for a big career, and helps him start. After that, he's set.

There is nothing untrue in this, but it doesn't represent the whole truth. Launching a career requires a great deal more than talent.

An important consideration is age. A young man in Havana recently came to ask my advice. He told about himself and his six years of earnest work. Then he said he was 23 and at once I became dubious. In view of the hazards of a public career, the young age of 23 is an old age for a start. The career-aspirant should have certain points well settled by the time he's 18. He should, by then, already have demonstrated prodigious mechanical control of every possible keyboard problem; he should command a repertoire of at least eight different recital programs and from 12 to 20 orchestral works; his performances should, in the opinion of competent judges, reveal extraordinary musical mentality. All this is still far from finished artistry. Still, anyone who can show he possesses it at 18, is entitled to try a career—without expecting too much. Anyone who, at that age, shows less, does better to keep music as a private love.

Careers begin in one of two ways. The first type is based on a single spectacular success which often grows out of the particular place or circumstances of the performance—a special award, a quick substitution, a public event, etc. The impact of such a success generates special publicity;

Jorge Bolet, Cuban piano virtuoso, studied at Curtis Institute, in Philadelphia and made a successful Town Hall debut in 1938.

the world is made suddenly aware of the young performer; he has his place in the sun together with the heavy responsibility of living up to it. The second type of career is based on a slow climb from the bottom up. It means gradual, gruelling building of one's self and one's art. Less thrilling, it has the solidity which comes from proving intestinal fortitude.

It goes without saying that you can't succeed in art without artistic merit. In the long run, however, it is your courage and powers of endurance that you draw on most—certainly, most consciously. Once touring begins, you lead with the chin. There isn't much time for the Ivory Tower.

The first hazard you encounter includes differences of opinion on your interpretations, even your choice of works. This does not mean bad criticisms! I have in mind the often valuable opinions and suggestions you get from friends, mentors, experts, about your performance of music which you have worked out during years of faithful study and about which you have made up your own mind. No matter how helpful such suggestions may be, they create conflicts in your mind. And these conflicts can be settled by *nobody but yourself*. You must shift, choose, re-commence work in the light of these counsels; mentally and emotionally, you must decide which advice to use and which to reject—and why. In doing this, you widen your musical outlook. You also get to know yourself.

You must learn to play no work unless you have faith in it, definite reasons for playing it. A town, a committee, a critic may not "like" a certain composer. Do you play him or leave him alone? You must decide when to stand firm and when to be guided. You learn to probe the integrity of every move you make, doing

nothing which does not spring from well-reasoned preparation. Only on such a foundation can you find a real basis for peace of mind.

Once you are on your way, artistic abstractions become merged with time schedules and possible emergencies. You can't count on practicing. Your pianistic equipment must be in such condition that you can play without practicing. The average tour covers about three concerts a week, in different towns, some near each other, some not. You move by train, by bus, by car, by plane. If all goes well, you may have half a day in a new town before you play. But don't count on it.

I remember the time I was due to arrive in New Orleans at 7 A.M., after having played the night before. At 8 o'clock I was to entrain at a different station for the town where I was to play the same night. My train was late, we got in at 8:15 instead of at 7, and the connection was lost. The next train to my town went the following morning. That meant scouting over town for other connections. At the third station I tried, I found a bus that left at 2:30, reaching my town at 7 P.M. That left time enough at either end, and turned out to be one of the easier hops.

Another time, after three days of constant travel, I got into Temple, Texas, at 2 o'clock on a Sunday afternoon. My itinerary called for a recital at 8:15 that night, so I looked forward to a good nap. At the station, I was met by three very worried members of the concert committee. It seems there had been an error in typing—my recital was at 3:15, not 8:15. In the 70 minutes between stepping off the train and on to the platform, I shook off the idea of a nap and did the following:—drove to the hotel; checked in; unpacked my afternoon clothes; found there was no pressing service at that time; (Continued on Page 56)

Hymn Playing in the Church Service

*The organist can make the playing
of hymns an inspiration to the choir and congregation.*

By ALEXANDER McCURDY

HYMN-SINGING is the backbone of a Protestant church service. It is part of the Protestant tradition. All of us recall how Gustavus Adolphus led his men in singing *A Mighty Fortress Is Our God* just before the battle of Lützen. And the final section of Smetana's *My Native Land*, a stirring work that is not heard as often as it should be, is based on that grand hymn, *All Ye Who Are Warriors of God*, which was sung by the followers of John Huss in Bohemia.

Martin Luther wrote hymns; and the Protestantism he founded has been a singing faith ever since. For that reason, if the service is to be effective, hymns must be effectively sung.

Unfortunately, this is not always the case. In too many churches the hymns are a tedious bore to be gotten through as quickly as possible. There is no fire and no conviction in the singing of the congregation. This is a great pity, because genuinely spirited hymn-singing can be the most uplifting, most worshipful and most heart-warming part of our services.

When hymns are dry and uninspired, almost invariably it is the fault of the choir-master. Hymns don't sing themselves; someone has to lead the singing. A congregation left to its own devices will sing constantly slower in tempo and flatter in pitch. It seems a universal tendency to drag tempo and hold ends of phrases too long.

Most people, also, are self-conscious about singing in church and wait for someone else to start the tune (though how lustily they will join in if everyone around them is singing too!).

Thus the organist has a twofold task; to start the singing, and to keep it going vigorously after it is started.

This is not as easy as some organists seem to think it is. I often wonder why an organist who is willing to spend two hours perfecting his anthem and offertory for the following Sunday will make no preparation for the hymns, or at most will give them a perfunctory run-through with the choir. Is



it because hymns look simple on paper?

To be adequately prepared to play a hymn, the organist should know the music and text perfectly. It is not necessary to memorize the words, but the organist should be familiar enough with them to know at all times where he is, how many verses have been sung, and how many are still to come. He should be able to play the bass part on either the upper or lower part of the pedal board, and the soprano, alto and tenor parts on the manuals. He should be able to add notes to the chords to enrich the harmony when he is playing the pedals in the lower octave.

Too much care and thought cannot be given to the question of suitable registration. The organ must be full enough to support the singing, but not loud enough to overpower it. Too powerful a registration is as bad as one that is too thin. In the first case, the congregation can't make their voices heard; in the second case, they will be afraid to.

A conscientious organist will always be seeking new ways to add variety to hymn-

singing. Hymns by their very nature have an element of monotony, since they consist of many verses sung to the same tune. It is noteworthy that the great writers of songs, with the possible exception of Schubert, have avoided the "Strophentied," or verse-song, and in setting poems of several verses have introduced new music for each verse. The organist can hardly be expected to compose new music for familiar and well-loved hymns; but he can introduce variety in many ways when playing them.

One method is by varying the harmony from verse to verse. I do not think I have ever heard this done better than in the English cathedrals and parish churches. I remember landing in Plymouth one Sunday and going to the parish church for matins. I never heard better hymn-singing than that by the large choir and congregation at Plymouth. In each of the three hymns sung that morning, the organist changed the harmony in one verse (choir and congregation singing in unison). The effect was unexpected and thrilling. One can hear the same thing in Liverpool Cathedral any Sunday night.

These organists (Dr. Morton and Dr. Goss-Custard) are so expert that they can change the harmony of any hymn at sight and make it interesting. Thousands of organists in this country can do the same thing. Other thousands can't. Many of our finest organists cannot re-harmonize a hymn at sight, skilled musicians as they are, and I must say I think none the less of them for it. Fortunately for these people, there are numerous helpful books on the market. Among the best are Geoffrey Shaw's "Descant Hymn Tune Book" Books I and II, "18 Descants on Well-Known Hymn Tunes," by Henry Fry, Alan Gray's "A Book of Descants," (organ edition and voice edition), and "Free Accompaniments to 100 Well-Known Hymn Tunes," by T. Tertius Noble.

It seems to me that, whether you are clever enough to change the harmony at sight, or write out a new harmonization, or use a reharmonization from one of the books listed above, it is important not to try it without preparing choir and congregation in advance. The choir should be rehearsed in the new version of the hymn. The congregation should know ahead of time that in a certain stanza the harmony will be changed, and they should sing the melody only in that stanza. This information can be given in an announcement by the minister, or by a note in the church calendar.

You will note that three of the books mentioned above bear the title, "Descants." A descant goes with each changed harmonization. These counter-melodies may or may not be used. If they are used, it is even more important to rehearse the choir on them in (Continued on Page 57)

"... When I was studying, my teacher told me that octaves were very important and made me practice a lot of them. But I don't remember his telling me why they are so important. ... I am teaching now, and I remember your article on the "Essentials of Teaching," and I try to explain the "why" of everything to my pupils; so would you mind telling me what it is about octaves that makes them so necessary?"

—Miss M. L. B., Illinois

Your teacher did an excellent thing for you in stressing the importance of octave practice, and you have benefited from it more than probably you realize.

Here is the reason why they are essential to the building of a sound left-hand technique. The basis of good intonation is the maintaining of the interval of a perfect fourth between the first and fourth fingers. This interval is frequently extended, but it is the root of good technique. On the violin, an octave is fingered like a perfect fourth, except that the fourth finger is on the next higher string.

Every violinist finds out, as soon as he begins to shift, that all intervals become narrower the higher up the fingerboard he goes. The necessity for this adjustment of the distances between his fingers poses a definite problem in accuracy of intonation.

This is where the study of octaves comes in. If the interval between the first and fourth fingers is true, the other fingers find little difficulty in falling into their proper places. And when the first and fourth fingers adjust themselves automatically to the narrowing of the interval as the player ascends, and the widening of it as he descends, accuracy of pitch in the upper positions is almost assured.

There are many good studies in octaves. Those in the second book of Laoureux's Method may be considered fundamental. The last study in the third book of Kayser is excellent, and should be followed by the two studies in Kreutzer. Others, more difficult, appear in the due course of study.

A word of caution must be given to all students who are practicing octaves: Do not practice them for long at any one time. It is very easy to wear down the cushion at the tip of the first finger so that the nerve becomes sensitive. Five minutes at a time is enough; but when a pupil is concentrating on octaves and accuracy in the positions, he should repeat this five-minute period two or three times during his practice hours.

You are right in making a point of explaining the "why" of the various points you teach. It definitely interests a young student to know a good reason for the studies and exercises he is working on. The more interesting your teaching is, the more pupils you will have.

Why Is Octave Practice So Important?



by HAROLD BERKLEY

How to improve tone

"... Do you think you could tell me how to improve my tone? My teacher seems to think of nothing but making me play in tune and play brilliant. Brilliant is the word he is always saying. ... Folks tell me that my tone is good when I play loud but not so good when I play soft. What do you think is the reason for this? ... I am 17 years old and I am playing the 7th Concerto by Rode and the 'Caprices' by Fiorillo."

—H. J. H., Iowa

Be thankful your teacher does insist that you play in tune. Not every teacher is so careful—and good intonation is a MUST for every violinist.

But a good quality of tone must go along with true intonation. There could be two or three reasons why your soft tone is not as good as when you are playing forte; the most likely one being that you do not use enough left-hand finger pressure. Never forget that it is as necessary to grip as strongly in soft playing as in loud. The intensity of the left-hand grip makes the tone, while the bow sets it in motion and gives it life and color. Your fingers should feel as though an electrical contact has been made each time they grip the strings. A good bow technique combined with a weak left-hand grip will not produce a good tone, and neither will an intense grip combined with a poor bow technique. Both right and left hands must be working equally well if the results are to be good.

There are a number of exercises that would help you to develop your tone. First, you should work on the holding of steady pianissimo tone for twenty seconds each, with a strong finger pressure but no vibrato. When you can do this comfortably and easily, try for thirty seconds and later for forty. If you can hold a pianissimo tone for forty seconds, your bowing will be steady and controlled and your fingers will be doing their job well. These slow bows

should, of course, be drawn quite close to the bridge. You should also be practicing faster pianissimo bow strokes—with the same strong finger pressure and with vibrato. These strokes should be of two, four, and eight seconds duration. But don't forget this rule—which is as nearly iron-clad as any rule for violin playing can be: The faster the stroke, the nearer the fingerboard; the slower the stroke, the nearer the bridge. And keep this thought in the front of your mind: No tone exercise will do much good unless you have always before you a vivid ideal of the tone you want to produce.

When you can draw steady pianissimo tones of good quality with different speeds of the bow stroke, you should take more than one note to each bow, giving, however, a second to each note. Start with two notes to the bow; then go on to four, eight, twelve, and sixteen. It is really difficult to hold a stroke for twelve or sixteen seconds and vibrate on each note played, so be content if you can play eight notes with vibrato. But keep always in mind that every finger must hold the string firmly, vibrato or no vibrato.

The above suggestions will help you with your problem of producing a better tone when you play softly, but there is a great deal more to the matter of tone production than I have space here to give you. I would suggest that you read several times (and slowly!) the two articles on "The Art of Expression" which appeared in ETUDE in January and March 1943. These back numbers can almost certainly be obtained from the publishers of the magazine. It would also be a great help to you if you read carefully the eleventh chapter of my book, "The Modern Technique of Violin Bowing." There you would find ideas and exercises not given in the articles. However, to have a clear ideal of tone and a strong desire to attain it will do more for you than anything else.

THE END

Adventures of a piano teacher

How do you
end your programs?

by GUY MAIER



IF YOU ask almost any concert pianist which item of his programs he finds the most difficult to choose, he will say, "the end-piece." This usually means that he knows no more unhackneyed display-pieces which will bring down the house!

I do not understand this. Why must players finish their concerts with cheap razzle-dazzle? If they insist upon performing trash why not hide it somewhere in the middle of the program? . . . And why do most concerts start out on a high musical level and deteriorate appallingly by the time the final number and encores are reached? Artur Schnabel often observed acidly, "If pianists *must* play inferior music why not reverse the process? Begin the program with the encores then proceed upward to beautiful music and send the audience home in an exalted mood." The answer is simple: a Liszt rhapsody or a flashy Spanish dance will wow the hearers and assure the player's re-engagement.

Yet, how much better to end the program with the Bach Chromatic Fantasia and Fugue, the Brahms "Variations and Fugue on a Theme of Handel," the Schumann "Symphonic Studies" or "Carnaval," Debussy's "Pour le Piano" suite—or any of a dozen other masterpieces.

I am happy to observe in my classes that many of our excellent young pianists no longer cling to this life-saver of the superficial end-piece . . . They are much more courageous and optimistic than the older generation of pianists . . .

GERSHWIN'S RHAPSODY IN BLUE

If you insist upon playing a brilliant, dynamic end-piece you will be surprised by my recommendation—Gershwin's Rhapsody in Blue! Don't give a raucous Bronx

cheer until you read further . . . I do *not* refer to the familiar version of the Rhapsody for piano and orchestra (orchestrated by Ferde Grofé) which I consider inferior, but to the edition for *piano solo* which the publishers say was "secured from the composer, wherein the solo piano and orchestral parts are fused together making the piece available for the piano alone."

Here then is the true "Rhapsody in Blue" according to Gershwin. The tawdry, cackling instrumentation which obscures the solid substance of the piece is gone. The coarse orchestral texture has always stood in the way of the music's quality. Almost no one has had the courage to play the Rhapsody as *music*; it is always flaunted as clap-trap. To be convinced of this, just listen to the recordings.

In spite of all this, the Rhapsody—after more than 25 years—is more invigorating and exciting than ever. A work of such persisting vitality must possess something more than "popular" appeal. You will discover this for yourself if you approach it seriously. Permit its beautiful themes to sing to the hilt, take time to emphasize the passion and pathos of the music, and do not pass lightly over the disillusionment and broken-heartedness which pervade its pages . . . I can find scarcely a measure of triteness or cheapness in this Gershwin original. Even its form is superior to the orchestral edition—less loose and diffuse. True, the solo version is more difficult to play, but it is also much more rewarding than the piano and orchestra score.

Very discreetly I advise deletions such as shortening the over-extended cadenza, i.e. cutting from the bottom of p. 23 to the top of p. 25, (omitting p. 24) and again, making a fermata after the glissando at

the end of the second line on p. 25, then cutting directly to the last line (*molto slentando*) of p. 26. This eliminates those impossible-to-play measures on pages 25 and 26.

What are pianists afraid of? Just because the Rhapsody has been regarded from the beginning as a rather original, noisy, jazzy piece is no reason for passing it by. This solo version gives ample evidence of Gershwin's ability to write beautiful music. What a pity that he left us so soon!

SCHUMANN'S DAVIDSBÜNDLER DANCES

Pianists, alas, are like sheep. Nose to tail, the contents of their programs march after each other. All of them study and play the same compositions; almost none has the courage to hew new paths. Everybody plays Schumann's "Scenes from Childhood," "Fantasy Pieces," "Papillons," "Carnaval," "Novellettes," "Symphonic Studies," G Minor Sonata, Faschingsschwank. They even tackle the sacred C Major Fantasia. A few attempt the "Kreisleriana," which towers mightily above almost all other Schumann piano works . . . But who plays the 13 pieces of the "Davidsbündler Tanze?" ("Dances of the Society of David") . . . almost no one.

These are not true dances, but exquisite, jeweled fragments, full of fire and flash, sensitively romantic in essence,—and very rewarding to study. The "Dances" with their marvellously intricate and fascinating interplay of polyphonic rhythms and their fantastic musical substance, challenge the technical and interpretative powers of the player as no other Schumann compositions excepting the Fantasia, and the "Kreisleriana."

Each number is signed by "Florestan" or "Eusebius," sometimes by both when Schumann couldn't decide which he was. (This was of course a clear manifestation of Schumann's schizophrenic personality.)

When he composed them for his adorable Clara he wrote, "I was never so happy composing anything . . . The whole series is a Wedding Evening Festivity ending as the clock strikes midnight." . . . His poetic introduction to the opus sets the stage:

"At all times are grief and joy entwined.

Meet joy with humility;

Meet grief with courage."

And the score is sprinkled with surprising indications like "Play slightly cockeyed!"

Study all 13 Dances, then choose half a dozen or more (the pieces probably were not meant to be played in toto), and put them on your programs. You will find them a superb addition to your repertoire of Schumann masterpieces.

THE END

No. 110-09932

Berceuse

Lullaby

A widely-known "cradle song" appears here in its original key. Excellent for developing a beautiful singing tone. Grade 4.

ALEX. ILYINSKY, Op. 13, No. 7

Poco andante (♩ = 72)

Ped. simile

espressivo

a tempo

poco rall.

dim.

una corda

dim. e rit.

pp

Published by Theodore Presser Co.
ETUDE—NOVEMBER 1951

Romanza Appassionata

Here is an excellent piano solo arrangement of a number originally composed by Mme. Chaminade for cello solo with piano accompaniment. Although written when the composer was eighty years of age, the *Romanza Appassionata* has all the characteristics of vital, youthful melody so prevalent in her *Scarf Dance*, *Air de Ballet*, and other earlier works. Grade 5.

CÉCILE CHAMINADE

Andantino (♩ = 60)

First system of musical notation for *Romanza Appassionata*. The score is written for piano solo in 8/8 time, marked Andantino (♩ = 60). It includes dynamic markings such as *f*, *marcato*, *mf*, *a tempo*, *poco rit.*, *p*, *rit.*, *p a tempo*, *cresc.*, *ff*, *rit. e dim.*, and *p*. The piece concludes with a *Fine* marking.

Poco più mosso

Second system of musical notation for *Romanza Appassionata*. The score continues the piano solo arrangement, marked *Poco più mosso*. It includes dynamic markings such as *f*, *mp*, *rubato*, *appassionato*, *f*, *p*, *più f*, *ff*, *allarg.*, *mp*, *p*, *rit. e dim.*, and *pp*. The piece concludes with a *D.S. al Fine* marking.

Scherzo in B-flat

FRANZ SCHUBERT, Op. posth.

Allegretto (♩:144)

p 3

simile

p *fp* *fp*

pp 3

ff *L.H. decresc.* *pp* *p³*

f *ff*

p *Fine*

TRIO *p*

mf

f

p *D.C. al Fine*

Struttin' Along

Young players with a "yen" to "swing it" will find this a satisfying number to play. All accent marks should be strictly observed and it should be played with dash and spontaneity. Grade 4.

Bright and "swingy" (♩ = 72)

RALPH FEDERER

Più lento

No. 110-40003

Air Squadron

FOREST M. SHUMAKER

Tempo di marcia

34

ETUDE - NOVEMBER 1951

No. 130-40202

Danse Villageoise

(Village Dance)

The third number of a set of three pieces for piano by one of the greatest of contemporary Russian composers. A crisp, staccato touch should characterize the entire piece. Grade 3.

Allegretto grazioso (♩. = 66)

A. GRETCHANINOFF, Op. 173, No. 3

35

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The Children's Prayer

from "Hansel and Gretel"
by HumperdinckArranged by
William J. Reddick

Andante con moto

Musical score for 'The Children's Prayer' in 4/4 time. The score consists of three systems of piano and bass staves. The first system starts with a piano (pp) dynamic and includes fingerings (5, 4, 3, 2, 1, 2, 3, 4, 5). The second system includes a 'poco cresc.' marking and a 'bring out left hand' instruction. The third system includes a 'mf sempre cresc. e legato' marking and a 'ff' dynamic. The piece concludes with a 'ppp' dynamic.

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Christmas Bells

WALLACE A. JOHNSON

Moderato (♩:96)

Musical score for 'Christmas Bells' in 4/4 time. The score consists of three systems of piano and bass staves. The first system includes a 'p' dynamic and a 'rall.' marking. The second system includes a 'Last time to Coda' instruction. The third system includes a 'mp' dynamic. The piece concludes with a 'mf' dynamic.

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Musical score for 'The Rocking Cradle' in 4/4 time. The score consists of two systems of piano and bass staves. The first system includes a 'p' dynamic and a 'rit.' marking. The second system includes a 'D.C. al Coda' instruction and a 'ppp' dynamic.

The Rocking Cradle

ELLA KETTERER

Andantino (♩:72)

Musical score for 'The Rocking Cradle' in 2/4 time. The score consists of two systems of piano and bass staves. The first system includes a 'mp' dynamic and a 'simile' marking. The second system includes a 'p' dynamic and a 'rit.' marking. The piece concludes with a 'Fine' marking.

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ETUDE - NOVEMBER 1951D.C. al Fine
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Dance of the Sunbeams

SECONDO

CHARLES WAKEFIELD CADMAN
Op. 34, No. 8a

Gracefully, and not too fast

pp

p

f

ff

pp

rit.

Dance of the Sunbeams

PRIMO

CHARLES WAKEFIELD CADMAN
Op. 34, No. 8a

Gracefully, and not too fast

pp

p

f

ff

pp

rit.

Some Girls Are Prettier

LOWNDES MAURY

Allegro vivace

♩ *p*

1. Some girls are
2. Some men are

R.H.
mf *L.H.* *cresc.*

pret-ti-er, pret-ti-er than I, Some are sought aft-er for their bright laugh-ter,
lov-a-ble, lov-a-ble, say I, Some are sought aft-er for their bright laugh-ter,

mf dim. *poco rall.* *a tempo*
Some have a twin-kle in their eye. Oth-ers men will all pass by; But
Some have a twin-kle in their eye. All but one will pass me by; For

p *mf dim.* *poco rall.* *a tempo*

I, I whis-tle, I, I sing, When the tu-lips tell of spring, Ah
I, I whis-tle, I, I sing, When the tu-lips tell of spring, Ah

p leggiero

p cresc. *poco rall.*
Ah Ah Men to me mean just one thing.
I will mean to him one thing.

p *suibez*

f
a tempo Last time to Coda ⊕ I, I whis-tle, I, I sing, —

f subito *mf*

cresc. *f* *rall.* *(poco)*

mp *D.S. al Coda*
For I, I whis-tle, I, I sing, —

CODA *p*

p cresc. *f cresc.*
He will know why I must sing, He will know why

fp cresc. *cresc.*

I must sing. *ff* *ff*

No. 25515

Postlude

Gt. Full
Sw. Strings 8' & 4'
Ch. Reeds 8'
Ped. 16' & 8'

Hammond Registration
Gt. A^{\sharp} 10 7734 312
B 00 6160 500

CARL WILHELM KERN, Op. 601

Allegro moderato

MANUALS

PEDAL

mf

Ped. 52

Sw. G

Gt. A^{\sharp}

Ch. E

Full Sw. G

Gt. G

Sw. G

Last time to Coda Φ

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Gt. G Sw. G Gt. G

1 2

D. C. al Coda

CODA

rit. *sf* *sf* *sf*

No. 114-40011

Cubanaise

CHARLES MILLER

Tempo di Rumba

VIOLIN

PIANO

sempre staccato f

mf

mf

Ped. simile

gliss.

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43

Musical score for the left page of a piano etude. The score is written for piano and includes various dynamic markings such as *f*, *mf*, *cresc.*, and *dim.*. It features complex harmonic textures with many double stops and intricate fingerings. Key annotations include "Stay in position", "Double stops ad lib.", and "Last time to Coda". The piece concludes with a Coda section.

Musical score for the right page of a piano etude. The score continues the complex harmonic textures from the left page. It includes dynamic markings such as *mf*, *cresc.*, *ff*, *p*, and *ritard.*. Key annotations include "a little slower", "Ped. simile", and "gliss.". The piece concludes with a Coda section.

Jingle Bells

Arr. by Ada Richter

Jingle bells, Jingle bells, Jingle all the way! Oh, what fun it is to ride in a one horse open sleigh!

*From Three Christmas Songs, Richter
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Rocking Moon

LOUISE E. STAIRS

Dreamily
When the moon is rock-ing High up in the sky,
'Round the house the night wind Sings a lull-a-by.
Drow-sy heads are nod-ding, Eye-lids clos-ing fast.
Lit-tle ones are drift-ing Off to dreams at last.

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MABEL LIVINGSTONE

November

OLIVE DUNGAN

With a lilt

No-vem-ber brings the storm clouds, No-vem-ber brings the snow, No-vem-ber brings the north winds That loud-ly beat and blow. No-vem-ber brings the har-vest. Of fra-grant wheat and hay, And best of all, No-vem-ber, Brings glad Thanks-giv-ing Day.

*From Country Tunes by Olive Dungan
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Evening Shadows

ANNE ROBINSON

Dolce (♩:100)
fra-grant wheat and hay, And best of all, No-vem-ber, Brings glad Thanks-giv-ing Day.

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D.S. al Fine
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MUSICIANS AS INVENTORS

(Continued from Page 22)

one-act comedies of his own composition, developed interest in opera, built several opera houses, and brought such works as "Louise" and "Elektra" to the American stage.

Machinery for use in the straw business was invented by one of the historic Mason family of early America. Colonel Lowell Mason, father of Lowell Mason was the inventor, and a 'cellist and singer as well. His son, Lowell, worked for a time with him in the business of making straw hats.

The great composer of choral music, Hans Leo Hassler, (1564-1612) is known to have made up different kinds of musical clocks, and to have offered them for sale.

Two musicians, Carl Maria von Weber and Johann André, assisted Senefelder in the invention of lithography. André, who was both a composer and publisher, allied himself with Senefelder and applied the new process to music. Von Weber, around the year 1800, helped greatly to perfect musical lithography, and did the lithography of his Opus 2 himself.

The history of engraving shows many improvements credited to musicians, or to members of the several musical professions. Johann Breithkopf (1719-1794), son of the founder of the famed publishing firm of Breithkopf and Härtel, introduced movable musical type and thus revolutionized the music trade in 1750. The use of catalogs is also due in large measure to him. Gottfried Härtel, of the same firm, brought in Senefelder to assist with the setting up of a lithographing establishment, and made several practical improvements himself, in printing, and in introducing the engraving of music on pewter plates.

The history of engraving would not be complete without a reference to the work of J. S. Bach, who added to the science by engraving a book of exercises. Bach is already famous for his "Well-Tempered Clavichord" as a piece of music, but the device which made this possible was his contribution: the equal-temperament tuning of strings in keyboard instruments.

The inventor of the automatic telegraph was Sir Charles Wheatstone (1802-1875), one of the line of musical instrument makers of the same name. His interest in music led him to experiments in acoustics, to the invention of the concertina, and of the small mouth-organ which he called an "Aeolina." He also invented a cryptographic machine, deciphered manuscripts for the British Museum, invented the kaleidophone, the stereoscope, continued Chladni's experiments in physics, and was the first experimenter with submarine cables.

The discovery of the planet Uranus, the improvement of the telescope, and the theory of polar caps on Mars are a few of the achievements of the English music

teacher and composer, William Herschel, (1738-1822).

When he was fourteen, Herschel played oboe and violin, and joined his father in the regimental band of the Hanover Guards; he stayed with that organization until some time after it was transferred to Durham, England, in 1757.

He became organist at the Halifax parish church, and later moved to a similar position at the Octagon Chapel in Bath. There he gained respect as the town's leading musician, and managed to teach thirty-five pupils a week, to play outside engagements, to write anthems, psalm-tunes, and entire services for his choir. Grove lists a symphony and two concerti for wind instruments as being published during this time also.

During the years in Bath, Herschel developed a passionate interest in astronomy. In the little spare time left to him after each professional day was over, he began to teach himself this exacting science. He read and studied extensively, secured a small telescope, and gazed at the stars at night.

But the combination of these two demanding fields—music and astronomy—became too much for him, and he determined to find an assistant: someone to help with his music and perhaps with the rudimentary chores associated with science. For this task he thought of his younger sister, Caroline.

He made a trip to Hanover and brought her back, and this was the beginning of one of the most fortunate combinations of brother and sister in all history. Caroline was a skilled violinist, capable of performing the current concert repertoire, and had a good soprano voice as well. She sang such solos as occur in "The Messiah," "Samson," and "Judas Maccabeus," under her brother's direction, and took over many of his duties.

William became convinced that his telescope was too small for the work he had set himself, and lacking the resources to get a better one, he determined to construct his own. This he did (Caroline helped with the polishing and grinding of the mirrors) and the result was a Newtonian instrument of six-foot length.

In 1781 he discovered the planet Uranus; and, soon after, gave up his professional music life, when he was awarded the post of private astronomer to the King. In addition to the discoveries listed above, Herschel is remembered for his contributions to the knowledge of the rotation of planets, of double stars, and satellites; the forty-foot telescope devised by him (the same which Haydn peered through with such amazement) was one of the greatest steps forward of its kind.

But no less astonishing a figure was Caro-

line, who became the first woman to discover a comet; eight such discoveries are credited to her, and three nebulae as well; she presented the British Catalogue with a list of 561 stars omitted from its pages!

The inventor of the metronome has other things to his credit. Johann Maelzel, a Viennese music teacher (1772-1838) devised a "Panharmonium," a sort of 18th century juke-box which brought forth the sounds of most orchestral instruments by means of weights acting on cylinders. A friend of Beethoven (and maker of that composer's ear-trumpet) he once visited the United States with a mechanical chess player.

E. F. F. Chladni (1756-1827) is remembered to science as the discoverer of the true nature of meteorites, and is sometimes called "the father of modern acoustics." To musicians, he is the inventor of the "Euphon" and the "Clavi-cylinder."

Chladni's interests seem to have vacillated between music and science for most of his life. His first studies were of geography; at nineteen years of age he studied music. At the college in Grimma, he took law and medicine, and at Leipzig he earned the degree of Doctor of Laws. He went on to become a notable physicist, and in 1787 published his famous researches on vibrations of variously shaped plates.

His other researches extended into the theories of consonance and dissonance, concert-hall acoustics, and the classification of musical instruments. In this type of work he was outstanding, and he resolved to climax all his findings with the invention of a new instrument. "To this object," writes Parry, "he . . . devoted more time, trouble, and money, than to his great scientific researches." The result was the "Euphon," an arrangement of glass cylinders to be vibrated with a moistened finger. The Euphon he soon developed into another instrument, the Clavi-cylinder, which he looked upon as "the practical application of his discoveries, and the glory of his life." It looked something like a square piano, and with it Chladni was able to play prolonged notes, and to use crescendo and diminuendo.

Chladni took his marvel, and his new "Treatise on Acoustics" on a lecture tour of Europe, and so pleased Napoleon that he was awarded 6000 francs, and encouraged to translate his treatise into French. This he did, and dedicated it to the Emperor.

Instruments of glass not only interested Chladni, but many others as well. The eminent composer, Gluck, invented an arrangement of twenty-six drinking glasses which he "tuned with water." With this device he gave a concert in London in 1746, and played a concerto. (Continued on Page 63)

A SCHOOL MUSIC TEACHER SPEAKS

(Continued from Page 17)

or by ear at home, and then coming to me asking for a left hand part. They kept me busy writing simple chord accompaniments. Some of them learned to make their own simple accompaniments. I know public school music teachers who cannot do that, and I suspect there are private teachers who cannot supply missing accompaniments.

It is an excellent thing to teach a child Beethoven and Mozart, and I am not suggesting that we give him less of the classics. But can we not serve music, too, by teaching him to play the National Anthem from memory and to accompany the singing of the Rotary Club? Schubert was one of our greatest song composers. This may be heresy, but I have a sneaking suspicion that, were he alive today, he would not be above joining his cronies in *Sweet Adeline*, or even to furnishing an accompaniment.

We school music teachers have to be practical. We are not serving ART (spelled with capitals). We are teaching all the children of all the people and trying to give them all, the un-talented as well as the gifted, as much of the beauty of music as we can. We need pianists who can serve the needs of the school and the community now.

And do we welcome the help of the private teachers! However, we hesitate to go to them to suggest that they teach something for which they may see no need. Such a course is fraught with too much danger to one whose job depends upon the good will of a community.

If you are a private teacher, why not go to your school music teacher, tell her you want to cooperate with her in every way you can, and suggest that if there is anything she wishes your pupils to do you will be glad to help train them. I am sure you will win her gratitude and find her cooperative.

Here are two possible results of such a course of action. At first you may begrudge the time taken

from Mozart or Beethoven or Czerny while helping Carol prepare the accompaniment of a school song. But eventually you will gain more than you lose. Carol is happy in the knowledge that she is contributing her special talent to the success of a school enterprise, and this may prove the incentive to concentrated work you have been seeking. She practices, not with an eye to a Carnegie Hall recital ten years from now, but with the purpose of doing a good job now. And if Sue is practicing for the same purpose each girl will work a little harder not to be outdone.

Have you ever seen the look in the eyes of a classroom of children when one of their number is performing for them? It is a look compounded

of admiration and longing. "I wish Mother would let me take piano lessons," they will say wistfully. And when Carol successfully accompanies her class in a public performance some one is sure to ask the name of her teacher. One good accompanist pupil is worth dollars of newspaper advertising.

In closing, let me plead for more private teachers in the small community. I know the idea of a city "studio" is appealing, and young teachers dream of winning fame and fortune in the big city. But it is a dream which comes true for only a comparative few. If you want to serve mankind as a teacher and like the friendliness and more leisurely tempo of the small town, there is a need and a place for you.

Expenses are much lower in the small community. If you are friendly and talented, if you can make children like you and have any ability

in inspiring them to study, you should be able to make a very comfortable living. I have averaged up to 80 lessons a week for an entire summer.

Many children in our smaller communities are not studying piano because there is no one to teach them. A little girl said to me not long ago, "But can't you even give me a lesson once in a while? Mommie says a lesson every month or two would keep me from forgetting what I already know." Such pleas are hard to turn down, but I was forced in this instance to say no.

At a recent Commencement in one of our largest music conservatories the speaker urged the graduates to go to the small towns to begin their work. The small town needs you, the school music teacher needs your cooperation, and what is of greatest importance, the child needs you.

THE END

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SINGING VOICE—SPEAKING VOICE

(Continued from Page 13)

of musical phrases, and the structure of the phrase may distort normal word pace. For example, you sing the Lord's Prayer differently from the way you say it; you have a larger territory of vowel-sound to cover in the words (Father, Heaven, etc.). Yet the effect must not be one of distortion! The singer's task, actually, is to sing "Fa-a-a-ther" at the same time giving the audience the feeling of "Father."

The actor's enunciation problem is to avoid this very distortion—along with every other variety of affectation or forcing. Speaking in normal (or even rapid) rhythm, he must make every letter sound, without insisting on it in a way to detract from the realism of his speech. Barring intentional regionalisms of speech, he must say *and* not *an*; *going* and not *goin'*; *community* and not *kimmunity*, etc., flowing the words out in a smooth line that allows everything to be heard, yet avoids an impression of stiltedness. Over-emphasis of letters sounds as hammy as ranting.

You learn to enunciate completely and clearly without forcing, through a knowledge of the way letters are formed, and of the organs of speech which form them. Then you practice, forming letters alone, in combination, at varying tempi of speed.

Another helpful point is to realize that vowels between consonants are never static. In English, certainly, which has few if any pure vowel sounds, the vowel works its way up to a moment of climax at which it reaches its greatest measure of purity. Until that brief split-second is attained, it approaches its climax from the preceding consonant; after the moment of climax, it recedes into the following consonant. Take the word *pose*:—from the moment

the *P* is released, the *O* builds through a diphthong, reaches one quick climax of pure *O*-ness, and then recedes through another diphthong into *S*. Knowing that this happens and aiming towards the moment of climax, through enunciation and tone, can be helpful in practicing. The most beautiful enunciation is achieved by those who recognize this non-static quality of the vowel between consonants.

Another difference between singing and speaking is that audibility of words proceeds from different causes. When the audience loses the words of a song, it means that those words are badly enunciated—the sounds heard are those of the tones. When the audience loses the words in spoken lines, it means that the words are deficient in tonal resonance or carrying power—a word that is heard at all as it comes from the stage is seldom misunderstood.

But in the last analysis, the object of both singing and acting is to create illusion. And this is never a mechanical thing. There are actors and singers with superb voices who fail to give an audience that last, undefinable release into the world they wish it to enter. And there are singers and actors with less than superb voices who carry the audience along from the moment they appear. And the audience is never wrong! The actual root of this difference we do not know—alas. Whatever it is, it marks the gap between the capable performer and the artist. And while it must be developed, it can never be learned—again, alas. The gift is in one, or it isn't. The best we can do is to develop such powers as lie in us, always resting on a cushion of skills and techniques to help us along.

THE END



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ALL MUSIC READING IS SIGHT READING

(Continued from Page 14)

music at the University of Chicago back in 1926. His experiments showed rather conclusively that eye movements in reading music are about the same as in reading words. If this is true, better reading is only possible if teachers train their students to "look" for note-groups that have distinct and recognizable outlines such as triad patterns, triad variation patterns, five-finger patterns—or parts of them, scale patterns, slur group patterns, phrase patterns, to mention only a few. There are many such patterns in music, in fact most music is organized in patterns that can be easily recognized by sight in the notation, by related groups of sound and by related patterns of touch on the keyboard. It is quite possible to make a list of the ones which are repeated most often and this note-pattern vocabulary would be much shorter than one of the Thorndike basic word lists used for constructing our children's word reading primers.

In the Mendelssohn excerpt (Ex. 1) the eyes of the student reading by individual note names must make thirty-two fixations; by patterns, only twelve. *Hot Cross Buns* (Ex. 2) contains seventeen individual notes, but only five patterns which actually are only repetitions of two simple ones.

Material used for beginners should start with simple eye patterns, repeated over and over until they are quickly recognized as meaningful units, related to finger patterns, and most important, of course, to sound patterns HEARD. The sequence of patterns should progress gradually without sudden increases in difficulty. The material should lie well under the hands until the student establishes an association between the notes seen and the keys felt. If note reading is done "by location" rather than by note name, the material need not stay in just one area of the staff and key-

board, but may appear in any part of the staff, very soon after the patterns are learned, since the entire pattern may be moved up or down. Tunes should be selected with regard for their "interest value" to children, melodies already familiar to them, or tunes that are easily learned. Playground chants and "patterned" tunes like London Bridge are probably best because their musical construction is so easy to understand.

To turn out good readers of music notation at the piano, it would seem that the factor of "sight" (or the looks of the notes) must take precedence over "sound" in the matter of arranging a teaching sequence, but since music is, after all, nothing but sound, the "sight" requirements must not eliminate the use of pleasing music. Add to this the requirement that beginning material must lie well under the hands in playable positions and we have a very real difficulty in getting our material into the right sequence for efficient musical results.

Unless teachers are familiar with the facts of vision, the writers of teaching materials are pretty well stymied in their attempts to improve the teaching of music reading at the piano. And if teachers do not demand books with a realistic approach to the problem, certainly publishers will not print them and progress in music-reading education is at a stand-still.

It is a question whether we will ever have good sight-readers unless the elements of sight-reading are taught from the beginning of instruction. The problem is not unsolvable if we all realize that ALL music reading is SIGHT reading, for we can only learn to read music by using our eyes, and certainly we should at all times use them as efficiently as possible.

THE END

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by LORRAINE BRADY

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Organ Questions

Answered by FREDERICK PHILLIPS

• Our church has a two manual Baldwin electronic organ with pedals. (Stops enumerated but space does not permit listing). Our choir has about 18 voices. I would appreciate suggestions as to best stops to use for accompanying choir, and also for hymn playing. Full Great organ seems too loud for congregational singing, but if held back by expression pedal, the Bourdon 16', makes the tone too deep and rumbling. To get away from the deep tones in the bass, I have been playing soprano and alto on Great, using Bourdon 16', Melodia 8', Dulciana 8', Octave 4' and Clarion 4', and playing the tenor and bass parts on the Swell. What do you think of this set up? For choir accompaniment I have been using Open Diapason 8', Dulciana 8', Violina 4' and Swell to Great 8'. I don't like this combination as it has no depth. I can't find a suitable combination on the Swell either as there is no 16' stop there.

—G.E.U., Kansas

We are not too impressed with the idea of playing soprano and alto parts on the Great and the tenor and bass on the Swell. In order to bring out the soprano or melody part, it is frequently proper to play the soprano part only on one manual, tenor and alto parts on another manual with somewhat less volume, and the bass part in the pedal (suitably balanced as to volume), but more often all four parts are played on the same manual (either Swell or Great) and the pedal doubling the bass part. For announcing hymn tunes, we suggest using a "mezzo forte" Swell (say, Violin Diapason, Stopped Flute, Salicional, Oboe, Flute 4' and Salicet 4'). Then for congregational singing add Trompette and Clarinet (still on Swell). For more volume you could use the Full Great, although we suggest the Bourdon 16' be used very sparingly, as a 16' stop has a tendency to "fuzzy" the tone. For accompanying the choir what we have suggested for the announcing of hymn tunes would be about normal, but using only the softer stops on the Swell (such as Salicional, Stopped Flute and Flute 4') for softer passages, or even the very softest stops for pianissimo sections; the Vox Humana, however, is rather a poor stop for accompanying voices. For the louder parts of anthems, you could take the basic stops mentioned above and add the Violin Diapason, Oboe or even Trompette, or even full Great

for climaxes. Since your Pedal Bourdon 16' is rather loud try the Dulciana 16' together if necessary with the Cello 8', reserving the other pedal stops for the greater buildups.

• Please send me the names of firms who supply pedal boards that can be placed under the piano bench to use for practice. I live too far from our church to practice on the organ.

—J.L., Wisconsin

We are sending you the addresses of a couple of firms specializing in organ parts, and who can supply the necessary pedal board. Your regular piano bench, however, may not be wide enough or high enough to accommodate the standard pedal keyboard, so it may be necessary also to obtain an organ bench. If you plan to have this attached to the piano, so that you could actually play the notes, we understand this can be done by organ service men, but there is a good bit of mechanical work, and the expense may run into hundreds of dollars.

• I have several piano pupils who help with the organ music in their churches but cannot afford an organ teacher. Where and what is the best information and simple music obtainable that they can work out with a little help? I should like to receive a copy of the circular mentioned in a recent ETUDE.

—Mrs. A.E.P., Missouri

For basic studies we recommend the Stainer Organ Method (both the Kraft and the Rogers editions are excellent); Graded Material for Pipe Organ, by Rogers; and 24 Progressive Studies for Pipe Organ, by Whiting; also Pedal Scale Studies by Sheppard. Other suitable studies are indicated in the circular we are sending. For easy collections we suggest "Gems of Masterworks," by Tonner and the Presser Two Staff Organ Book—both written on two staves without a separate pedal staff. Then follow with "Chapel Organist," Peery; "Organ Melodies," Landon; "At the Console," Felton; and "Chancel Echoes," Felton.

We do, however, suggest that if these pupils are entering the organ field with the thought of becoming competent organists, it would be well to make a special effort if possible to study under a competent organ teacher, in order that they may build on a thorough foundation and avoid possible later handicaps.

THE END

Violin Questions

By HAROLD BERKLEY

A FICTITIOUS (?) NAME

Mrs. J. O. S., Florida. In the books available to me there is no record of a maker by the name of Mathias Eberl who was working at the end of the 17th century. The name Eberle (or Eberl) is famous in violin annals, but there seems to have been no Mathias in the family. Perhaps the name is a fictitious one, concocted for the purpose of giving an aura of authenticity to an otherwise inconsequential violin.

ANOTHER STRAD QUESTION

C. A. S., Ontario. The odds against your friend's violin being a genuine Stradivarius are about seven hundred thousand to one. The fact that the date is not completed on the label indicates almost positively that the instrument is a factory product worth perhaps \$50. There is only one way a person can come to "recognize a violin as a genuine Strad": he must handle and carefully examine many of them over a period of years, until, at last, he becomes familiar with the subtle details of workmanship that distinguish a genuine Strad from a good imitation. A Stradivarius "in playable condition," as you put it, can be worth today anywhere from \$10,000 to \$75,000.

AN APPRAISAL NECESSARY

D. E. I., Ohio. You wrote a most detailed description of your violin, but I have to tell you that the most careful description in the world would offer insufficient evidence on which to form an opinion regarding authenticity and value. A violin must be examined if it is to be appraised. So I can tell you no more about the instrument than you have told me. But I would advise you to take it to one of the leading dealers in Cleveland or Cincinnati and have it appraised.

WHEN BUYING A VIOLIN

E. J. C., Ohio. There is only one way to learn how to distinguish between a genuine instrument and an imitation, and that is handle and examine some thousands of each over a period of years. And even an expert with thirty or more years of experience sometimes cannot make up his mind. This experience cannot be gained from reading books. If you

read all the books printed on the subject, you would have only a superficial knowledge. In buying a violin, you must trust to the integrity of the dealer and your own feeling for tone quality. A knowledge of standard values is a help, and this you could gain from "Known Violin Makers" by John H. Fairfield, pub. by the Wurlitzer Co. 120 West 42nd Street, New York City.

TO CURE VIOLIN ROSIN ALLERGY

R. F., Virginia, who is allergic to violin rosin. Miss Milly Kahn, 125 Spencer Place, Mamaroneck, N. Y., suggests that you use PRESCO rosin, which she says cured an allergy that was similar to yours. She also invites you to write to her.

A BOOK ON BOWING

Mrs. A. G. B., Penna. From the frog to the middle is the lower half of the bow; from the middle to the point is the upper half. For a book on modern bowing methods, I would suggest my book, "The Modern Technique of Violin Bowing." You can obtain it from the publishers of ETUDE.

THE ODDS TOO GREAT

K. H. J., Illinois. The chances against the violin you saw being a genuine Strad are quite astronomical. There are probably nearly a million imitation "Strads" to be seen; there are about six hundred genuine ones—and the owner of each is known.

A THIRD FINGER PROBLEM

F. F. C., Ohio. I think you have a real problem in your pupil who cannot put his third finger a half-step behind the fourth finger without raising the latter. Did he ever break the third finger? That would be a reason why, though not an answer to your problem. The only exercise that comes to my mind, and I am sure you have thought of it, is to have the lad place his third finger, then the fourth a half-step above, then have him lift the third very little, replacing it as quickly as possible. If he comes to do this, he can lift the third finger a little higher and put it back quickly. Then higher still. It may take time, but I think this approach should work.

THE END

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Junior Etude

Edited by Elizabeth A. Gest

Letter to Johnny

BY PAUL N. ELBIN

Dear Johnny:

I enjoyed your letter and thank you for writing to me. When I was your age, I too was taking piano lessons. Mother was the supervisor of my practicing, and she kept a clock on the piano so I could see when my practice period was up. I remember, even when she was upstairs, she could tell when I played a wrong key. "Wrong bass, Paul," she would call to me. I continued my piano lessons until I was in high school, and then I discovered the organ—but that's another story.

Johnny, now that I am no longer a boy, there are many things for which I thank my parents, but I thank them as much for having me take piano lessons as for anything else. Of course I never became a fine pianist nor organist. For the past fifteen years I have had the job of running a college; before that I was a college teacher. But from that day in high school when music "took" until now, music has given me more and more pleasure. I am glad my parents had me continue with music; if they hadn't I never would have found that piano playing is such fun.

Yes, it is fun. And I notice that the boys at our college who can play the piano are among our most popular fellows. Of course you can't show off your playing, nor show what beautiful music the great composers wrote, until you can play acceptably. That's why it is a good idea for you to take lessons now and get in some good practicing every day. You see, Johnny, piano playing is something for real men. Think of some of the world's greatest pianists of

today, such men as Robert Casadesu, Walter Gieseking, Vladimir Horowitz, Artur Schnabel, Rudolf Serkin and many others—men you'd be proud to know.

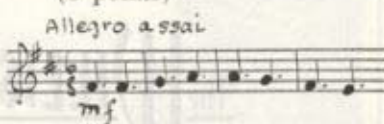
When you become a man, Johnny, you will thank me for advising you to keep up your music lessons. You can do this and still have time to play ball and ride your bike, and you will be glad you are able to do something the lazy fellows can't do. Besides, if you learn to play the piano you will be ready to take up an orchestral instrument, should you choose to do so. You will also be able to understand what is going on in the music when you listen to others play and you'll enjoy it more. So, "go to it," Johnny. Keep up your music lessons. You'll always be glad you did.

Who Knows the Answers?

Beethoven

(Keep score. One hundred is perfect.)

1. Was Beethoven born in 1827, 1797 or 1770? (5 points)
2. Was he born in Bavaria, Bohemia, Germany or Austria? (5 points)



3. Was he a child prodigy? (15 points)
4. Did he study counterpoint with Mozart or Haydn? (15 points)

5. Did he die in 1825, 1827 or 1832? (5 points)
6. Which of the following symphonies did he compose: The Jupiter Symphony, the Choral Symphony, The New World Symphony, the Eroica Symphony, the Surprise Symphony? (10 points)
7. Was he married? (15 points)
8. How many piano sonatas did he compose? (10 points)
9. Did he write operas? (10 points)
10. From what is the theme given with this quiz taken? (10 points)

(Answers on next page)

Captain Coram and Handel

By Hazel B. Dorey

MORE THAN two hundred years ago, an old sea captain named Coram lived beside the river Thames in London. (Captain Coram was originally from America, his home being in Massachusetts.) He was a kindly man and was much disturbed by the number of deserted children he saw when he went about that part of the city, and he made up his mind



Captain Coram, portrait by Hogarth

to have a hospital built to care for these children. In England the term hospital means also a home, as well as a medical center.

So, through his own efforts and with some money he had saved,

the building of the hospital was begun in 1742, in what was then an open field. This generous-hearted sea captain gave all he had to this institution, which, at one time, cared for about seven hundred children. Some of the boys were trained to play in the army bands and the girls were trained for domestic service, but all could return to their own homes if their parents became able to take care of them.

Many painters became interested in this charity and presented some of their paintings to decorate the chapel. The great artist, Hogarth, for instance, presented a portrait he painted of Captain Coram. When Handel was living in London he also became interested in the captain and his good work, and following the example of the artists, he offered to give a benefit concert in aid of the fund for finishing the chapel.

A London magazine wrote up the affair thus: "Saturday the Prince and Princess of Wales, with a great number of persons of quality and distinction were at the chapel of the Foundling's Hospital to hear several pieces of vocal and instrumental music composed by George Frederick Handel, Esq., for the benefit of the foundation. . . . There was no collection but the tickets were half-a-guinea, and the audience above one thousand."

When the chapel was finally completed Handel very generously donated the organ. In recognition of this great generosity Handel was appointed to be one of the governors of the Hospital, and in return, he directed a performance of his great oratorio, the "Messiah" each succeeding year, as long as his health permitted. This was the beginning of the Messiah's great popularity in England, which spread to other countries.

Charles Dickens, the famous novelist, also was interested in the Institution and laid the scene of one of his stories, "Good Words," there, where the manuscript is still preserved. He held a seat in the chapel for many years.

Old Captain Coram was buried beneath the chapel walls, and his kindly spirit and great generosity to the homeless children will long be remembered.

Junior Etude Contest

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

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributions will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you. Subject for Essay, "A Thanksgiving Story."

Essay must contain not over one hundred and fifty words and must be received by JUNIOR ETUDE, BRYN MAWR, PENNSYLVANIA, on or before November thirty-first.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail requires five-cent postage.

Dear Junior Etude:

You may be surprised to receive a letter from Ceylon. I play the piano and have studied music several years. My mother used to be a piano teacher and she helps me with my work. I would like to hear from Junior Etude readers about my age.

Toni Staples (Age 14), Ceylon

I play piano and cornet, have two sisters who play piano and another sister who plays piano and baritone horn. We all study the things in ETUDE. I would like to hear from some Junior Etude readers.

Joyce Abbott (Age 10), Illinois



Both I and my sister study piano and harp and our mother drives us fifty miles each way every week for our lessons. We would like to hear from others who play piano and harp. We are enclosing our picture.

Margaret Mandella (Age 13)
Frances Mandella (Age 9),
Rhode Island

Answers to Who Knows

1. 1770; 2. Germany; 3. Yes, at the age of thirteen he was already a composer and conductor; 4. with Haydn; 5. 1827; 6. the Eroica Symphony and the Choral Symphony, so-called because it employs a large chorus in the last movement; 7. no; 8. thirty-two; 9. only one, called "Fidelio"; 10. the Chorus in the Choral (or Ninth) Symphony by Beethoven.

Dear Junior Etude:

If you have ever seen a band or drum corps come marching down the street you probably noticed that the leaders usually are twirling bright little sticks, called batons. All this twisting and twirling looks as though it would be very easy to do, but it certainly is not easy!

Baton-twirling is an art that requires many, many hours of hard practice, and the unusual little tricks that are done with the baton are the result of many bruises, bumps and backaches!

There are nine fundamental tricks, called rudiments, which must be thoroughly mastered before one can correctly perform twirling. These fundamentals are called the Salute, Wrist Twirl, Figure Eight, Cartwheel, Flat Spin, Finger Twirl, Flash, Pass around Back, and Pass under legs.

The next time you see baton-twirling remember these fundamentals and see if you can tell which is which.

June Webb (Age 14) Missouri

Results of July Essay Contest
Prize Winners

Class A, Hilda Schmidt (Age 17), New Jersey. Topic, "Effect of Music on World Relations."

Class B, Shirley Ann Hagen (Age 12), Montana. Topic, "Language of Music."

Class C, Randall Jacob (Age 9), New York. Topic, "Religious Music."

Honorable Mention for essays:

Betty Allen, Phyllis Priscilla Bernier, Eva Cazzaniga, Johnnie Crowell, Doris Dayman, Paul French, Paul Fried, Alice George, Lyle Gillman, Nell Hackett, Georgina Howells, Peg Hutchinson, Miriam Johnson, Landis Kaufman, Yvonne LaRouche, Kay Long, Roland B. Low, Julie Lueders, Mary Manning, Francis Middleton, Edward Mott, Ella Munroe, Ida Mary McCutchan, Louise Nungesser, Marie Petrowsky, Roland Romine, Sally Ann Stein, Bill Trimmer, Ann Watson.

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YOU NEED MORE THAN TALENT!

(Continued from Page 23)

hung my things in the bathroom for an emergency steaming; drove to the concert hall; saw to the lights; placed the piano; tried it; washed the keys (I always do this myself); rushed back to the hotel; swallowed a sandwich and a cup of coffee; showered, shaved, and changed to my freshly steamed clothes; went back to the hall; slid into the stage-door at 3:12; and walked out to the platform at 3:15, conscious of the need to give my best efforts.

Pianos can be a problem. The beginner must use any piano set before him, asking no questions, as St. Paul says, for conscience's sake. And you must make that piano sound beautiful! You must be considerate about it, too. It may be far from your ideal instrument, but it's the best the town has, otherwise it wouldn't be offered to you. You must remember it is offered with love, and be appreciative. One of the soundest maxims for the young pianist is *never* to criticize a piano!

One generally finds good hotel accommodations on tour; and by learning to select with discretion, one need have no difficulties about food. But emergencies of weather and equipment are another story.

I was dressing for an evening recital when a severe storm came up. The lights dimmed; ten seconds later, they went out. I stopped shaving and waited, and after a while all was well again. I finished dressing, found a cab in the downpour, reached the hall, and began to play. My program closed with Liszt's *Meistersong*. Just as I started, the lights repeated their performance of dimming and then going out. Having begun to play, I kept on, negotiating those wide leaps by feel. After a bit the lights came on—and went off again during the Coda. The performance ended in a blackout, and though the audience applauded, nobody could tell whether I was on-

stage or not. I was, not venturing to grope my way off in the blackness. So I struck a few chords, just to let the audience know we were still together, and we communicated with each other till the lights came back for the encores.

Air travel cuts distance, but weather is another thing, as I learned the time I flew from Houston to Shreveport, to be met by friends who were to drive me to the town, two hours distant, of my evening recital. I went to sleep on the plane. On awakening, I was told that Shreveport had suddenly become fog-bound, our plane had not been able to land, and we were at that moment approaching Little Rock. The moment we got there, I arranged for a car to take me back to Shreveport and then telephoned the concert committee my change of plan. This done, word came that the Shreveport airport was clearing and that an afternoon flight out of Detroit would stop at Little Rock and take me back to my destination. I was worried about the time and decided this would be quicker than going by car. So I again telephoned the committee my second change of plan. In time, the Detroit plane was announced—45 minutes late—then an hour late—then 90 minutes late. I finally reached Shreveport at 6:15. My friends were waiting for me, I shaved, changed, and ate in the car, and reached the hall in time to appear according to schedule.

The next time you make career-dreams, extend the proceedings a bit further than the picture of somebody's discovering your talent. Ask yourself whether, over and above talent, you have the endurance to carry through a career. If as a human being and a gentleman, you can also meet the requirements of a professional musician, you might make a try—but don't expect too much at the start! THE END



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HYMN PLAYING IN THE CHURCH SERVICE

(Continued from Page 24)

advance. They should not be thrown together at the last rehearsal before a Sunday service. The choir should master them and be able to sing them with perfect ease.

I think it is unwise to have too many singers on the descants. The hymn, after all, is the important thing, and the descant is only an embellishment.

Preparing hymns in this way involves a certain amount of trouble;

argue that if you move to a higher key, people will be discouraged and stop singing, and if you go to a lower the singing will be heavy and lugubrious. I do not think these objections will always hold water. Modulating to another key is a favorite device of composers to avoid monotony and repetition in their music. The change of key freshens the music and rouses new interest. Anyone who has heard Virgil Fox play *The Church's One Foundation*, with interludes and several changes of key, which the congregation has sung along with him, will have no doubt of the effectiveness of transpositions in hymn-playing.

When David McKay Williams was at St. Bartholomew's Church in New

ALL HAIL THE POWER OF JESUS' NAME



FAIREST LORD JESUS



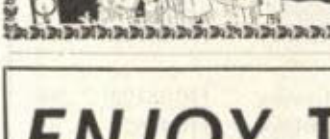
but if they are well prepared, you will find that your congregation is after you constantly to add more of this sort of thing to the service.

An excellent way to add variety to hymn-singing is to transpose some of the verses into another key. Some organists object furiously to this practice, maintaining that hymns were put in a certain key by composers or editors and should not be moved to another. Moreover, they

York, his interludes and modulations made his playing of the hymns a highlight of the service. Thanks to Dr. Williams' kindness, we reproduce one of his hymn arrangements here. (*All Hail the Power of Jesus' Name*).

(Continued on Page 59)

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Questions and Answers

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



ARE THERE TRIPLE FLATS?

• On page 27 of John Thompson's Scale Speller, intervals are to be written. In the scale of G \flat a major third, minor third, and diminished third are asked for. G \flat -B \flat is a major third; G \flat -B \natural is a minor third; G \flat -B \natural would be a diminished third, but I've never seen triple flats and can find no authority on it. As I see it, we must remain in the key of G \flat and it must be a third, so how shall I write the diminished third? Thank you for your help.

—Mrs. L.E.W., Louisiana

You are correct in saying that a diminished third above G \flat would have to be B \natural . This would sound the same as G \flat -A \flat , but this latter interval is a major second, not a diminished third. Triple sharps and flats are never used in actual music, but one should be able to figure out theoretically any interval over any given pitch. Such questions are therefore often given in text books.

—R.M.

WHAT DO STRAIGHT AND CURVED LINES MEAN?

• Will you please tell me the meaning of the straight and curved lines joining the two B's in this excerpt from Malagüena by Lecuona, simplified version by Gregory Stone?



How can one reach all the notes in the second measure?

—Miss Thelma Osborne, Canada

The straight line indicates that the melody (top voice of the left hand in the first measure of your excerpt) continues to the B on the treble staff of the second measure; the curved line indicates

that the quarter-note B on the third beat is tied to the dotted-half note B of the second measure. This makes the interpretation of the simplified version correspond to that of the original version.

In order to effect the tie of the two B's you will have to catch the first B (quarter note) with the damper pedal on the third beat, and hold the pedal down through the following measure. You can then play the two notes on the bass clef with the left hand on the first beat of your second measure while the right continues the sixteenth-note figure.

—R.A.M.

IS IT E-FLAT OR E?

• In Merkel's Butterfly, Op. 81, No. 4, the Ditson edition does not have a flat sign above the symbol for the inverted mordent, either time it occurs, although every other edition I have seen does have the flat. The Ditson edition is the approved one for the Wisconsin contest, and I would assume that the judges would choose a perfect edition. Which is the correct way to perform this ornament, with or without the flat?

—O.L.M., Wisconsin

In this romantic style of music, the inverted mordent is more likely to be performed with the note a half-step above the principal note than with the note a whole-step above. Especially in this case, since the ornament appears over a B-flat chord, I would play the ornament D-E \flat -D, not D-E \natural -D.

Since this edition has been selected for a contest, however, I would advise you to write to the state chairman of the Wisconsin State Music Contest for advice on the matter. If he cannot give you the necessary information, at least he will be able to give you the name of the chairman of the committee which selected this particular edition, and certainly that person should be able to answer your question.

—K.G.

"THE PUPILS TALK IT OVER"

(Continued from Page 12)

about music and how to play it they wouldn't need lessons or a teacher, but that since we want to learn these things, why then we should let ourselves learn and not argue about it at the lesson nor at home, when it's time to practice.

Hardly anyone wants to practice, but good pupils know they must so they do. Then they can play with the gang with a clear conscience.

Good pupils practice regularly every day, and willingly too, but are glad their parents remind them to do it.

They always praise other pupils and laugh at mistakes other pupils make. Mistakes are so embarrassing, anyway.

"Bad pupils try to bluff their way out of a bad situation such as leaving the music they didn't work on at home—hoping I won't know they didn't really forget it. Bad pupils get mad when Mrs. Reid or other teachers have to correct them and then the girls cry and the boys get snarly. Bad pupils look and do not see—listen and do not hear. They do not pay attention. They are always behind, with everything."

We had begun the second round of the ice cream sandwiches by now and needed a few minutes to finish them. Cars of waiting parents were lined up at the curb out in front of the studio. Patient parents, with

many things to do beside wait for their children, enjoyed our refreshments, too.

"Now Mrs. Reid," said the junior high pupil, "let's talk about good and bad teachers." And so they did and here is what they said.

Bad teachers—snap at pupils; they say, "Do as I tell you"; they are irritable and usually very nervous; they sometimes hold a rule in their hand and hit pupils who make mistakes; they do not seem to know that children are young people, not small sized adults.

A good teacher is patient, but not soft or easy; keeps changing her words until the directions are clear; makes every music lesson interesting; checks every mistake, never letting any go by; gives something new at each lesson; divides the practice work into sections—hand builders, studies, pieces, things to read, etc.; she is neat; wears pretty colors; smells good; tells interesting facts about the composers of every piece of music we have and lends us books from her library to take home and read; helps us to figure things out for ourselves and does not spend too much time playing FOR us; chooses music WE like; is interested in each pupil as a person; is interested in what WE like, what we do, where we go; somehow or other makes us want to do our best." THE END

HYMN PLAYING IN THE CHURCH SERVICE

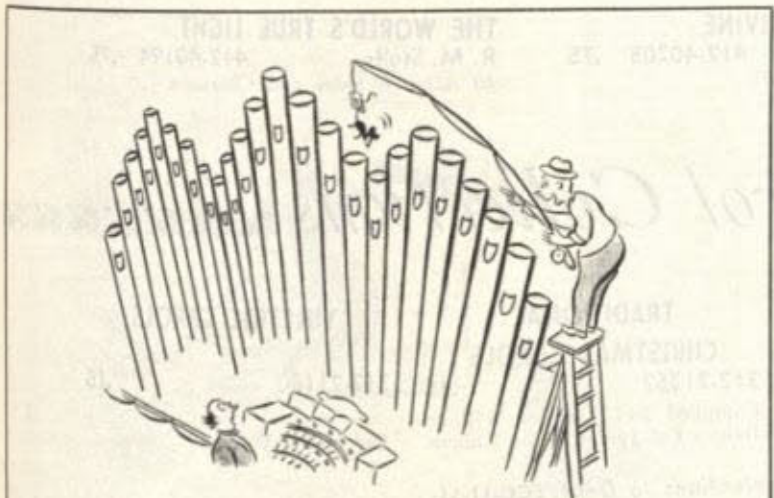
(Continued from Page 57)

Many graduates of the Westminster Choir College love to sing Fair-est Lord Jesus in the arrangement shown on Page 57.

The hymn should begin very softly, in the key of E-flat. For the second stanza, it modulates quickly to F Major, with an increase in tone.

The final stanza mounts to F-sharp major and is sung with all possible power and brilliance. If rehearsed carefully and sung with fervor, this hymn can be an uplifting and inspiring experience for the organist, the choir and all the members of the congregation.

THE END



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OF ETUDE, the music magazine published Monthly at Philadelphia, Pennsylvania, for October 1, 1951.

State of Pennsylvania } SS.
County of Montgomery }

Before me, a Notary Public in and for the State and county aforesaid, personally, appeared Guy McCoy, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of ETUDE the music magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:
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Managing Editor Guy McCoy, 111 Sutton Road, Ardmore, Pennsylvania.
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(Signed) Guy McCoy, Managing Editor
Sworn to and subscribed before me this 5th day of September, 1951.

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IT'S TIME TO PAY TRIBUTE

(Continued from Page 15)

hour we took up the work of polish-
ing up: a small detail of pedaling,
tone coloring, or rubato here and
there. Suggestions were requested
from the audience concerning the
best means of obtaining the desired
result. Almost invariably someone
came forth with the right answer.
Finally I asked the young man
where he had studied, and who his
teacher was. "Mrs. Brown," he said.
She was a teacher in a neighboring
small town, and he readily admitted
that he had never gone to anyone
else.

"My young friend," I replied, "I
want you to take a message when
you go back. Please tell 'Mrs. Brown'
that I think she is a wonderful
teacher, and convey to her my warm-
est congratulations." The name is
of course fictitious. There are thou-
sands of "Mrs. Browns" working
diligently and artistically with little
hope for high professional recogni-
tion. All honor to them!

Many of the teachers who were
present are members of musical
clubs and organizations in the city.
Spontaneously they volunteered to
arrange a full scope recital for him
next spring, and several spoke about
finding a way to finance him so he
could go elsewhere for further study.
Wherever and whoever it may be,
I hope that full credit will be ex-
tended to the remarkable tuition
dispensed by "Mrs. Brown" for over
ten years. It goes to show that, given
the proper material, country teachers
can develop natural gifts into notable
achievements.

It is also comforting to know
that the above is by no means an iso-
lated case. I could mention several
others. Some even deal with great
masters who once were aspiring stu-
dents. Who remembers, for instance,
that Debussy—who was an exquisite
pianist—studied with Mme. Mauté
de Fleurville? It was this fine lady

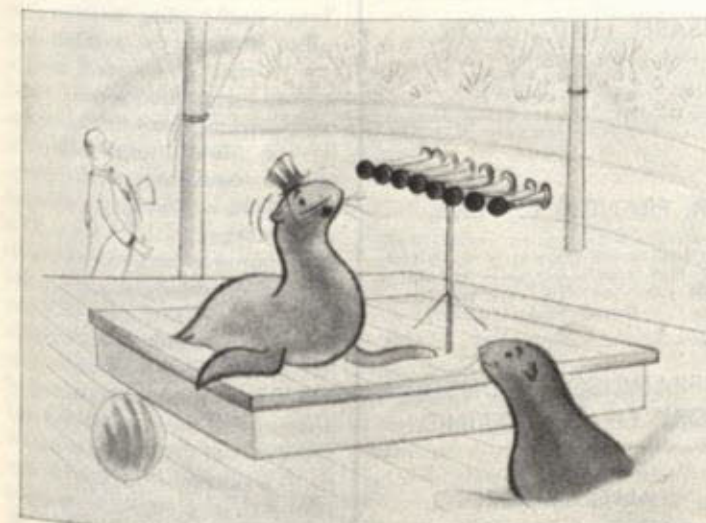
who prepared him for the class of
the celebrated Marmontel at the Con-
servatoire de Paris. Who recalls the
name of Henry Ghys, Ravel's first
teacher in composition and an in-
telligent musician whose foresight
predicted his disciple's great career?
Now Ghys is forgotten, even as being
the author of the ever-popular
"Amaryllis" incorrectly attributed to
King Louis XIII; and Gabriel Fauré
receives credit for teaching Ravel,
though when the latter entered his
class he was already more than a
promising young composer.

Yes, it's time to pay tribute to
the "first teachers," to all those
men and women of good-will who
untiringly go about their task of
spreading musical knowledge. Much
of the ever-growing appreciation for
our art is due to their efforts. They
are like the great armies of volunteer
workers whose Faith built the cathe-
drams of Chartres and Notre Dame
de Paris, in fact, all of the great
cathedrals of Europe, with no earth-
ly reward for their labor save the
thought that they served for the glory
of God. Indeed there is something
devout about the work of those
modest, unassuming music teachers,
and they remind me of the priests
I have seen in post-war Normandy,
riding their bicycles from one little
hamlet church to another, through
snow or sleet or rain or sunshine,
with never a word of complaint, ab-
sorbed as they are by the idealistic
purpose of their mission.

More power to "Mrs. Brown" and
all the others who, like the violet
which alone prospers in some happy
shade, find their reward in the satis-
faction of a job well done. It was
La Bruyère who said, in his "Car-
actères":

"Modesty is to merit, what shade
is to figures in a painting; it makes
it stand out, and gives it strength."

THE END



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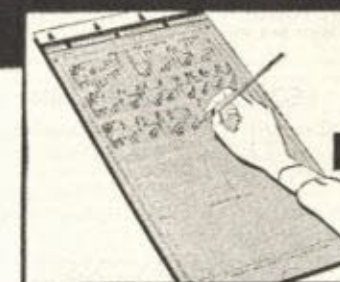
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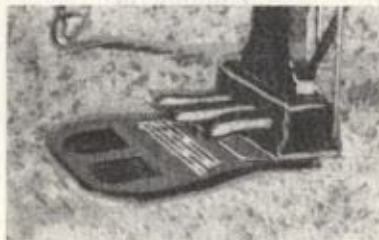
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A PHILOSOPHY

OF CONDUCTING

(Continued from Page 16)

should play the violin or some other orchestral instrument. Naturally, the more instruments he knows, the better; as a basic requirement for conducting, however, I advocate the piano. Not only does it serve to demonstrate values of harmony and balance; it also provides immense help in getting the feel of the music as a whole into the hands, into the physical organism. I enjoy reading scores from the page, without any instrument; I like to hear tones, combinations, sonorities, in my mind. But it is always a step toward progress when, after quiet reading, I take the score to the piano, and feel the music in my body. Somehow, there is a response in fingers, nerves, muscles, blood, which fixes it more firmly. For this response, the piano is best since one makes contact with the score as a whole.

In approaching any score, it is imperative that the conductor master it thoroughly, in all its details—to the point of being able to transcribe it from memory. Also, he must have a feeling of love, or at least sympathy, for any work in which he expects to interest others. And he must work his knowledge and his feeling into his very blood—actually feel it there physically! What he has to do is to take from the score every least detail of what it has to say; to assimilate this within himself; and, later on, to give it out, clearly, to others. This involves much physical and spiritual work.

First comes score-reading. There is no fixed "method" for learning to read scores; but the best approach is through counterpoint. In mastering counterpoint, one learns to see the orchestra. Most instruments give you but a sectional view of the music—never as a whole. The piano gives you harmonic truth, but your vision is vertical; you read up-and-down. Now, score-reading moves horizontally; it gives you anywhere from two to eight voices which must be worked out side-by-side. Fluent score-reading takes time; one masters it slowly, progressively. Its firmest basis, however, is counterpoint which shows you orchestral completeness.

To improve the sonority of his orchestra, a conductor must realize that problems may arise which have nothing to do with the playing-qualities of his men. He must therefore have a general understanding of acoustics, of the structural and tonal properties of theatres, of the possibility of arranging (or removing) draperies etc., of grouping his men so as to overcome acoustical defects. Where tonal problems arise from defects in playing, he must be able to analyze

what is wrong and to offer suggestions for improvement, always with friendliness and understanding.

What is it, actually that enables a conductor to work his musical will through the playing of other people (which generally looks so easy)? What is it which permits one director to get what he wants with the slightest gesture, or expression, while another shrieks out, conducts himself, grows purple? Nothing but the impact of individual personality!

Thus the conductor's greatest task is the mastery of his personality—the "man himself." To develop the complete honesty, the sincerity, which alone makes his performance ring true, he must probe deeply within himself, finding out who he is, what he thinks, what his full possibilities may be. This is not easy!

Then, when he begins to discover his qualities, he must discipline them—voluntarily. Perhaps the greatest asset a conductor can develop is self-control—of his thoughts, his emotions, his conduct, his temper! Also, he must be alert to his own faults (everyone has them!), and stand ready to correct them, even if it means the overthrow of previous methods of work. When I had been conducting two years, I completely altered my methods of study. It was agonizingly hard work, but it had to be done. Be harsh with yourself and never be satisfied!

Out of the conductor's self-discipline grows the relationship between himself and his men. And this is of utmost importance. The best relationship is one of reciprocal confidence and friendliness, based on mutual respect and esteem. Not only must there exist a spirit of democracy—there should also be an element of genuine attraction, of kindness, be-

tween director and men. Without this you may have good diplomatic relations; you may even achieve an adequate performance; but something, intangible yet very real, will be lacking. All these shades of feeling show themselves in the way conductor and men recognize each others' faults. If either speaks of the other's shortcomings with sneering or malice, the basic relationship is wrong. But if weaknesses are recognized in a spirit of human tolerance and helpfulness, you may be certain of good orchestral harmony.

Finally, the conductor needs experience. I began at five. At six, I led my father's band and a year later, I directed in church. By fourteen, I was conducting chorales in church, and at twenty, I directed opera. I was young, but I'd had experience. The point is, to conduct! Public engagements are not necessary. Church work is an excellent start. And if no ready-made opening exists, it is always possible to create one, if only with a small group of interested friends.

It is part of the necessary equipment to be able to forge ahead by oneself, seizing opportunities that exist, and creating those that do not. Of highest importance is one's attitude toward one's work. In Europe there is compulsory military duty, but nowhere is there any obligation to do musical duty! One enters music as one enters the priesthood, out of overwhelming inner compulsion. Only by making certain of this vocation, by consecrating oneself to its demands, by feeling the torment of those demands and disciplining oneself to meet them, does one arrive at being a conductor. It's not a question of luck—only of self-recognition and endless discipline.

THE END

MUSICIANS AS INVENTORS

(Continued on Page 48)

"accompanied by the whole band."

It remained for Benjamin Franklin, however, to invent an instrument on similar principles, and to bring it up to its practical possibilities. Franklin, though remembered chiefly as a patriot and for such inventions as the lightning rod, was also a printer, publisher, statesman, writer, fire-chief—and was a good musician; and it is probable that, had the inclination moved him, he could have been outstanding in this field. He was a composer (some of his music is still played); he wrote about music, and is of course remembered by the instrument mentioned above.

Franklin's instrument was an "Armonica," a set of glass discs strung on an iron spindle; the largest or lower toned discs were on the left. The spindle, moved by a treadle, spun the lower discs in a trough of water, and the tones were produced by moistened fingers. With this type

of set-up, chords could be played. The instrument contributed its small part to the advancement of knowledge of acoustics, and it so intrigued Hasse, Naumann, Beethoven and Mozart that they composed for it, the latter with the Adagio and Rondo, K. 617.

Other inventors made violins and other instruments of glass. Still in the Library of Congress is the cut-glass flute given to President Madison by Lafayette. Of considerably less consequence, but of possible interest to physiologists (both amateur and professional) is the invention of Badioli, the 19th century basso cantante. Badioli, as Grove soberly records, devised a way to sing a scale while supping a glass of claret. If he missed a note, or if "his execution was not quite perfect, he would repeat the performance with a full glass, a loud voice, and without missing a drop."

THE END



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ATONALITY TODAY

(Continued from Page 19)

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THE END

Music Is Secrets

by DAVID MORTON

Music is secrets that were told it, once,
Private and terrible—and nearly kept,
Save as the listener hears a hint, and hunts
Through the dark waters where a sorrow wept,
Or where a joy, confided to the strings,
Goes, head averted, now and shining, by;
But these are faceless, both, anonymous things:
Sorrow, for what? And moving joy, but why?
In the deep stream the secret lives forever,
Exact as mathematics and as true,
The confidante become a haunted river,
But what, at last, each leaning shape will do
Is find an image, there, a named and known
Sorrow and joy, and private, and its own.

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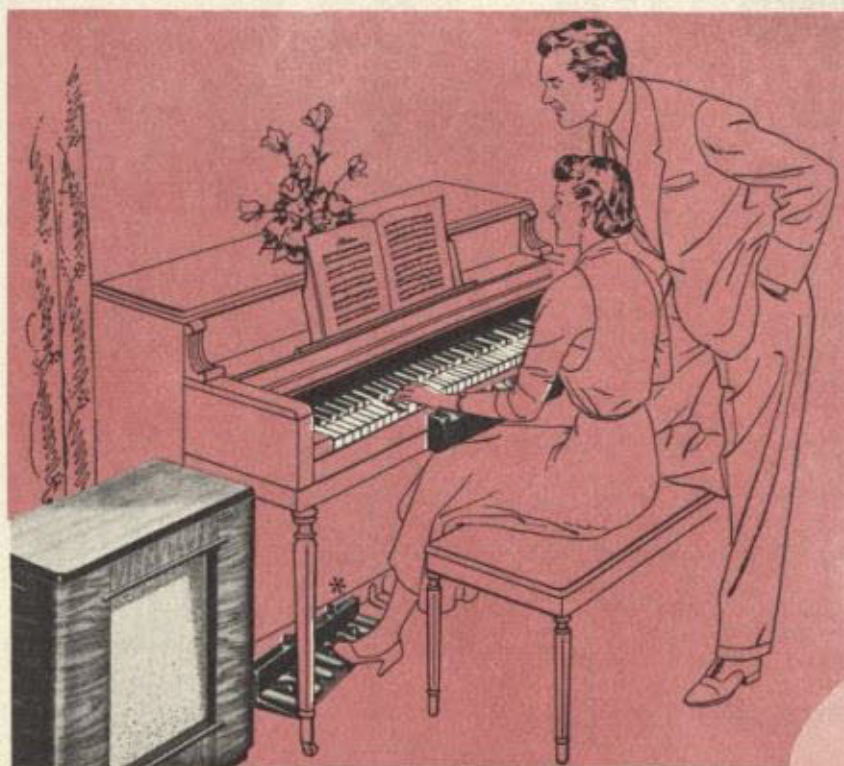
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