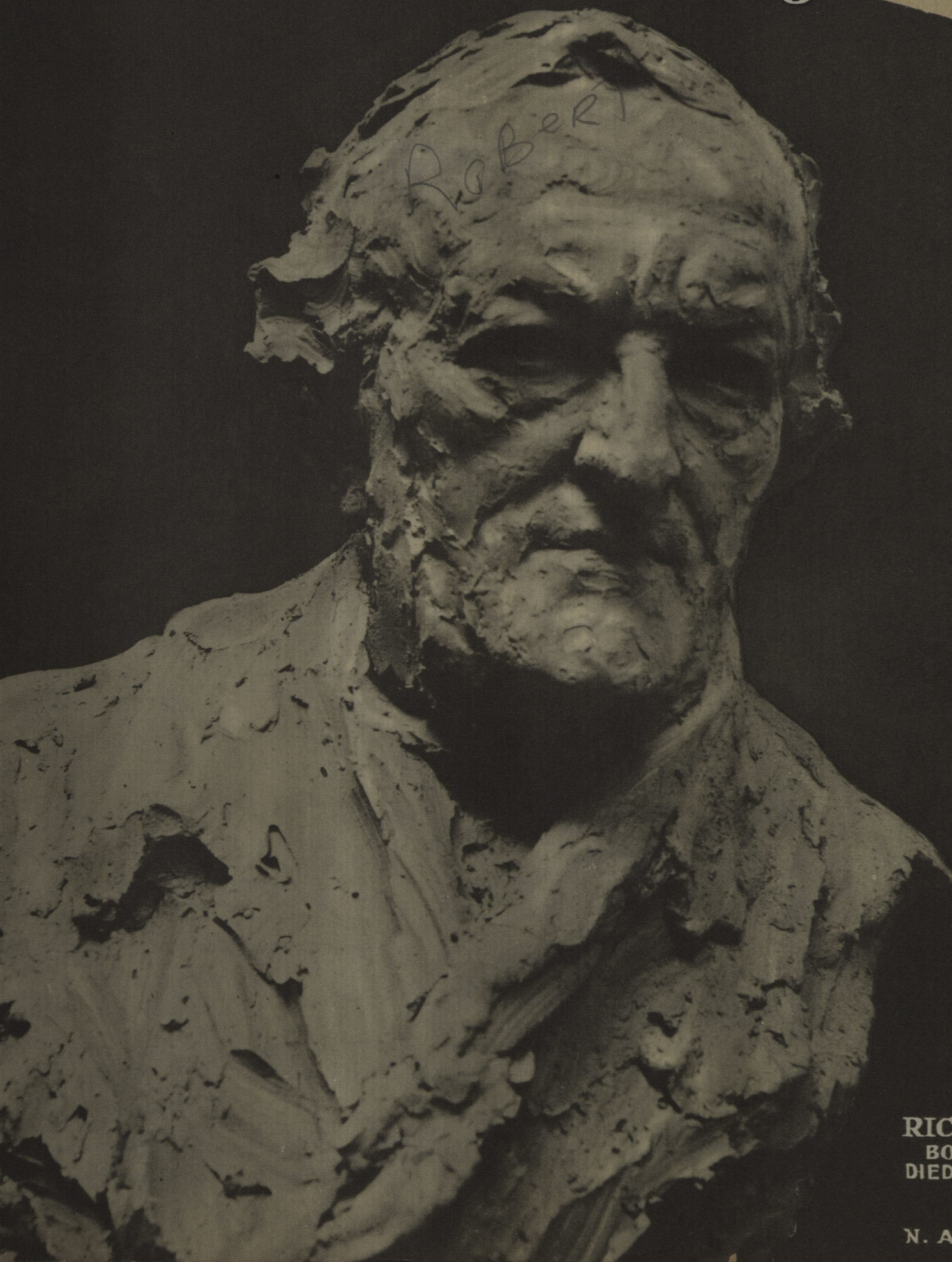


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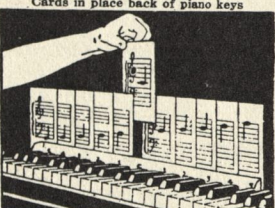
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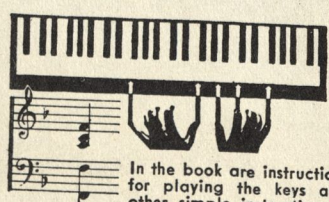


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IGOR STRAVINSKY is at work on a new opera, the book of which has been written by the British poet, W. H. Auden. The theme of the opera, which is to be in three acts, will be based on Hogarth's famed series of engravings, "The Rake's Progress," and will involve four or five soloists, an orchestra of approximately thirty-five, and a chorus which will have an important part. It is hoped to produce the opera at Covent Garden, London.



ERNESTO LECUONA

ERNESTO LECUONA, foremost composer-pianist of Cuba, whose *Malagueña*, *Andalusia*, and *Siboney* have been heard around the world, will make his first American tour during March and April. He will be assisted by an orchestra, vocalist Esther Borja, outstanding interpreter of his songs, baritone René Castellar, and two Latin dancers. Although Lecuona's music is widely heard in the United States, it is a curious fact that this country is virtually the only one left in the world through which Lecuona has not already toured triumphantly.

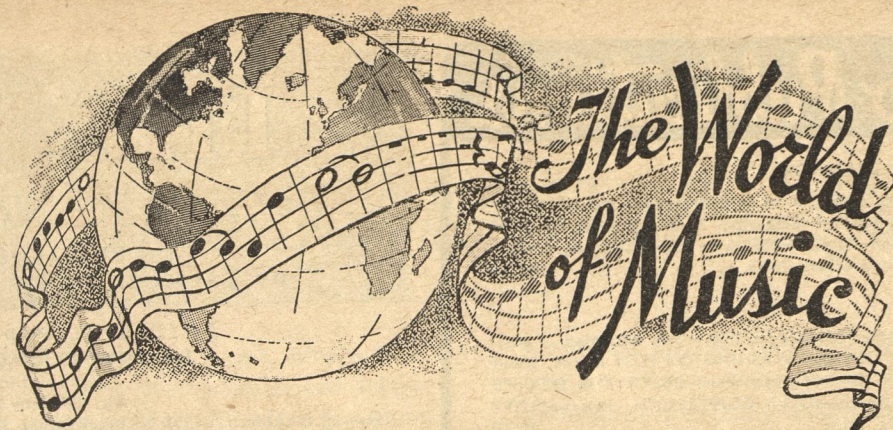
THE WOLFF CHAMBER PLAYERS, a new chamber music group in New York City, made its first public appearance on December 26th. Named after Dr. Nathaniel Wolff, music-loving psychoanalyst who has helped in financing the organization, it plans to present chamber music of all types and periods.

THE POLISH AMERICAN CONGRESS, through its president, Charles Rozmarek, has earnestly requested President Truman that the body of the late Ignace Jan Paderewski, world-famous pianist and statesman, be kept in the United States until Poland once again is "truly free and independent." The Congress, representing six million Americans of Polish descent, protested, following Washington reports that the Warsaw Government "is making efforts to have Paderewski's remains moved from Arlington National Cemetery to Poland."

AMERICAN BROTHERHOOD WEEK, sponsored by the National Conference of Christians and Jews, will be observed February 22-29. An annual observance for the past thirteen years, it is planned to have the present week even more widely marked than heretofore. Music will have an active part in the program, with special references to it by leading radio personalities.

THE RACHMANINOFF FUND'S national final auditions will be conducted in New York City on April 27. The finalists chosen in the sectional auditions are Ruth Geiger, Gary Graffman, Grace Harrington, Seymour Lipkin, and Jeanne Therrien.

DR. CASPAR KOCH, well known organist, composer, author, musicologist, teacher, who recently celebrated his seventy-fifth birthday, has had a remarkable career as City Organist at Carnegie Hall, Pittsburgh, Pennsylvania. He has just begun his forty-fourth season in this position and his unbroken string of free Sunday afternoon organ recitals now numbers well over 2300. In 1941 he retired, after serving twenty-seven years on the faculty of the College of Fine Arts, Carnegie Institute of Technology.



MARJORIE LAWRENCE will go down in history as one of the great operatic singers of her time, but she will also be remembered as one of the most courageous examples of a human individual's pluck. In the summer of 1941 Miss Lawrence was stricken with polio and few expected she would ever sing again. However, she came back magnificently but sang all her operatic and concert engagements seated. Recently, for the first time in six years, she appeared standing at a performance of "Elektra" given with the Chicago Symphony under Artur Rodzinski. During the War Miss Lawrence made extensive overseas tours, singing for the armed forces. In 1945 she made a 50,000 mile tour of her native Australia. In 1945 she sang for the Allied troops throughout the European theater. In 1946 the French Government awarded her the Cross of the Legion of Honor and she recently sang a command performance for King George and Queen Elizabeth. Her extraordinary recovery, which has been a heroic inspiration to thousands, young and old afflicted with polio, is largely due to the constant care of her husband, Dr. Thomas King, coupled with her tremendous spiritual faith. Dr. King expects that Miss Lawrence will eventually walk. Miss Lawrence has been an *Erude* enthusiast since her girlhood.

ANTONIA BRICO, who recently conducted her second post-war Sibelius Festival in Helsinki, has been awarded the "Pro Finlandia" Medal for services to Finland and Finnish music. She was also invited to conduct the Finnish-Swedish concert at Stockholm early in February, in honor of the poet, Runeberg.

AND NOW TCHAIKOVSKY! Music is furnishing much material for moving picture scenarios. The Hollywoodization of Chopin in "A Song to Remember" so astonished the producers that the script writers of the industry were set to work ransacking the musical biographical dictionaries for more treasures. Schubert, Beethoven, Johann Strauss, and now Schumann ("Song of Love") have been seen upon the screen. Tchaikovsky has been turned into a musical operetta for the stage and now he is making his debut in the movies in a picture called "Song of My Heart," which is technically described in the Hollywood Reporter as "socko," which is Hollywoodese for "very good plus"! It is produced by Nathaniel Finston and J. Theodore Reed, for Allied Artists. Iturbi is the invisible pianist and Frank Sundstrom plays Tchaikovsky. At least we have learned a new word in the film world jargon. When a \$500,000 a year virtuoso has his performance "dubbed in" upon the film while the



TCHAIKOVSKY IN THE MOVIES
Frank Sundstrom as Tchaikovsky at a Command Performance before the Czar of all the Russians in St. Petersburg, directs the Fifth Symphony.

audience actually sees a handsome moving picture star who has just mastered *Chop-Sticks* act the role at the keyboard, the technical word is "boffo." Wherever "Song of My Heart" has been seen, it has received "grandiloquent" reviews. No doubt students will revel in it.

TWO PHILADELPHIANS are winners in the Annual National Harvey Gaul Memorial Composition Contest. Robert Elmore, composer, organist, choral conductor, won the one hundred dollar prize with his anthem for mixed voices, *The Lord Will Come*; the fifty dollar prize for a small choir anthem, went to Miss Frances McCollin, for her setting of *O Little Town of Bethlehem*. Joseph W. Grant, of Albuquerque, New Mexico, won the one hundred dollar prize for his organ composition, *Scherzo*.

AT THE SEVENTY-FIRST Annual Convention of the Music Teachers National Association held in Boston December 30 to January 2, Dr. Serge Koussevitzky was made an Honorary Life Member in recognition of his services in promoting musical progress in America. A similar distinction was bestowed upon Dr. James Francis Cooke, Editor of *The Erude Music Magazine*. Several other national musical organizations met together at the same time at the Statler Hotel, and the event was considered one of the most notable assemblies of prominent musical educators in recent American History.

THE THIRD ANNUAL Midwestern Conference on school vocal and instrumental music was held in Ann Arbor on January 16, 17, 18. There were lectures, discussions, and demonstration rehearsals conducted by some of the leading figures in the various fields, including William D. Revelli, Philip Lang, Dale Harris, Kenneth Bovee, Cecil Eoffinger, David Matern, Marguerite Hood, Raymond Kendall, and Otto Brown.

The Choir Invisible

DR. E. EDWIN SHELDON, for the past thirty-four years director of the Conservatory of Music at Susquehanna University, Selingsgrove, Pennsylvania, died December 10 at Danville, Pennsylvania. Dr. Sheldon, a graduate of Oberlin Conservatory of Music, and the New England Conservatory of Music, was a composer of both organ and piano music.

CESARE SODERO, widely known conductor and a member of the conductorial staff of the Metropolitan Opera Association until his retirement last May, died December 16 in New York City. Born in Naples, Italy, Mr. Sodero came to this country in 1906. He served as conductor of various organizations, including the Chicago Opera Company, with which he conducted the American premiere of Puccini's "Girl of the Golden West," and the Philadelphia Grand Opera Company.

WILLIAM WADE HINSHAW, well-known singer and opera producer, died November 27 at Washington, D. C. His age was eighty. When he retired from the musical world sixteen years ago, he had made over 5,000 concert appearances here and abroad. He sang with the Metropolitan Opera Company from 1910 to 1913. From
(Continued on Page 121)

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"I Have Taught Myself to Sing"

IN 1868, Jenny Lind, then forty-eight years of age, wrote to a Swedish professor living in London a very significant letter upon the art of singing. This letter is reproduced in another part of this issue. Jenny Lind was a vocal marvel, but unfortunately there is probably no one now living who has any conception of what her voice was at its prime, when she left the operatic stage in 1849, or the concert stage in 1870, at the age of fifty. However, the epochal musical triumphs she had can only be accounted for by the great charm of her personality, the beauty of her voice, and the musicianship with which she sang. In the letter we have mentioned she wrote, "I have taught myself to sing." This of course is not exactly factual, because she entered the School of Singing at the Court Theatre in Stockholm and made her debut as *Agathe* in "Der Freischütz," when she was eighteen. When she was twenty-one she studied with Manuel Garcia for nine months in Paris. But Jenny Lind "had what it takes" since, at the infantile age of two, her voice was so exquisite that she amazed all who heard her.

In addition to having a God-given vocal instrument, she was endowed with a fine mentality, splendid health, high ideals, and that "something" which enabled her to determine for herself, better than any teacher, when she had touched the heights of singing. Therefore, when she wrote, "I have taught myself to sing," she did not refer to the hours of musical training and drill which she must have had with teachers, but to her self-determination to pursue an ideal of vocal tone and interpretation distinctly her own.

The singer, in addition to acquiring a musical technic and an interpretative technic, must also be concerned in the development of an instrument—the most delicate, the most vital, the most simple, the most complicated, the most sensitive, and the most capricious of all instruments—the human voice. When one considers the wear and tear upon the voice of the artist after years of operatic and concert performances, it cannot be looked upon as a weak and frail organ. In fact, it is a very tough organ, and if it is not abused, will stand an astonishing amount of use. It is only when it is improperly used or strained, that it suffers.

The voice is the singer and the singer is the voice. The slightest physical or mental pain or indisposition may affect the voice instrument very noticeably, whereas the piano never catches cold, the violin never has a stomach ache, and the clarinet never has sinus trouble.

Teachers of singing may give certain pupils a great deal of pleasure by training them to the margin of their vocal limitations. One of the most unethical practices is that of intimating to the student with slight vocal possibilities that with hard work and

plenty of lessons the pupil may attain great success, whereas, the teacher knows from the start that there is only a faint chance of producing anything more than mediocrity. Voice teachers of outstanding reputation are conscientious to a fault in this matter, if only because they know that the failure of a pupil whose ambitions have been raised to great heights only to fall to the ground, is a disastrous damage to the teacher's reputation.

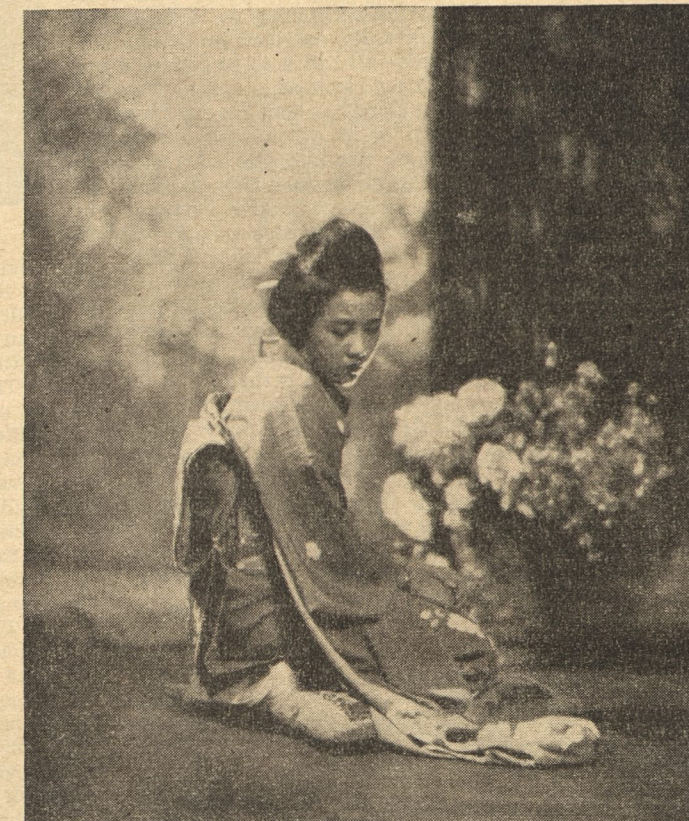
Really great natural voices are as rare as Kohinoors. They appear once in a million instances. However, where the singer has an extraordinary musical intelligence, it sometimes happens that a voice that in itself is not notable may combine to make an artist of great power, originality, and practical concert and operatic significance.

The voices of Lillian Nordica, David Bispham, and Mary Garden were by no means great natural voices, but these artists became among the greatest singers in history. Each had an individual timbre that was hard to forget. In the cases of phenomenal natural voices such as those of Jenny Lind, Adelina Patti, Amelita Galli-Curci, Enrico Caruso, Mattia Battistini, and Marian Anderson, these artists are the heaven-born children of Destiny.

In the whole history of teaching the art of singing there have been ceaseless efforts to make and codify certain rules of practice, certain generalities that would apply to all voices—in other words, a method. This scientific approach is commendable and in some cases successful, but for the most part we must remember that teaching singing is an art, made so because of the enormous variability in singers and in their vocal organs. Each voice must be treated individually. The singer is not the output of a factory production line.

We have a great respect for an able, long experienced, sincerely conscientious teacher who, like a great physician, has the knowledge of judgment, taste, and inspiration entitling him to be hailed as one of the foremost masters of the art. Such teachers are rare. They cannot be produced by rote, any more than can the singers themselves. One that we knew was the late Giuseppe Boghetti. He was a Russian, not an Italian, who settled in Philadelphia and taught in the Presser Building. One day he called us up in great excitement and said that he wanted an opinion upon a pupil he had found, as he probably would have to teach the pupil without fees. He sent her to our office. She appeared modestly at the door, with one of the Editor's songs (*Ol' Carlina*) in her hands. After hearing one verse, Maestro Boghetti was told by 'phone that he would miss the opportunity of a lifetime if he did not teach the girl. The name of the singer was Marian Anderson. "What a windfall!"

(Continued on Page 124)



TAPALES ISANG

Famous Filipino prima donna, who astonished Paris a few years ago as *Madama Butterfly*, was literally self-taught in her roles, through studying phonograph records.

Learning How to Sing

by Jenny Lind

THE GREAT Swedish soprano, Jenny Lind, when she was forty-eight, was asked by one of her compatriots who was starting a conservatory, to give her thoughts upon the art of singing. The terminology she employs in this extract is at times difficult to understand. The use of the word, "Binding," for instance, has little significance in these days and we cannot say whether she meant *legato* or the "binding" of the different registers.

This letter, addressed to Professor Bystrom, will be eighty years old in June. It was translated for The Musical Quarterly (October 1917), in which it appeared some years ago, by V. M. Holmstrom, and is reproduced here by permission of the publishers. A reference is made to this letter in the editorial in this issue.

"Oak Lea, Victoria Road, London.

June 2nd, 1868.

Dear Professor Bystrom.

Better late than never, says our old Swedish proverb. I hope it may serve me this time, for your letter should have been answered long ago. I was too busy when it arrived and perhaps I also was a little alarmed at the thought of putting my ideas before your committee as you wished to do.

It has always been difficult for me to present in words what has been so individual with me, for I have always been guided by a God-given instinct for what is right in Art and on that I have always acted. Such persons are seldom able to explain or offer arguments over what to them is so simple and natural.

Still, my experience is so rich, my mentality so much clearer than ever before, that I will gladly tell what I know on the understanding that this letter remains with you and only extracts be used for others. That

is, use what you consider practical and useful in the training of your pupils. Such use would naturally give me the greatest pleasure.

Now I am going, as far as I am able, to answer each point separately. Our dear, dear Fatherland is specially rich in raw material, in that you are perfectly right—our Scandinavian voices have a charm which no other voices in the whole world have. The poetry of our country, the wonderful light summer nights with the midnight sun, Spring awakening as if by magic, our mountains, our lakes, the excellent and deep sensibility given our people—all this is to be found in our Scandinavian voices. They carry, so to speak, the scent of the pines... So our Lord has done his part towards us Swedes—as He has for all others—but our excitability and slowness, these two unhappy contrasts, prevent the development of our unusual natural gifts. The vocal instruction is everywhere miserable. I have taught myself to sing, Garcia could only teach me a few things. He did not understand my individuality. But that really did not matter. What I most wanted to know was two or three things and with those he did help me. The rest I knew myself and the birds and our Lord as the maestro did the rest.

I fancy the old Italian method is the only right and most natural one. Italian people are born with 'singing throats,' but the real Art is not to be found there now.

I have heard nothing of the *Real*.—Mad. Persiani and Lablache they were from the real time and this Rossini also thought. Singing nowadays is terrible shrieking without soul and with a pretentious manner. That is what one often hears.

Do you know Garcia's singing method? It is very good. He has advanced much these last twenty years



YOUNG PICTURE OF JENNY LIND

and has been somewhat cured of his dangerous fault of letting his pupils sing on too long a breath until he ruined their voices. Still, his school is the only one I can recommend and contains most things I can subscribe to.

The forming of the tone is the first thing naturally. It must be formed on all vowels so that the rich and different tonal color in the words may receive the right shading. In the same way as the vowels, the consonants must be produced. All this with a quiet mouth—lips still, and only a small opening between the teeth. The lower jaw must drop, of course.

Singing is really musical speaking. When words are properly pronounced the production of the tones is remarkably facilitated.

The registers are different with nearly every individual so they must be taught individually, i. e., first the chest tones with the naturally closed larynx; then comes the binding together of chest and middle voice when the larynx is opened, till in the middle of the third register, when it is completely so. Before the beginning of the highest register, the larynx closes itself again in soprano—just as it does in chest notes. The great difference is this that in the higher tones the uvula is entirely drawn up against the soft palate so that the upper part of the head forms the higher notes. It is presumably on this account that the name, head voice, originated.

Timbre and tone color are words which always seem to me unnecessary and lacking in clearness. I do not understand them, for through the careful and detailed placing of all vowels as well as the conscientious study of the consonants in harmony with the vowels, must all possible tone-color be produced, and I need only choose according to need.

Timbre again, belongs according to my idea to the expression of the soul. My timbre must obey my feelings. Therefore a correct declamation and careful phrasing in all its fine and endless shadings together with a right development of the inner being must absolutely help me over the technique to the real subject (emotion) which the vowels stand for. If I sing of joy, sorrow, hope, love, my Saviour, folk-songs, moonlight, sunshine, etc., I feel naturally quite differently, and my voice takes on my soul's timbre without that I need in the least care with what tone color I sing.

Every thing was prepared when I deeply and quietly studied the meaning of the words and when I drew a thread, so to speak, through the whole poem. The beginning and (Continued on Page 124)

Candid Snapshots of Musical Post-War Europe

by Victor I. Seroff

Well-Known Pianist, Teacher, and Critic

Readers of THE ETUDE who have been reading Victor Seroff's articles upon "Common Sense in Piano Playing," which have been published serially in advance of the appearance of this volume, will be interested to know that he has made two visits to Europe since the war, to inspect post-war musical conditions. The following article presents his account of his visits to Prague, Munich, and Bayreuth.

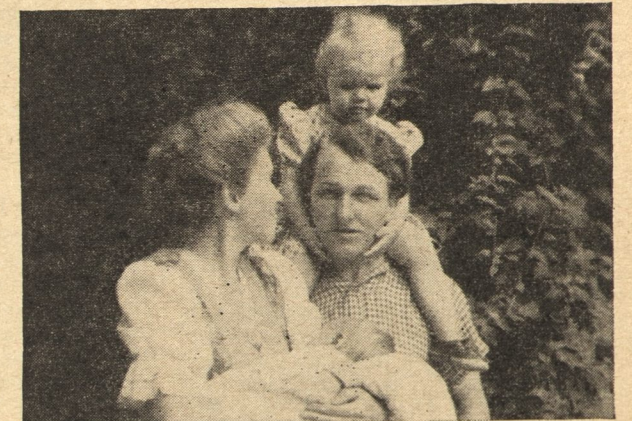
—EDITOR'S NOTE

ONE of the great surprises which the Prague Festival had to offer this year was Dmitri Shostakovich in person. It was the first time that he had been seen in Europe since 1926 when, after participating in the Warsaw competition for pianists, he took a side trip to Berlin to hear Bruno Walter play his First Symphony. Since then, he has been invited many times to come abroad and particularly to the United States, but always he has declined. He says that he was in Turkey in 1935. If he had sailed into the Bosphorus last summer, it would have been worth mentioning. Last year he was invited again by the Prague Philharmonic and his arrival was announced in the press both here and in the United States. For three weeks everyone waited for him, but he was otherwise engaged.

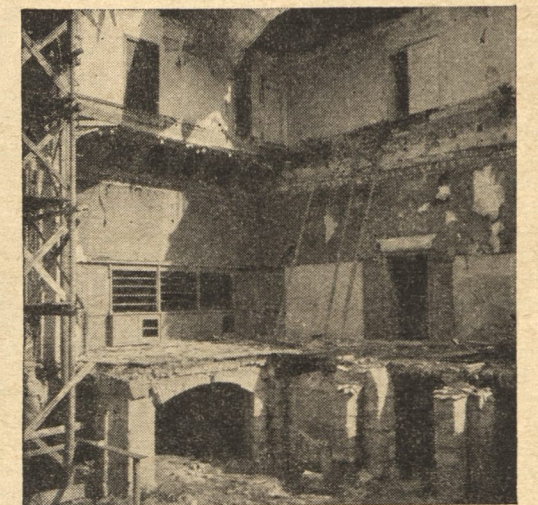
This year the Festival committee invited N. Rochlin, the conductor from Kiev, and L. Gillers, the piano wizard—a sort of Horowitz of the U.S.S.R. They accepted the invitation, but Eugene Mravinsky, the conductor of the Leningrad Philharmonic; David Oistrach, the violinist; and Shostakovich came instead. Since Shostakovich is not a conductor everyone was very anxious to hear him perform his works as a pianist. I must say here, by the way, that Shostakovich has not yet written enough for a full piano recital. I mention this only to explain why, at his concert he played only one piano solo composition, his second sonata, which was sandwiched between his quintette and his

trio. I was particularly interested in hearing the first two in the original version, so to speak—the quintette, which has many friends in the United States, and the sonata, which failed to arouse any interest at its first performance on the air a few years ago in the United States, and, as far as we know, has never been performed in public since.

Had I not met Shostakovich two weeks ago my appraisal of him as a pianist would have been unfair. (To those who think that just because I wrote his biography I have known him all my life, I must confess that this was my first meeting with him.) I can not name anyone in the musical world who is as nervous as Dmitri Shostakovich. Therefore, whatever shortcomings one may find in his performances as a pianist, must be explained by this unfortunate state of the man. He is a good pianist, but not a great one. Nor does he have a powerful personality. Looking at him one would certainly never associate him with the creator of the most stirring pages in contemporary musical literature. What struck me as his most amazing feature, as a performer of his own works, was that there is attributed to him a quality he seems to lack completely—a sense of humor. His quintette which won Stalin's prize, is no doubt one of the most charming of compositions. But in his hands it became a tedious affair, with too much emphasis on the serious side, while there was not enough material in the score to bear such emphasis. His own playing of his sonata did



WOLFGANG WAGNER
Grandson of Richard Wagner, great-grandson of Franz Liszt, and brother of Friedelind Wagner. The latter is now an American citizen. Here he appears with his family.



WHAT WAR DID TO WAGNER'S "WAHNFRIED"
The composer's home is now being rebuilt.

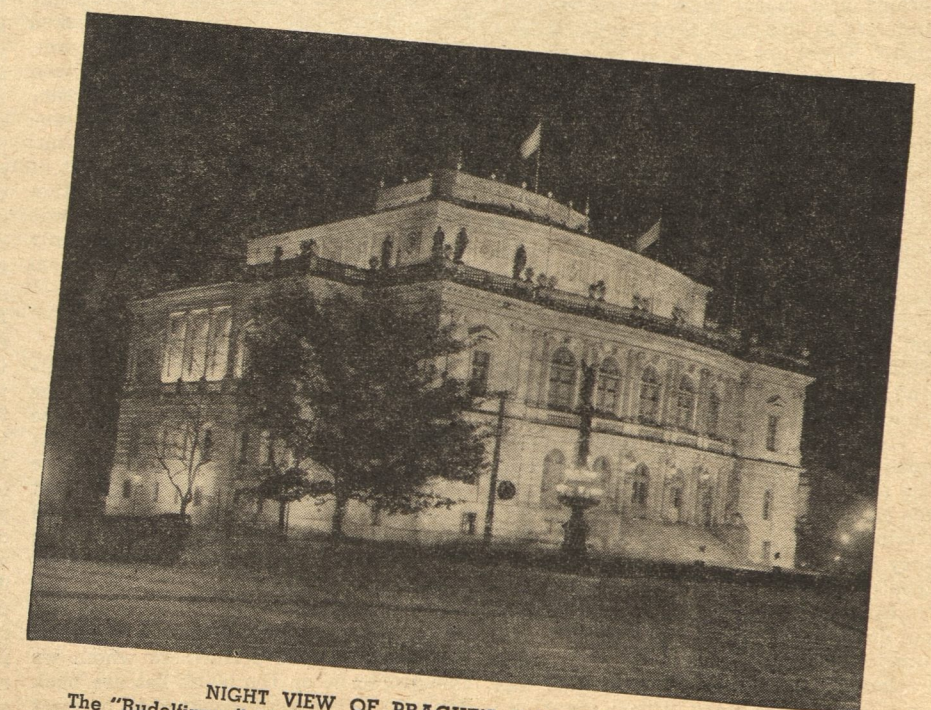


JENNY LIND'S BIRTHPLACE IN STOCKHOLM

"MUSIC STUDY EXALTS LIFE"



DMITRI SHOSTAKOVICH
Addressing the meeting of composers and critics at Prague.



NIGHT VIEW OF PRAGUE'S CONCERT HALL
The "Rudolfinum," where the International Music Festival of 1947 was held.

"MUSIC STUDY EXALTS LIFE"

not save it from the same fate it had in New York, though the work no doubt has its merits. The trio had by far the greatest success being excellently performed by David Oistrach, the violinist and Milos Sadlo, the young Czech cellist.

A week earlier, Shostakovich's Eighth Symphony was given by Eugene Mravinsky, to whom the work has been dedicated. This was the authentic performance, according to all the wishes of the composer, for Mravinsky had studied the score with the composer for years in Russia, and had consulted with him here constantly during the rehearsals. There was nothing wrong with the authenticity of the performance, but it left one less impressed than the performance of the same work in the United States, because Mravinsky, by no stretch of imagination, can be considered a first rate conductor. As a matter of fact, Mravinsky was much better at last year's Prague Festival. This year he has been aping the European conductors he has seen, and his mannerisms are too newly acquired to be effective. Here is one man to whom crossing the Russian border did more harm than good. But to return to Shostakovich, I still have to mention that besides appearing at the Festival as composer and a performer, he showed himself as a lecturer at the International Congress of music critics and composers. The aim of the Congress was to give an opportunity for a free discussion of all questions concerning musicians.

Shostakovich was going to tell us about the life of musicians in U.S.S.R. a subject which certainly interests everyone. Instead of speaking to us as everyone expected, he read a paper which had been handed out by all Soviet Embassies in Europe six months ago and, therefore, said nothing new. Shostakovich put the last nail into The Congress's coffin when he answered the questions with "Yes," "No," or "I don't know."

German Theaters Today

It is hard to find even standing room in Munich theaters or concert halls, for drama and music have become a great industry in this capital of Southern Germany. There are more than twenty theaters which supply daily entertainment to suit almost anyone's taste. Along with the old German classics and plays of Shakespeare and Bernard Shaw, the Broadway hits are enjoyed by audiences to whom the price of admission doesn't seem to be of any concern, for what else can one buy in this city which lies in ruins? Next to Shakespeare's "The Tempest," and Franz Lehár's, "The Land of Smiles," one sees on the billboards "Angel Street," "On Borrowed Time," "The Skin of Our Teeth," Molnar's "Liliom" and "Our Town," which are presented almost without scenery.

The theaters, opera and concert halls, open their doors as early as five or six in the afternoon, which would seem a little too early for those who are working. But Germans are not working so hard that they have to miss an overture. Only the theater ushers are dressed in the old traditional black coats. The audiences are dressed just as one sees them on the streets. Men wear anything from short leather pants with bare legs to what was very fashionable here fifteen years ago—a white, double-breasted coat with a dark blue shirt and any kind of trousers.

The women are dressed mostly in the wide peasant dresses, for the *frauleins* are not like their French sisters, and do not know how to make a *dernier cri* out of two old rags.

On the whole, the theaters have fair performances, but in order to appraise them impartially, it is first necessary to get used to the art of German actors and to recognize it as such, otherwise their acting seems to be only a mixture of clowning and hysterical behavior. The Germans have always been much better musicians than dramatists and their interest is more marked in music than in straight theater.

A Musical Boom

The programs of symphonic concerts during the past season, as well as those for the next season, are as international in this "Capital of Nazi Movement," where the original seven members of the party met and formed the Nationalist Socialist Party, as those in the concert halls of New York City. During the past season, more than two hundred and fifty works of sixty-five composers from J. S. Bach to Dmitri Shostakovich and Aaron Copland were given in about five hundred performances. This musical boom is owed to Hans Rosbaud, the fifty-two-year-old conductor, who came from Strasbourg in October, 1945 to reorganize the Munich Philharmonic orchestra. Austrian by birth (born in Graz) after his studies at the Frankfurt Academie of Music, he became a conductor in Mainz and later, in 1930-31, the director of radio programs in Frankfurt where his work pleased even such a severe critic as Maestro Toscanini. "When I first came here," Hans Rosbaud told me, "I found the orchestra in a terrible state. But Bavaria fortunately enough is better off than the rest of Germany and soon our best musicians made their way here. Today I can say that after two years of hard work and constant search for better members for the orchestra, it is the best organization next to the Berlin Philharmonic."

Hans Rosbaud was the first to reintroduce to the Germans the music of their own composers, which was banned and which the younger members of the audiences heard for the first time. I asked him how he managed to get the scores, which were supposed to have been burned, and what was the general reaction of his public. The soft spoken musician shook his head. "We have the music. Some of it was burned, but most of it was hidden and as for the reaction . . ." he smiled, "they thought it was very beautiful." Hans Rosbaud has only one concern now—how to get scores from abroad for his eager public.

New Symphonic Music Scarce

It is amazing how little purely symphonic music has been written in the last two decades in a country which was once the home of music in Europe. Some musicians blame it on the fact that the Nazis forced composers to write short pieces for the radio and movies, while others claim that since the old classics were considered so perfect in their form and expression any new invention was thought to be frivolous and undesirable. As no German had anything to do with the Nazis, all the performers whom we thought to be on the black list are back again in circulation. However, in at least two cases, the denazification authorities are still showing character. Elly Ney,

with her bushy hair; Aryan Beethoven, sonata player, and her husband, the conductor Van Hoogstraten (both known in the United States and both raving Nazis), are still cooling off at their homes in the country near Munich. Since no one can forbid Elly Ney to play "at home" for "her guests" she performs sometimes for as many as one hundred and fifty. Another, Herbert Karajan, however, is not so lucky, for he is an orchestra conductor. His *cause célèbre* has been discussed by musicians throughout Europe, for this young Austrian, who soared from the school bench of the Mozarteum (Salzburg Music School) to a position at the Berlin State Opera House which made him a rival to Furtwängler, has been "out of commission" because his "party ticket" brought him in disfavor as a musician.

Another hard nut to crack is Bayreuth, the world famous playground of Richard Wagner. The unique theater on "the green hill" which is known for its acoustics, the amphitheatre arrangement of seats whereby every one can have a full view of the stage, and the orchestra which is "heard but not seen," was undamaged, but "Wahnfried," Richard Wagner's home, is a war casualty. In the last days of the war a one hundred and twenty-five-pound bomb destroyed most of the house, except for the front entrance. Another bomb smashed the little house where Franz Liszt died, but Richard Wagner's grave in the garden back of "Wahnfried" is untouched.

Hopes of Restoring Bayreuth

I saw Wolfgang Wagner, the twenty-eight-year-old grandson of the composer, in his little flat in the house of their former gardener, where Wolfgang is living with his wife and their two children. It is he who fights now for the rights to preserve the old tradition and what Bayreuth stood for before the Nazi rule. The Bayreuth theatre and "Wahnfried" were Wagner's family property. After the death of Siegfried, son of the composer (in 1930), the rights to the property went to his four children, with his wife, Winifred Wagner, appointed as a sort of trustee while she is alive. Winifred Wagner told me that she considered that she has done her duty for fifteen years in preserving the tradition of Richard Wagner and that now it was up to her children to carry on. She assured me that she was going to live the retired life of a happy grandmother. She has nine grandchildren. Therefore, it is Wolfgang, a stage director by profession and the only one of the four children who lives in Bayreuth, who speaks for the family. Wolfgang is a very likeable young fellow who looks a little like Richard Wagner, though less than his sister Friedelind who lives in New York City. Wolfgang talks too loud and much too fast and sounds a bit like Gertrude Stein in a German version. His intentions can be put in a few words: to bring the Bayreuth Wagner Festival up to the old standard and to wait until such a plan can be realized. It is clear to anyone who has seen Bayreuth after the war that it will take a very long time. The little town which used to have a population of 40,000, now, with almost one-third of the city destroyed, has a population of 55,000 due to the influx of refugees from the East. Since there is a great lack of material and skilled workers, it will be some time before the city can be so rebuilt that it can again accommodate all the visitors to the Festivals. As for the Festival itself, it will greatly depend on the general conditions of the whole country because the musicians for the Bayreuth Festival were chosen from some fifty theaters from all over Germany. Now with artists scattered throughout the different zones, it presents a new problem which at present cannot be solved. Since the family considers that mediocre performances will only harm the reputation of Bayreuth, they rightly prefer to wait.

A New Plan for Bayreuth?

However, there is another plan on the way of which I heard later. Franz Beidler, a Swiss citizen, the son of Isolde Wagner who is the oldest daughter of the composer, has lately been gathering material in Bayreuth on "another" book about Richard Wagner, and has suggested that the Bayreuth Festivals should not be exclusively devoted to the composer's works. It seems that he would like to put the whole project on an international basis and even approached Thomas Mann to head the organization. I understand that this idea gained the support of both the local German administration as well as the Military Government. Personally, I think it will be very sad indeed if such an idea ever materializes. It will reduce Bayreuth to being just another German town which gives annual festivals of music. Bayreuth cannot be compared to Salzburg which, due to its beautiful surroundings, will always attract tourists even though the actual Festival should become outdated. And finally, by destroying Wagner's tradition, we only admit its symbolism and value to the Nazi cause, which was false and artificial and was brought into existence by Nazi propaganda. If we are so zealous to restore the old cultural value of Germany, we should be guided by something more reasonable than the fact that Mr. Franz Beidler, an amiable gentleman of fifty, has a certain facial resemblance to Richard Wagner, has been the secretary to the Literary Guild in Switzerland, and, as far as I could ascertain, is going to be a writer after he writes his book on the composer.

It is true that Bayreuth, besides the famous Festival Hall, has in the middle of the city another Opera House—one of the most exquisite baroque theatres in Europe. It was built two hundred years ago by the famous Italian architects Giuseppe Galli-Bibiena and his son Carlo. It was in this *Margrafische Opernhaus* in 1876 that Richard Wagner conducted Beethoven's Ninth Symphony and planned originally to have his festivals there. The small theater seats only 500 to 600 and is an ideal place for the performances of Mozart's works. It seems too bad that this lovely little house is not in Salzburg where it really should be, for Bayreuth can be associated only with Richard Wagner.

MEN WHO SING

Men who sing get along with their fellow men.
Men who sing are good citizens.
Men who sing are open-minded.
Men who sing acquire a sense of the nicer things of life.
Our prisons are filled with, largely, men and women who never sang.

—N. R. Howard in the Cleveland News.

AT AN EARLY age I entered the Chickering piano factory to learn the profession of tuning. We all envied the concert tuners who traveled with the great artists. They were closely associated with the leading figures of the musical world, such as Paderewski, Hofmann, Godowsky, Lhévinne, and others.

My real concert experience dates from my employment by the Mason and Hamlin Company of Boston. The tuning of pianos was really of relative lesser importance, compared with the task of dealing "diplomatically" with the artists. When I say "diplomatically," I refer to a mutually satisfactory relationship between artist and tuner, a state not easily attained, due chiefly to what the public has called "temperament."

Much depends on an artist not being disturbed previous to his appearance on the stage. I have always made it a point to take the artist personally to a concert. I would sit in the taxicab silently, with my arm around his shoulder. Not a word would be spoken between us. As a matter of fact, the late Eldon Joubert, who traveled with Ignace Paderewski, told me that on more than one occasion Mr. Paderewski has returned to his dressing room to compose himself, because, on his way to the stage, someone inadvertently had passed in front of him. His concentration had been disturbed to such an extent that it was necessary for him to return to his dressing room to compose himself. This upsetting of an artist's concentration frequently accounts for a delay in his appearance on the stage.

The Part of the Manufacturer

I have related these few facts to enable the uninitiated to realize what "temperament" really is—something that is expected of the average artist. However, there are occasional exceptions to the rule. The famous Hungarian pianist-composer-conductor, Ernest von Dohnányi, was the essence of coolness at all times and under all conditions. I traveled with him during all of his American concert tours. No matter what the conditions, he never revealed a single trace of nervousness. He was always tranquil. This was doubtless due in no small degree to the fact that he was both a great composer and a great conductor.

The piano manufacturer has played a most significant part in the presentation and development of music in America. In years past Steinway and Sons, Mason and Hamlin, Chickering, Knabe, Baldwin, and others have provided concert artists with the finest pianofortes that could be made. The instruments were invariably shipped by express and the expenses borne by the manufacturer. They have also furnished the outstanding artists with men capable of keeping the pianos in first class condition. Also, they have contributed much to the attendant publicity which is so essential to a successful concert tour. Two or three concert grands were generally assigned to an artist—instruments which in most cases he had personally selected at the factory. One of the pianos traveled constantly with the artist, no matter where he might go, whether in North America, South America, Australia, or the Far East. If it had not been for the cooperation of these firms and their generous assistance, many communities would have been denied the opportunity of hearing in person most of the celebrities of the musical world.

Duties of the Tuner

The concert tuner must also look out for the comfort of the artist. He must carefully watch a thousand and one details. He must take care that the artist arrives on time, that he is kept out of a draft when he is covered with perspiration. He must have a piano placed in his hotel rooms for practice purposes. He must also take care of hotel and train accommodations and know the schedule of every railroad train and determine which are the best hotels in each city. He must be congenial and compatible with the artist, inasmuch as he acts as his personal companion and confidant.

George Copeland was one of the first great pianists with whom I traveled. He was also the first to introduce Debussy's music to American audiences. He had lived in Spain for many years and was thoroughly familiar with the Spanish nature. His wit, his perception, his sense of humor, and his broad knowledge

Backstage With a Concert Tuner

by Emil Neugebauer

of human nature place him among the most delightful of companions.

My first extensive concert tour with Copeland was during the season of 1919-1920, when he played over sixty-six engagements which involved two trips to the Pacific Coast. It was during the period when the Government had control of both the railroads and the Express Agency. The country had not yet readjusted itself following the cessation of hostilities. Transportation problems were often acute, and we felt that an adequate supply of concert grands would be imperative. The Chickering Company, which employed me at that time, furnished six pianos for the tour, and they were to be routed in consecutive order. That is, after the completion of a concert, that particular piano was shipped to a point five or six dates ahead, in order to guarantee delivery in time for the concert.

Accidents Can Happen

In the middle of one of Mr. Copeland's programs, the border lights suddenly went out, leaving the stage in absolute darkness. Suddenly they came on again, and although Mr. Copeland was disturbed, he kept on playing. Three or four minutes later, the same thing happened again; out went the lights, only to come on again a minute later. Naturally, Mr. Copeland was upset. The audience laughed. Good-naturedly he resumed playing. Then, without warning, he stopped short in the middle of a passage. He said something to the audience and quickly walked off stage. Some of the crowd applauded, some few booed. I rushed backstage immediately.

"What's the matter?" I asked. He stuck out his hand and calmly said, "Please pull out that piece of wood." I took out a large splinter from his third finger. He returned to the platform with his finger still streaming blood, began the *Blue Danube*, and played it through to the end. The audience saw blood on the keys and were aware that some accident had happened. They heartily applauded Mr. Copeland for his fortitude as well as for his artistry. While I never was able to discover exactly what had caused the accident, my surmise was that a bit of wood had lodged between the keys in such a manner that it did not interfere with their action. While I have seen an artist split his finger, this was the only case of "splinteritis" of which I have ever heard.

My next assignment was to take care of the duopianists, Maier and Pattison (Guy Maier and Lee Pattison). These two young men had worked together for a long time and were beginning to win recognition

as the first really popular piano team. Guy Maier is a dynamic, extremely capable man, full of "pep" and enthusiasm, while Lee Pattison is of a more reserved nature, the perfect balance for the energetic Mr. Maier. Their first appearance of the season was at Mrs. Elizabeth Sprague Coolidge's Festival at "South Mountain," Pittsfield, Massachusetts. This was in the days before Mrs. Coolidge's concerts in the Library of Congress at Washington. Her South Mountain Musicales at that time were the outstanding gatherings for musical celebrities, not only in America, but in the world.

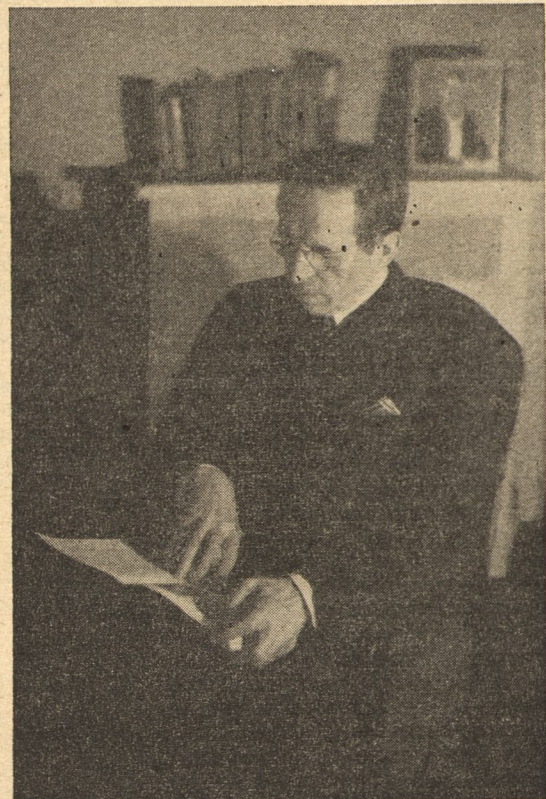
Maier and Pattison were a distinct sensation and created a tremendous impression on both Mr. Frederick Stock of the Chicago Symphony Orchestra and Mr. Ossip Gabrilowitsch of the Detroit Orchestra, who were present. They engaged Maier and Pattison to play with their respective orchestras, and for a number of years they were more or less a fixture with the Chicago Symphony Orchestra.

A Notable Debut

My introduction to the late Josef Lhévinne took place early in the fall of 1922. Part of my intense admiration for Mr. Lhévinne was due, without doubt, to the fact that he was not only an epicure but a gastronomic marvel like myself. This formed a bond of common sympathy that lasted until his death (December 2, 1944).

One night, when we returned from Chicago to New York on the "Broadway Limited," Mr. Lhévinne told me the story of his debut in the United States, which took place in 1906. His narrative was so exciting that the hours rolled on and it was three o'clock in the morning before we decided to retire. His story had its inception at the time when he had been placed under Safonov, then the Director of the Moscow Conservatory. Lhévinne was very young at the time. Later, in competition with some of the greatest artists of that day, Josef Lhévinne won the Rubinstein Prize at Amsterdam. It may be of interest to note that it was the first year that this famous competition and attendant prize had been offered. After the competition the great Rubinstein said to Safonov, "If that boy Lhévinne is not a second Liszt, you will be to blame!"

Some time later Safonov was engaged to conduct the Russian Symphony Orchestra on its proposed American tour. He wanted the young Josef to go as soloist with the orchestra. When Safonov left Moscow for America, he told Lhévinne to go to Berlin and there to await further word as to when to sail for the United States. He had been but a few days in Berlin when the cable arrived, instructing him to sail for America. On the (Continued on Page 123)



EMIL NEUGEBAUER

Music Appreciation

Sunday afternoon. The "Five Lines and Four Spaces Club" is holding a music appreciation meeting at the home of the president. While awaiting the time signal and the opening of the symphony broadcast, the chairman for the day delivers a paper on the new composition soon to be heard: Fritz Fret's Double Concerto for piccolo and bassoon. She is the modernist of the group and just back from N'Yawk with all sorts of high-falutin' ideas.

Now the program is on, and reactions begin to take place. As the discord grows horrific, faces become wry, puzzled glances are exchanged, a few hushed murmurs are audible here and there.

Finally, one member who arrived late and doesn't even know what is being played, manifests her candid opinion:

"Must be very high-hat music, for it certainly sounds awful!"

Unmitigated approval greets her words. Then, yielding to an impulse which obviously sums up everybody's thoughts, the president chokes the radio, pulls an album from the record shelves. Soon the beautiful strains of a Beethoven Symphony have replaced the unendurable cacophony.

Once more good taste prevails, and harmony reigns.

The Debussy Ballade

Does the Debussy *Ballade* have a story as the Chopin, Brahms, and others have? I would also like to know if you think it should be played exactly as written in regard to tempo and velocity suggestions. Why isn't the *Ballade* as popular as the *Engulfed Cathedral* and the *Reflections in the Water*? Can you suggest a good book on Debussy, his life and works?

—R. Y., Alabama.

The Debussy *Ballade* (1890) has no



No, this is not Maurice Chevalier, French actor-singer of Hollywood and Paris, but Maurice Dumesnil, eminent pianist, teacher, and Director of THE ETUDE Teacher's Round Table, returning from a lecture recital course.

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American

Pianist, Conductor, Lecturer

and Teacher

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

story behind it, such as the Chopin *Balades* have. But originally it was called *Ballade Slave*. Personally I never detected anything in it that could justify the word "Slave" and on the contrary, I always found it very French. If it hasn't reached as much popularity as the *Cathedral* or the *Reflections*, it is because it does not belong to Debussy's greater period. However, though lighter in style, it is indeed quite charming. In it one finds an abundance or what I might call Debussy's fondness for restating. From beginning to end there is repetition after repetition of the same groups of measures. Some find this a defect, but... is it, since it passes unnoticed and the ear listens only to the constant flow of golden harmonies?

Years ago in Paris, the noted musician Jean Huré published a little album in which he discreetly teased the idiosyncrasies of several French composers: the passage concerning Debussy consisted of six measures, each one with a repeat mark!

Tempo suggestions? I quote Debussy himself: "The metronome is good... for one measure." Flexibility is the rule, but it must be discreet and free from senti-

mental rubato.

Books on Debussy, his life and works: if you want information on the latter, I recommend Oscar Thompson's excellent book. If you look for a novelized life story, I might mention "Claude Debussy, Master of Dreams," of which I am the author.

On Pedaling, and Age Limits

1. How can I find a book that treats the various functions of the pedals. If possible, I prefer a rather scientific treatment, as I am a teacher of advanced students.
2. I think the girl who asked about the Conservatoire de Paris ought to know about the very strict age limits. After graduating in Copenhagen, I intended to go to Paris, but found out that I was two years beyond the age limit.

—Miss H. L., Denmark.

The best book I can think of, dealing with the pedals, is the fourth volume of Dr. William Mason's "Touch and Technic for Artistic Piano Playing," Op. 44. In it, you will find not only a scientific explanation of the function and use of the pedals, but some exercises leading to a complete mastery of pedaling problems. One of them is a study on the melody *Home Sweet Home*, and it is to be played with one finger only! Wonder how this can be done? Well, it is most ingenious, and it really should develop a fine pedal control, even in an average student. You can obtain this book through the publishers of THE ETUDE.

Unless changes have taken place in the regulations of the Conservatoire National de Paris, the age limit for admission (by contest) is eighteen.

Repeated Notes

My present generation of pupils can't understand why one should change fingers on repeated single notes. My explanation that it is easier to keep in mind how many have been played does not convince them. I have also explained that there is a tendency to stiffen when repeating a note with one finger. I can play repeated notes easily whether I change fingers or not, but took it for granted that I should change fingers.

—(Miss) M. C., Illinois.

Here's a question that has different angles... So let's not make any absolute rule:

Each case must be settled by physical possibility on one hand, and musical significance on the other.

If, for instance, a continued pattern of triplets is obvious, the proper fingering

will be 3-2-1. For a pattern of four, 4-3-2-1.

Speed, of course, has much to say, for however flexible your wrist may be you never could play with one finger (at the proper tempo) such repeated notes as one finds in Liszt's "Rhapsody No. 13, or Ravel's *Alborada del gracioso*.

However, the use of one finger is advisable if top-most consideration goes to the evenness, the smoothness of the tone at a moderate, or slow tempo. An excellent example of this is the repeated G-sharp in the middle section of Chopin's *Prelude in D-flat major*. Here, a single finger permits a much more accurate control of volume and quality.

In conclusion: students should study repeated notes with change of fingers, as valuable gymnastics and indispensable part of a well-rounded technical equipment. Later on and when reaching higher spheres of pianistic achievements, interpretative discrimination can dictate the ultimate choice.

Self Tuition

To what extent, in your opinion, can a serious student of piano be self-taught? I have been studying with a very fine teacher, but my lessons necessitate a long trip to the nearest largest city and as my own schedule becomes heavier, it is increasingly difficult for me to make this trip. During the summer I have discontinued these lessons but have practiced much and have also listened to piano recordings. I succeed in working out technical problems without assistance, and the recordings are helpful, but my chief difficulty is pedaling. I fear that I may miss the fine points. Any advice that you may give me will be very much appreciated.

—Miss C. H., California.

There is no objection to self-tuition after reaching an advanced grade and it may be that this statement applies to you. However, and since you admit that certain points in your playing do not satisfy you, I feel that you are still in need of an occasional check-up especially with a teacher whose ability you recognize and respect.

Becoming self-sufficient in piano playing might be likened to the expert driving of an airplane. At first the instructor sits by you, supervises every action of yours through the double control. Then gradually, he entrusts more to your own initiative, until the day when your self-confidence warrants solo flying. And still there will be some small details which you will learn from veteran pilots eventually, thus increasing your efficiency.

In your particular case my suggestion is as follows: since a weekly trip proves difficult, why not prepare a number of compositions by yourself, then take a double or even a triple lesson at several weeks interval? You could then receive the constructive criticisms which will make your performance satisfactory to yourself.

As to listening to records, beware! This is harmful to the development of your own personality. Please read my paragraph on this important subject in the August, 1947, issue of THE ETUDE.

WHEN I took up my very pleasant duties at the Radio City Music Hall, I was bombarded with questions as to why I had forsaken the field of symphony. The answer is that I have not 'forsaken' anything—on the contrary, I took what seemed a highly favorable opportunity of extending the field of the symphony, and of all good music, to a wider audience than the average conductor even dares dream. Radio City Music Hall has an annual audience of eight millions. That is fantastic! Fantastic as to numbers and fantastic as to the character of the audience itself, for the people who come to 'the world's largest theater' represent The Public in its widest sense. They are not predominantly students, or musicians, or faddists, or 'long-hairs' or 'low-brows'—they are the rank and file of the people, coming solely to find entertainment. There is an enormous and stimulating challenge in providing the best in music as part of this entertainment. It is my deepest conviction that the good things of art properly belong to the people.

"In approaching my task, I prefer to speak of my aims rather than my plans. Plans call for definite selections, and in this work, where the entertainment is built around a production made up of various well-established elements (the Rockettes, the Corps de Ballet, the Glee Club, and the orchestra itself), definite selections cannot be mapped out too far ahead. All kinds of music must be considered from the point of view of adaptability to the needs of these elements. My aims, though, are a very different matter. They consist in seeing that only the best kind of music, in any field, be used.

Classifying Music

"The next thing, of course, is to determine what the best music is. I have the habit of classifying all music into two categories—good and bad. There are good and bad operas, good and bad symphonies, good and bad hit tunes. From long experience I know that the best works are those which have, over a long period of time, come to be the favorites of the vast popular public. This does not mean that any new craze that enjoys a six-months' run of popularity is destined to become immortal! Neither does it mean that a new form which is condemned by the critics is destined to oblivion. It means, quite simply, that art belongs to the people and not to any one group of the people. Mozart, Schubert, Gershwin are great because the people have made them so. My aim, then, is to respect the sovereignty of the people in choosing the music for the Music Hall. And, I may say, it is one of the finest theaters in the world in which to present good music, not only in terms of the building and the acoustics and the facilities, but in terms of the prevailing tone of kindness and gentle manners (which might well be more widely emulated!).

The Soul of Music

"Shall we present modern music? Certainly—if it is music as well as modern. I have little sympathy for musical laboratory experiments, outside the laboratory. Much of the queer cacophony we endured after the first World War was due, I believe, to the sterility of art. To hide this sterility—this woeful lack of articulate musical ideas—we indulged in experimentation. The soul of music is, always has been, and always must be—melody. Works live by the value of their melodic invention. The people, to whom art belongs, are not too concerned about the contrapuntal wizardry of Bach; they love his towering melodies. Of all the works of Richard Strauss, those which have kept the most vigorous spark of life are the melodic ones. I well remember my days at the Paris Conservatoire: Debussy and Ravel were just beginning to be heard and the venerable Saint-Saëns said of them, "Ces gens ne peuvent écrire une mélodie à quatre mesures!" ("those men can't write a melody of four measures.")

"If I were in a position to offer advice to young composers—and thanks to THE ETUDE, I now find myself in that position—I would say, develop a love of melody, a sense of melody and of melodic line. To teachers of composition I say, inculcate a love of melody in your students. Teach them to bring out melody, melody, melody. No music is worth anything (outside of a musicological value, perhaps), which has not melody. Beware of anyone who tells you of 'the fashion' against melody. Melody has never gone out of fashion, never can—because music needs song.

What is "the Best" in Music?

A Conference with

Alexander Smallens

Distinguished Conductor

Musical Director, Radio City Music Hall

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

New York's great Radio City Music Hall has taken another step in its policy of standard-raising by securing the services of Alexander Smallens as its Musical Director. Mr. Smallens has had but two predecessors in this post; the late Erno Rapee, and Charles Previn, both of whom made their greatest reputations in the field of lighter entertainment. Mr. Smallens brings to the world's largest theater a solid background of the discipline and tradition of opera, symphony, theater, and ballet, in addition to motion picture music as such. Born in Russia, Smallens was brought to America as a small child and received the basis of his musical education in New York. He attended the New York public schools, and was graduated from City College and from the Institute of Musical Art (where he studied piano). Next he went to Paris, where he studied conducting at the Conservatoire. He began his career as a conductor of opera in Boston and New York, earning calls to Chicago, Berlin, and Madrid. From 1924 to 1930, he was Musical Director of the Philadelphia Civic Opera, and in 1934-35 he was Co-Director, with Fritz Reiner, of an historic season of opera with The Philadelphia Orchestra. Mr. Smallens has directed the premières of many important American works, including Gershwin's "Porgy and Bess" and Virgil Thomson's "Four Saints in Three Acts." In the symphonic field, Smallens has served as conductor of The Philadelphia Orchestra; he was ten seasons at Robin Hood Dell, seven seasons at the Watergate Concerts in Washington, D. C., and has completed his fourteenth consecutive season with the New York Philharmonic-Symphony Orchestra at the Lewisohn Stadium. He has also given symphonic concerts at the Hollywood Bowl and for three seasons directed the Essex County (New Jersey) Festivals. Early in his career he toured as chief conductor for Anna Pavlova; he has directed the music for many government films in Hollywood, and has made many distinguished appearances as guest conductor in radio. He has done much recording for RCA-Victor and Decca.

—EDITOR'S NOTE.



ALEXANDER SMALLENS

"I have a word of counsel for the young conductor. Once he has acquired the necessary background of an instrument, harmony, counterpoint, techniques, and wide general culture (placed last in the list for emphasis), he should as quickly as possible get in touch with a band, or group, of musicians on whom he can begin the actual practicing of his craft. What makes a good cobbler is experience with his last. What makes a good conductor is experience at conducting. This enormously delicate business of drawing music from a score and from men simultaneously, simply cannot be learned out of a book. For that reason, I never judge a conductor unless he has had about twenty-five years of conducting experience. Only then has he acquired the rudiments of his craft. And those rudiments do not consist of fancy baton techniques. Working with the stick is a superficial matter—generally practiced in front of a mirror—and doesn't mean too much. What makes a conductor great is the value of the spiritual message he brings forth from the music; and that is found only after many years of searching. Often have I seen Toscanini pacing up and down the Green Room before a concert, lost in thought, disturbed. 'Why?' I have heard him murmur; 'why do I still not know the full meaning of certain things?'

"And musical meanings are decidedly difficult to capture—even after four years at the conservatory! You read the now-familiar opening of Beethoven's Fifth

Symphony; very good—easy enough—only four notes with only two tones. The veriest beginner can read them. But how can anyone say for certain just what idea was in Beethoven's mind when he wrote them? The great handicap of musical form, of course, lies in the world of meaning behind the written notes. It is a question whether any conductor has ever captured it completely. Certainly it takes more than a mere reading of the score to make the start.

"And for this start, the young conductor does well to seek expert guidance as to whether or not he possesses the full sweep of qualities that are necessary for a conductor. Once he has the assurance that he is in the right field, and once he has mastered the requisite educational background, let him get out and practice all he can, familiarizing himself with his curiously dual task of making music come out of a score and out of men at the same time. I began my own work of conducting when I was twenty, with an amateur group that met once a week at the Russian Club, in Paris. I think we had ten strings, one flute, and one horn. I had tried for a job at the Paris Opéra, but was rejected because I was a foreigner! However, I had been accepted at the Conservatoire—I think I was the third American admitted there—and so I found myself in the curious position of not being allowed to practice, in the Opéra, what the French themselves had preached to me at the Conservatoire! Still, a start had to be

made, and I made it with a curiously assorted group of amateurs. The only way to learn conducting is to conduct—*what* and *whom* you are to conduct may have to be found through your own ingenuity. And that, perhaps, is part of the necessary schooling!

"As for the orchestral players themselves, I have two pieces of advice to give. To young women students, I say—go and get married, keep a clean, thrifty house, and raise fine, healthy children. To young men students, I say—learn to be good shoemakers. No, that isn't said in jest. It is important that we begin to discourage mediocrity. We have been, perhaps, a bit too tender-hearted in encouraging young people to do whatever they 'want' to do. Well, life pays very little heed to one's *wants*! The person who is not fitted for a career in music finds himself weeded out by competition, at which time the disappointment is all the keener because he has been allowed to follow a will-o'-the-wisp of false hopes. Better by far to administer the disappointment of a truthful opinion while he still has the time and the hope and the energy to devote himself to something for which his inborn aptitudes fit him.

"Finally, we must school our audiences and managers and boards of directors to deal honestly with American musicians. That means to engage them, or to play their works, only if they are worthy of being heard. Some years ago, no American musician got a hearing. Today the pendulum has swung so far in the opposite direction that, whether through patriotism or mere fad, every American musician has 'an edge' in his art simply because he is American. That's bad, too. The answer is to use American works and American artists only if you believe in them as artists. The public deserves only the best in art. That is what we at the Music Hall shall endeavor to give it."

Band Questions Answered

by William D. Revelli

Choice of Clarinet

I wish to buy a clarinet for concert and symphonic work. I would appreciate very much if you would advise me as to what make clarinet you would recommend.—D. C., Rhode Island.

The choice of a clarinet is quite an individual matter. Many leading clarinetists disagree as to which instrument is superior. However, all play only the finest clarinets made. These are as follows: Buffet, Selmer, Lablanc and Penzel-Mueller. The above-mentioned instruments are not listed in the order of preference, but merely represents the choice of symphonic clarinetists throughout the nation.

Seating Arrangement

Will you kindly suggest the best seating arrangement for an elementary band?—A. G., Louisiana.

The answer to your question is difficult, since I am not informed of the personnel nor the instrumentation of your group. However, the usual seating chart can be secured from any music store. You will probably find it necessary to make some changes in order to adjust the set-up for your particular group. I am sure that you will find the information you desire by calling at one of the several music stores located in New Orleans.

Available Material

Can you assist me in my search for solos for the marimba and xylophone? I find that very little material is available for these instruments.—A. D. M., Tennessee.

You will find considerable repertory that has been transcribed from the violin literature. Piano duets are also frequently used. Mr. Evan Hallman, 1052 Spruce Street, Reading, Pennsylvania, also can provide the titles of many works. Mrs. Elaine Barkway Bell, 1932 Second Street, Merced, California, also has a compre-

hensive list and would be pleased to offer suggestions.

Piccolos and Flutes

1. Are F alto and C bass flutes being manufactured? 2. Will you advise me as to the merits of a wood piccolo as compared to the metal piccolo? 3. I have seen professional piccoloists whose instruments seem to have headjoints which were made of jet black, hard thick material. Can you advise me as to the merits of such headjoints?—L. N. H., Minnesota.

1. The F alto and C bass flutes are no longer being made insofar as I can ascertain. 2. The wood piccolo is preferred by most professional players. The tone quality and response of the wood piccolo seems to be superior to that of the metal piccolo. 3. The headjoint of either flute or piccolo has much to do with the final results. Many professional performers of these instruments are constantly changing the headjoints of their instruments in the desire to improve their tone and intonation. As to the material to be found in these various headjoints, that can only be determined by making a study of each joint since all are different. Flutists differ in their opinions as to which type of headjoint is preferable, just as clarinetists disagree as to which mouthpiece produces the best results. In the final analysis I am of the opinion that it is an individual matter.

The Ossia Passage

The ETUDE MAGAZINE has been a source of great help to me and I am turning to you for help once again. I have a friend who plays the bass clarinet in our high school band. He does not understand the passage marked *ossia*, as shown here. His band instructor is not able to help. I play the piano but cannot interpret the passage either. Can you help us?—Mrs. C. H. M., Ohio.



You will note the work "ossia" above and below the notes in the above example. Evidently you failed to complete the example in your letter to me, since the original copy must show a substitute passage which may be used in place of the original. The term "ossia" means "or else" and is used to mark a passage which may be substituted for the original corresponding one. The substituted passage is generally a simplified version of the original. If you will refer to your solo, you will undoubtedly find that a simplified version of the above example is written directly above or below the original passage.

Assignment of Parts

I would greatly appreciate answers to the following questions. I. What in the band instrumentation should be assigned to an alto valve trombone in E-flat? II. A rather old D-flat piccolo by Klotz is marked E-flat. Why is it so marked when it is not built in that key?—C. A. N., South Dakota.

The alto valve trombone in E-flat should play the E-flat alto horn parts, and occasionally if you desire, the E-flat cornet or B-flat cornet transposed for E-flat cornet. II. I can not answer this question. There are two possibilities: (a) The instrument is an E-flat piccolo and not a D-flat. Are you *certain* it is a D-flat? Many of these old German flutes and piccolos were made below 440 pitch. Also, the headjoint could well be out of adjustment, thus causing the pitch to sound below the proper tonality. (b) The mistake could be in the lettering; that is E-flat instead of D-flat. However, I believe it is an old E-flat piccolo which is out of adjustment.

A Choice of Instruments

I play the piano but wish to learn to play another instrument which is portable and can be used in an ensemble. I have no illusions of ever being an accomplished musician; however, I love music and wish to continue to play for my own pleasure. I would prefer an instrument which would not require too much difficulty with pitch.—M. M., California.

I recommend either marimba or accordion. Since you play piano, either of these instruments should prove less difficult than instruments of the string or wind families. Either would provide much pleasure and satisfaction as solo instruments.

What's Your I.Q. As To America's Patriotic Songs?

A Timely Quiz

by James Aldredge

YOU MAY THINK you know your country's songs, but don't be too sure. This quiz may fool you. There are ten quotations below, all of which come from some of America's best known patriotic melodies.

How many can you recognize? The name of the song belongs in the blank underneath each quotation. For each correct answer, allow yourself 10 points. A score of 70 is fair, 80 is good, and 90 is excellent. Answers will be found on page 119.

1. Firm, united, let us be,
Rallying round our Liberty;
As a band of brothers joined,
Peace and safety we shall find.

2. Let music swell the breeze,
And ring from all the trees
Sweet freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong.

3. Our flag's unfurled to every breeze
From dawn to setting sun;
We have fought in every clime and place
Where we could take a gun.

4. On the shore, dimly seen through the mists of
the deep,
Where the foe's haughty host in dread silence
reposes,
What is that which the breeze, o'er the towering
steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first
beam;
In full glory reflected now shines on the stream.

5. Swear upon your country's altar
Never to submit or falter,
Till the spoilers are defeated,
Till the Lord's work is completed.

6. The star-spangled banner bring hither,
O'er Columbia's true sons let it wave;
May the wreaths they have won never wither,
Nor its stars cease to shine on the brave.

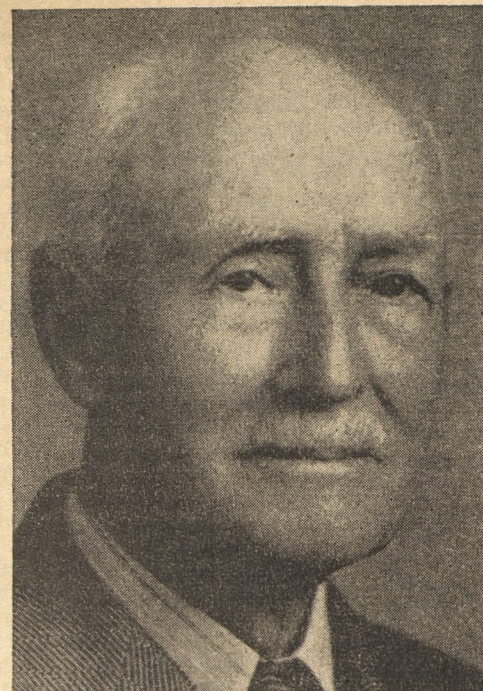
7. I have read a fiery gospel writ in burnished rows
of steel:
"As ye deal with my contempters, so with you my
grace shall deal;
Let the Hero, born of woman, crush the serpent
with his heel . . ."

8. There was Captain Washington
Upon a slapping stallion,
A-giving orders to his men;
I guess there was a million.

9. Get ready for the Jubilee, Hurrah, hurrah!
We'll give the hero three times three; Hurrah,
hurrah!
The laurel wreath is ready now
To place upon his loyal brow.

10. O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life.

(Answers on Page 119)



DR. CARL E. SEASHORE

THE stimulation of the senses is a source of play. Basking in the sun is a temperature play. Sweetmeats are frequently eaten not for their food value but for the agreeable stimulation of the sense of taste; even bitter and sour substances are played with. Color in nature, in pictures, in dress, and in ornaments is part of the enjoyment of life; so also is form, both in real objects and in drawing, painting, sculpture, and architecture. The music lesson may become work, but the artist in music "plays" and reaches his highest mastery through play. The racial development of music and poetry is largely the spontaneous result of play; when genuine and a true expression of impulse, art ever carries the quality of play.

The exercise of memory is a variety of play. The power of reminiscence is one of the charms of life. Primitive man was a storyteller. We memorize a great deal for the mere pleasure of memorizing. Recognition gives a feeling of warmth and possession, as in the appreciation of the drama or the interpretation of historical events. The exercise of the imagination is a form of mental play. The effective novelist lives with his characters. It is the play illusion that makes the writing artistic; and the same spirit is transferred to the reading of fiction and poetry. The theater is by nature as well as by name a playhouse. The imagination invites play, even the shocking and the grotesque. Imaginative play constitutes the charm of reverie, of mental romance, of musings and idlings. The child plays with sticks and toys; the adult plays more in images. A score of men engage in action on the football field, while thousands replay the game in the grandstand.

Words in Music: Beauty in Diction

The exercise of the most distinctive mental process, reasoning, may also be play or its close parallel, a game. The guessing of riddles, the flash of wit, the art of conversation, and chess are all plays of thought. The emotions enter distinctively into mental play, in that their very presence reflects the enjoyment of the play impulse. Even the despondent misanthrope plays with a morbid craving for bad news, tragedy, and misfortune. Indeed, we enjoy or appreciate most the tragedy that is the truest picture of great misery. If it were not printed on the program that the crucifixion scene in the Passion Play at Oberammergau is a trick illusion, many in the audience would be overwhelmed at the sight of it; yet people travel far for the emotional play which this spectacle represents.

Play and Beauty in Music

by Dr. Carl E. Seashore

Eminent Psychologist

Although born in Sweden, Dr. Seashore has been in America since early childhood. He was educated at Gustavus Adolphus College and Yale University, Ph.D. 1895. Most of his adult life has been as a member of the faculty of the State University of Iowa, where his activity in connection with psychology as applied to music has attracted international attention. From one of the best of his many books, "In Search of Beauty in Music" (copyright 1947), the following extract is printed with permission of the publishers, The Ronald Press Company.



Pianet News, Ltd., London

MAKING PLAY OF MUSIC

Bright English children let loose with drums and cymbals at a Percussion Band Concert in old Queen's Hall, London.

There is a book dealing with words in music called *The Neglected Half*. That title is a very apt description of the present role of words in music. Notorious are the neglect by music schools of training in phonetics, acoustics, and articulation; the ignorance of singers about how the composer fits music to words and how the poet fits words to music; the indifference of singers to the message the words convey; the slovenliness in articulation and phrasing in so-called artistic performance; and the lack of development of the good speaking voice. Strangely enough, there are not many who are concerned about these facts. Witness the very subordinate position given to the subject in manuals of music. Witness the public applause accorded to singers despite gross neglect or abuse of this phase of song.

While there is abundant laboratory material for a technical chapter on this subject, diction in music is at such a primitive stage that a greater service can be rendered to esthetics by using the allotted space to describe as realistically as possible the significance, rights, relationships, and esthetic values of words in music. There are two main aspects of this subject: first, diction, or the artistic articulation and phrasing of words; and, second, the message conveyed by the words.

The present generation is becoming voice-conscious, speech-conscious, and ear-minded. We hear the morning news, the song, the drama, the comedy on the radio. The various arts of speech are now taught from

the kindergarten up through the public schools, and have acquired academic status in colleges and universities. The traditional conservatory is passing out. New demands are being placed upon the musical artist, one of them being proficiency in the art of diction.

Artistic Diction

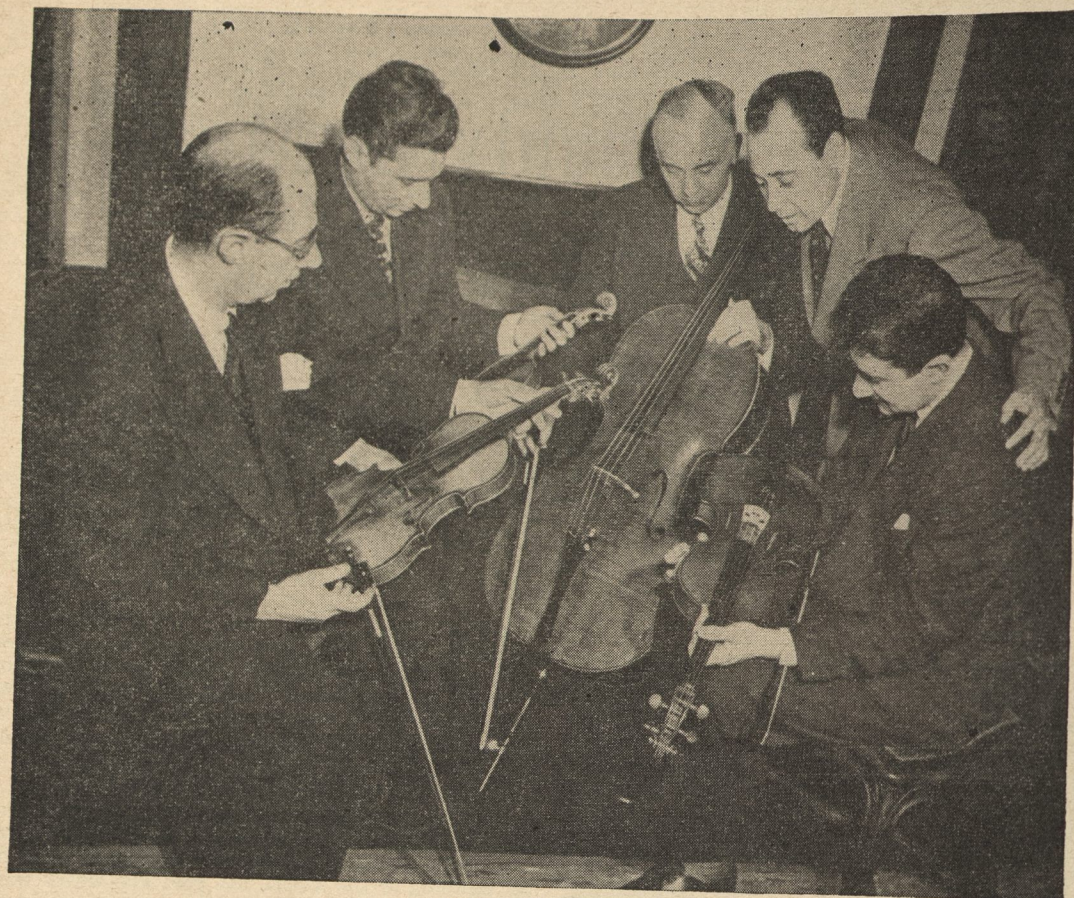
The composer who writes the music for poetry already available—lyric, comic, heroic, dramatic—aims to adapt his composition so as to fortify and enhance the meaning of the words. The poet who writes words for music already existing applies dramatic art to the finding and fitting of words to every aspect of the music. Knowledge of phonetic art is a relatively new demand upon poets and composers as a whole, although beautiful illustrations of the principles have always abounded in great music. It opens up a distinctive division in experimental acoustics, which will lay scientific foundations for this aspect of musical esthetics.

It is a common error to assume that artistic phrasing in the vocal art pertains (Continued on Page 126)



RHYTHM AND PLAY IN MUSIC STUDY

This group of students in California is trained to give bodily expression to rhythm. The photograph was secured through the kindness of Dr. Henry Purmort Eames, Former Director of Music at Scripps College, Claremont, California.



PAGANINI QUARTET

Four magnificent Stradivari instruments, owned by Emil Herrmann and heard together for the first time last year under the direction of Paul Lavalle. Although Paganini doubtless owned a Strad, his name is usually associated with his famous violin of Joseph Guarneri del Gesù.

Quality in Master Records

by Peter Hugh Reed

Berlioz: *Romeo and Juliet* (Dramatic Symphony)—Excerpts; Arturo Toscanini and the NBC Symphony Orchestra. Victor set 1160.

Those who heard Toscanini's broadcasts this past year of Berlioz's "*Romeo and Juliet*" in its entirety will recall the two excerpts the conductor plays in this set. They are *Romeo's Reverie* and *the Fete at the Capulets* and the *Love Scene*. The latter, a musical counterpart of Shakespeare's famous Balcony Scene, is music of exceptional poetic sensibility and is among the most treasurable pages that Berlioz wrote. Toscanini bestows upon these selections his most persuasive powers, achieving a caressing quality in the *Love Scene* that makes this recording one of the outstanding achievements of the year.

Beethoven: *Symphony No. 3 (Eroica)*; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1161.

Haydn: *Symphony No. 94 (Surprise)*; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1155.

Many record buyers are unaware that the domestic recording companies have been extending their frequency range to a degree comparable to Decca's English-made FFRR discs. One of the finest examples of this is found in the new set of Koussevitzky's "*Eroica*." From a standpoint of reproduction of an orchestra, this offers as fine a semblance of realism as any Decca set, with the added advantage of exceptionally fine instrumental balance. This is Koussevitzky's second

version of the "*Eroica*" on records, and while better than the first (made in 1935), from an interpretative standpoint it still reveals some arbitrary ideas of tempi and dramatic excesses, such as the burst of speed at the end of the first movement and the slower pacing of the finale. Only from the reproductive aspect does this set eclipse the Toscanini and Walter versions.

Koussevitzky's Haydn is both elegant and splendid in sound, but his performance is overly meticulous and lacking in interpretative subtleties. However, it is unquestionably the best available in domestic catalogues.

Franck: *Symphony in D minor*; The Paris Conservatory Orchestra, conducted by Charles Münch. Decca set EDA 36.

Franck: *Variations Symphoniques*; Eileen Joyce (piano), Charles Münch and the Paris Conservatory Orchestra. Decca set EDA 35.

Ravel: *Bolero*; Charles Münch and the Paris Conservatory Orchestra. Decca set EDA 33.

Roussel: *Petite Suite*, and *Fauré: Pavane*; Charles Münch and the Paris Conservatory Orchestra. Decca set 37.

The aural pleasure of these extended range recordings is greatest on a true high fidelity set. On ordinary

RECORDS

"MUSIC STUDY EXALTS LIFE"

commercial equipment the best results will be obtained by a reduction of bass. If one's bass control does not permit this, the clarity of the recording may be impaired. Mr. Münch, who has been heard with the New York Philharmonic-Symphony Orchestra in recent months, needs no introduction to our readers; he is one of France's foremost conductors. His performances of the familiar Franck *Symphony* and Ravel's *Bolero* are admirable for discipline and cohesion. In the former, the conductor effectively emphasizes the contrasts of the first movement in a favorable manner, but in the finale his forthrightness leaves something to be desired. Only as a recording does this set seriously challenge the Monteux one. The English pianist, Eileen Joyce, plays meticulously but rather unimaginatively in Franck's *Symphonic Variations* (one of the composer's finest works). She replaces the elegance of style that Gieseking and Cortot formerly brought to this music with too much sentimental stress. Münch's handling of the orchestral part is far and above any previously heard on records.

If ever a score asked for extended range recording, Ravel's *Bolero* is the one. Münch effects a compromise with the composer's intentions—Ravel laid the stress on the percussion rather than on the solo instruments. Münch subdues the rhythmic background in the early part of the score, gradually giving it equal prominence with the solo instruments as the work progresses. Here the conductor's discipline is advantageously employed, and this set emerges as the best version of the *Bolero* on records. Roussel's "*Petite Suite*" is less pretentious music. His instrumentation is obviously employed to create mood pictures, which in our estimation, are both piquant and delightful. The *Fauré Pavane*, one of those charming poetic cameos which reaffirms its worth, is a welcome encore. Here, again, the recording enhances the musical enjoyment.

Schubert: *Symphony No. 8 (Unfinished)*; The Philadelphia Orchestra, conducted by Bruno Walter. Columbia set 699.

Rachmaninoff: *Symphony No. 2*; The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Victor set 1148.

The dynamic gradations of the Schubert are admirably attained, but some people inform us that the surface sounds of the recording are obtrusive in the *pianissimo* passages. Record pressings vary greatly and one can never be certain in these days of uniform quality. Our set was apparently a first rate pressing, since we had no detracting surface sounds. With the aid of one of America's finest orchestras, Walter gives one of his best performances of this work.

The quality of the reproduction of the Rachmaninoff symphony does not appeal to us; it lacks sufficient hall resonance to make it as aurally pleasurable as the recent Rodzinski performance of this work. However, Mitropoulos gives a more brilliant and searching exploitation of this music than Rodzinski did, which recommends it to the attention of those to whom recording quality is not a prime asset.

Borodin: *Polovtsian Dances* from "*Prince Igor*"; The London Philharmonic Orchestra, conducted by Gregor Fitelberg. Decca set EDA 34.

Filtz: *Symphony in E-flat*; Boyd Neel String Orchestra. Decca disc K. 1680.

Vaughan Williams: *Fantasia on Greensleeves*, and Grainger: *Handel in the Strand*; Boyd Neel Orchestra. Decca disc K. 1216.

The rhythmic buoyancy and vitality of the Borodin music are effectively realized by the Polish conductor, Gregor Fitelberg, and the realistic qualities of the recording make this set worth investigating. Anton Filtz (1730-1760), regarded as a highly talented composer in his day, reveals his productive invention and melodic flair in his symphony in E-flat. The work possesses an appealing slow movement and a buoyant finale. It is excellently performed by Mr. Neel and his orchestra. Vaughan Williams' *Fantasia on a Folk Ballad of the 16th Century* recalls Delius' treatment of *Brigg Fair*. It has a charming poetic sentiment which is enhanced by the delicate instrumentation. Mr. Neel gives it a most persuasive performance. Grainger's modern jest is no more than mildly diverting music.

Mozart: *Eine kleine nachtmusik*; The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor set 1147.

Offenbach-Rosenthal: *Gaite Parisienne*; The Boston "Pops" Orchestra, conducted (Continued on Page 111)

MUSIC FOR "JAM SESSIONS"

"JAZZWAYS." Edited by George S. Rosenthal and Frank Zachary. Pages, 109 (8 x 10½ inches). Price, \$3.00. Publisher, Greenberg.

This is a story of Jazz, done in very excellent modernistic style, with many extraordinary photographs and pages of informative text. The book places the credit for Jazz where it properly belongs. In some ninety-five illustrations, three-quarters are definitely Negroid. The book is a compilation in which Frederick Ramsey, Jr., Eugene Williams, Frank Stacy, Art Hodes, Dale Curran, Peter Fischer, and Rudi Blesh have also contributed chapters. In the opening chapter Blesh writes: "Jazz, that seemed suddenly to appear on the American scene, actually is a music of remote origins and gradual development. Two hundred and fifty years of Negro slave music, the work-song brought over from Africa, as well as music developed here—the spiritual, the ballad, and finally, the blues—preceded this instrumental music. This crowning musical achievement of the dark race needs to be seen as part of a continuous process that led from the Gold Coast of West Africa through the vocal and percussive music of the American South, to blossom shortly after Emancipation in the romantic city of the lower Mississippi Delta, New Orleans.

"In no other city of the South did African customs remain as pure and strong and survive until so recently. Nor has any other American city the wealth of different kinds of music, as well as the strong institution of the brass band which combined with hot exciting African spirit to give jazz its lusty vitality and its pungent richness. Thus, if it was inevitable that jazz would be born, it was equally as inevitable that New Orleans would be its birthplace."

One singular feature of the book is the fact that names associated with Jazz and Ragtime in the past—Irrving Berlin (*Alexander's Ragtime Band*), George Gershwin, Paul Whiteman, J. Rosamond Johnson, Samuel Wooding, and many others are dismissed with a passing line. Paul Whiteman, the "King of Jazz," certainly did much to glorify Jazz motives and present them with most interesting, exciting orchestral treatment in the great music halls of the country. Samuel Wooding, Negro Jazz band leader who took the "Chocolate Kiddies" Jazz Band on a remarkable eight year journey through Germany, France, Italy, Spain, Roumania, Austria, Yugoslavia, Czechoslovakia, Lithuania, Scandinavia, South America, and parts unknown, in the early Twenties, was one of the best known pioneers of Jazz in the Old World. It would seem that he deserved some recognition in a book of this type.

Benny Goodman and Woody (Woodrow Wilson) Herman are recognized as the outstanding White exponents of Jazz. Herman, we are told, ranks second only to Duke Ellington. Igor Stravinsky wrote the *Ebony Concerto* expressly for Herman's concert in 1946 at Carnegie Hall. One million records of Herman's *Woodchopper Ball* have been sold.

Highest honors are given to Edward Kennedy ("Duke") Ellington, who proudly points to the fact that his ancestors were brought to America in 1619, a year before the Pilgrims landed. He is reported to have composed one thousand tunes. Over twenty million of his records have been sold. He has commanded wide respect, not merely for his unusual gifts, but for the fact that he has never forgotten his humble origin. He is reported to be a Bible student and attends church regularly.

To the original Memphis Five is given the credit for doing more to influence the country in favor of Jazz than any other organization.

One helpful contribution to the book is that of Art Hodes, who has come up the ladder of Jazz from a gangster-owned night club in Chicago to wide recognition. In the following paragraph he gives his interesting attitude toward Jazz:

"Playing music has always seemed fun to me but being part of a big band only meant work, the business of earning a living. In a small band of five or six pieces I could always play a lot of solos when I felt like it. That's very important to the musician who likes to improvise, who hears musical sounds within himself and tries to reproduce those sounds on his instrument. In a large band I'd seldom get a chance to play a full chorus, let alone more. I was used to a bit here or

FEBRUARY, 1948

The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

there, either to break the monotony or to introduce a new sound, whichever the arranger saw fit. I was part of a plan that had been previously worked out. Now then, don't get the idea that a 'hot musician' dislikes order, or that small bands don't go in for arrangements; they do. But here's the difference. Small bands do their arranging on the spot, and one of the musicians in the band will 'dream' something up that's given a try and if it fits, is accepted. We call this a head arrangement. Introductions, interludes, organ backgrounds, and sometimes last choruses and codas are carefully worked out by small bands. But all this still leaves the hot man plenty of room to get around in."

In a following chapter Dale Curran, the writer, pre-

Everyone is entitled to his own opinion about Jazz and Swing. That millions like it is attested by the huge income derived from swing bands, swing music, and records. Your reviewer occasionally finds Jazz and Swing music that is very interesting and exciting, from a rhythmic and melodic standpoint. On the other hand, he hears much that seems so obviously the product of low grade, banal minds that it is annoying, monstrous, strident, irritating, and senseless, that he, in concert with numberless other people, instinctively claps his hands over his ears. However, the Jazz elements are possibly most widely hailed as the "all out" original contribution the United States has made to the international musical picture. The Jazz flavor, like catsup, has been poured into many compositions of our foremost composers, here and overseas. It has given zest to numerous works which otherwise would have been pretty flat.

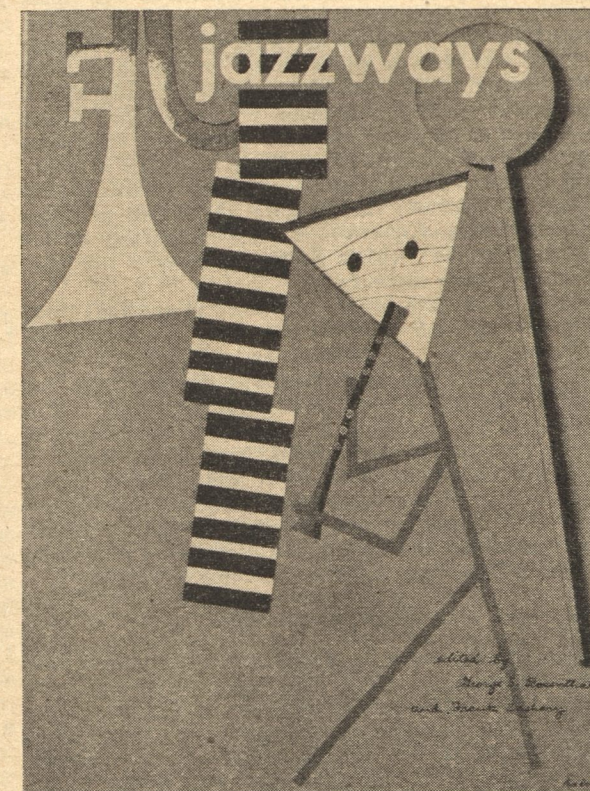
Alexander King, one of the writers of "Jazzways," states: "In 1936, a Chicago bandleader named Benny Goodman organized a special trio, in which he played the clarinet, Gene Krupa the drums, and Teddy Wilson the piano. It was a very popular combination and it made some excellent records, but its chief importance came from the fact that only the pianist was a Negro. Consider that even to this day outstanding colored musicians like Duke Ellington and Louis Armstrong have never been able to find employment in any first-class hotel."

MUSIC IN A PICTURESQUE AGE

"MUSIC IN THE BAROQUE ERA." By Manfred F. Bukofzer. Pages, 489. Price, \$6.00. Publisher, W. W. Norton & Company, Inc.

The terms Baroque and Rococo have been variously used in a derogatory sense to make generalizations of extravagant and over-decorated art. The period reaches from the latter part of the Sixteenth Century to the middle of the Eighteenth Century. The best examples of art, architecture, and music of this period are now held in high regard by intelligent critics. The movement stemmed from Rome and spread over much of Europe. In France it included the magnificent courts of the Louis XIII, XIV, and XV. It has left many striking monuments, ranging from the splendid colonnades of Bernini at St. Peter's in Rome to the Zwinger Palace in Dresden, the Church of Santa Maria della Salute, and the huge palace at Versailles.

Dr. Bukofzer has written a most valuable book characterizing the stylistic differences between the music of the Renaissance, the music of the Baroque Period, and the music of the ensuing years. It covers the periods of Peri, Cuzzoni, Monteverdi, Frescobaldi, Sweelinck, Schütz, Carissimi, Stradella, Lully, Jenkins, Simpson, Captain Cooke, Blow, Gibbons, Purcell, Bach, Handel, and their contemporaries, and places their outstanding works in proper perspective. The work is a splendid contribution to the growing list of scholarly works upon music now being issued in our country, and is decidedly a "must" for music libraries in schools and colleges.



sents the same low-life origin of the word Jazz that was given to your reviewer by the noted trombone soloist, the late Clay Smith:

"The word 'jazz' had been in the language for decades, generally written in chalk behind the barn; it came out in public now for the first time, but mistakenly applied to ragtime. Popular writers called the entire 1920's the 'jazz age,' while Armstrong and Oliver were obscure and relatively unknown; even today the word is popularly and loosely used to cover sentimental ballads, big-band hot riffs, and the genuine New Orleans article, if and when it is heard."

"MUSIC STUDY EXALTS LIFE"

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



28-34 and 43-50. The menacing reiteration is ruined by changing to 4-3-2. Better stick to the third finger throughout.

The Melody

At the very beginning the melody sings caressingly, almost *mezzo forte* with the left hand reduced to the softest *piano*. Don't articulate sharply the melodic D-flat in Measure 2 or the final F in Measure 3, but play these softly. The long notes which precede these quarters are much more richly played.

Breathe the last beat (eighth notes) of Measure 4, *rubato*, and in a single elbow curve. The melodic repetition in Measures 5-8 is played more quietly than Measures 1-4. The five melody notes in Measure 10 are sounded richly, and with one elbow circle; similarly, the first five notes in Measure 11 with one elbow circle, but softer and more *rubato*. Whenever this figure appears (Measures 14-16) it must be sensitively molded. Play Measures 18 and 19 like a far-off, fragile remembrance, and with a slight ritard. In Measures 20-27 the theme returns tranquilly and nostalgically with a *quasi* duet quality (top notes of left hand). A shy hesitation in Measure 23 and a *pianissimo* expiration with *molto diminuendo* and almost no ritard in Measures 26 and 27 lead to the "storm" which begins *pianissimo* (soft pedal!) in Measure 28. Think of those solemn left hand quarters in two-note phrases of one measure "waves", with a slight *crescendo* to the third quarter of each measure.

Take off the soft pedal at Measure 35 and play 35-39 similarly but with sharply louder dynamics and slightly faster tempo. . . . Measure 39 must tear the heart out. Play all these loud G-sharps directly from the key-top; never jab them from above the keys.

Practice the *fortissimo* E major chord in Measure 40 as an isolated up chord, letting your arms bound to your lap afterward. This is to attain bodily spring (power) and at the same time to assure necessary release feel. Keep up the sweeping measure "waves" through 40-42; at Measure 43 retard *molto* and make a swift *diminuendo* at 44. . . . Resume as before.

Further Details

The second climax in Measures 56-59 should, if possible, be more sweeping than Measures 40-43. Don't subside too much during Measures 60-67: play these rather loudly and firmly, and don't forget your waves! Measures 68-72 are quieter (no *fortes*) and slower. In Measures 73-75 the music must sigh deeply as the last cloud disappears.

The transition from oppressive darkness (Measures 73-75) to tranquil sunshine (76) is miraculously accomplished by those four transforming bass eighth notes of Measure 75; be careful to play these almost in time; only the slightest hint of a ritard is permissible before the theme's return in Measure 76. Hesitate tenderly during the soft, brushing sixteenth note "tears" in Measure 79.

Play the B-flat in Measure 81 not too loudly, and with up touch. Use the third finger for this B-flat, then start softly in the A-flat to make a *crescendo* to the F. Ritard and *diminuendo molto* in Measure 83.

"MUSIC STUDY EXALTS LIFE"

Play dreamily (soft pedal) *a tempo* in Measure 84. The A-flats murmur somnolently, expiring very slowly in Measures 87 and 88. The right hand plays the three top tones of the final chord. Hold this last chord until it becomes almost inaudible.

Treat the D-Flat Prelude gently and lovingly, for it is one of Chopin's most sparkling and perfect jewels.

Pianistic Points

Scales: Very few technic books can be used for your year-in-and-out routine. One of the best of these is Dr. Cooke's "Mastering the Scales and Arpeggios." No other volume remotely equals this remarkable compendium. It's the scale book to end all scale books. Students love it and need no persuasion to return again and again to its fascinating presentation of scale and arpeggio patterns, forms and variations.

The Finger Tip: Did it ever occur to you that the last outer or finger tip joint could be considered a finger in itself? Good pianists often use it in almost complete isolation from the rest of the finger. One of the piano teaching fallacies is that the whole finger is always used. Not at all! That last outer joint is the final control spot connecting the body with the piano key. It must be trained to extraordinary sensitivity and power. In some piano touches it is employed to the exclusion of most of the rest of the finger. For example, the finger tip pluck touch, the tip percussion, the *pianissimo* caress. Develop this "tip finger" in your own playing for additional control and "pure" finger strength. You will be surprised at what it will do for your technic.

Articulation: Did you spot that example of bad musical articulation which popped up repeatedly in the "Song of Love" film? Whenever the pianist performed Schumann's *Träumerei* he played the melodic eighth notes, E, F, and A which came after the first long-sustained F, loudly and woodenly. In doing so he violated the obvious pianistic rule that short melodic notes coming after a long tone must be played softly. Try this for yourself: play the first part of the *Träumerei* phrase, emphasizing the E, F, and A—Wooden, unmelodious isn't it? Now play it again, this time singing or saying this line as you play; "To F . . . and then to C and F . . ." After the first F the phrase starts softly, curving gently to C and finally mounting to high F. How intolerable it is to emphasize or play loudly, the words "and then to!"

The Elbow: When students first become aware of their feather-weight, floating elbows they are usually bowled over. Most of their faulty pianistic approaches, deficiencies and bad habits are promptly cured. . . . The magic works immediately!

Boys especially are often first convinced of the elbow tip's importance when any "machine" analogy is used, that is, the elbow tips are the "steering wheels", balancers, or gyroscopes. . . . the motive power of the two armshafts is controlled and smoothed out by the gear-shifting elbow tips, and so forth. . . . any such imagery will do the trick. Be sure to tell them that the balancing tips may be static or may move slightly; but the tip control, however powerful and instantaneous, is always light and unobtrusive.

Writing-Fun Books

As part of each week's practice, all elementary and intermediate grade piano pupils should be assigned several pages in a music writing or theory book. Many excellent examples are now procurable. Virginia Montgomery has recently produced a good Music Fun Book. I wish more volumes were called Work-Fun Books, for the name itself, seen daily by the pupil, would insinuate into his consciousness the fact that rewarding fun usually comes from interesting work.

Any of Schaum's Theory or Writing books will intrigue early grade students. "On Our Way to Music Land" by Sister Stanislaus, Loofbourow's "All Aboard for Theory Land" and "Adventures in Theory Land" are ideal for young beginners. . . . And of course, all the books of Fletcher's "Theory Papers" are #ops. . . .

"Exert your talents and distinguish yourself, and don't think of retiring from the world until the world will be sorry that you retire."—JOHNSON.

THE ETUDE

Pennsylvania's Colonial Influences On American Musical History

Three Quaint Pictures of Our Early Musical Development

by Paul G. Chancellor

Part One—Philadelphia



PAUL G. CHANCELLOR

Mr. Paul G. Chancellor, author of this article, modestly sends THE ETUDE this skeleton sketch of his achievements:

"University of Pennsylvania, M.A. Director of the Library and Director of John M. Levis Memorial Humanities Program at The Hill School, Pottstown, Pa. Author of articles on American folk-song, library and audio-visual work, and educational topics. Speaker at various library and educational association meetings. Organizer and first chairman of Secondary Education Board Library Group, Vice-President, Pottstown Public Library Board, Trustee, Cummington School of the Arts, Cummington, Massachusetts. Clarinetist, and ardent devotee of chamber music. Composer of songs and chamber music works, with the following performed: 'Two American Folk-Sketches' for string orchestra and 'Beggars' Aids'—six part suite of airs and dances for quintet, viola d'amore, viola da gamba, and bass. later reset for string quartet." Located for years at the magnificently equipped Hill School, Pottstown, Pennsylvania, Mr. Chancellor has had unusual cultural advantages in one of America's finest preparatory schools for boys. —Editor's Note.

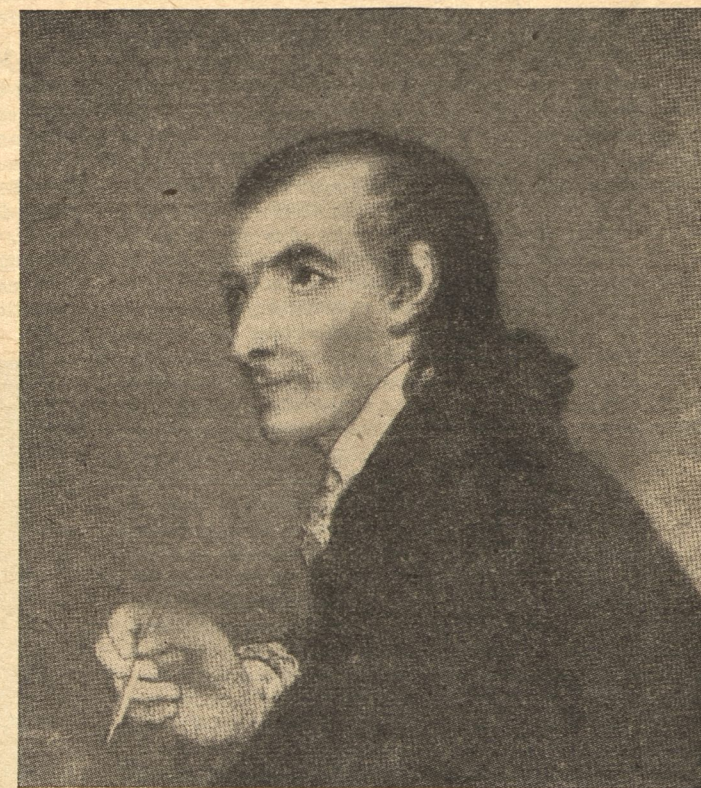
in Colonial America.

We can wish now that, in 1788, or in the three more years remaining in his life, Hopkinson had written his autobiography, or at least his musical memoirs. The latter idea probably would never have occurred to him, for music was just one shining facet of this man, who has been placed second only to Franklin as the most versatile man of the colonies. His main business had been his country's. When the great crisis with the mother country arose, he took an unequivocal stand for our freedom, fought with his persuasive and satirical pen, signed the Declaration, and energetically administered his big job during the war—a post that we now call Secretary of the Navy. In years of peace he was the friend of our most prominent colonial men, who knew and respected him as graceful poet, inventor, painter, devoted alumnus and trustee of the University of Pennsylvania, lawyer, business man, and finally, Federal Judge.

If, on that November day of 1788, he had been thinking back over the thirty-odd years of his interest in music—back to his late teens and early twenties—he could have said that Philadelphia's secular music history had, by coincidence or something more, really begun with his own dawning interest in music. In 1757 John Palma gave Philadelphia's first known concert at the London Coffee House, and Thomas Arne's "Masque of Alfred" was produced at the University of Pennsylvania, a performance in which Hopkinson certainly had a large part. In 1759 Hallam's theatrical company produced "Theodosia," called the first opera performed in America by those who allow this work to be called opera. Most important, in 1759 Hopkinson wrote the first American song, *My Days Have Been So Wondrous Free* and five other songs found in the precious manuscript volume now in the Library of Congress. But lacking Hopkinson's memoirs, we must try to piece together our own story of early Philadelphia music.

Of what had happened before 1757 (Hopkinson was then twenty) there is not much that we can tell. What we know is chiefly of church music. The Swedes strove zealously to develop their Lutheran liturgical music, and Gloria Dei Church became noteworthy for it.

The irrepressibly musical Germans filled their church services and home life with hymn singing. In the churches of the English colonists the musical picture was darker. Calvinists stuck fast to bare psalm-singing; the Quakers were unique in having no church music. The Anglican churches—Christ's Church and St. Peter's—did struggle to reproduce (Continued on Page 122)



FRANCIS HOPKINSON

America's first composer of standing. Musician, author, statesman, Judge Hopkinson was one of the signers of the Declaration of Independence. He was a member of the Continental Congress and had an important part in designing the American Flag. He wrote several excellent songs. His son, Joseph Hopkinson, was the author of *Hail, Columbia!* Francis Hopkinson was an intimate of Washington, Jefferson and Franklin.

"MUSIC STUDY EXALTS LIFE"

FEBRUARY, 1948

New Music for an Ancient Land

How Western Music Went to China

by Albert Faurot

NO DOUBT one would search in vain in the annals of music history for a movement comparable to that which has taken place in the Orient in the last century, namely the adoption of Western music by Eastern lands. This movement has not been in the form of an assimilation or adaptation, but rather in the form of a wholesale adoption by one race, of a phase of the culture of another. Music had developed simultaneously in the various lands of the Occident, each country giving to it its own characteristic color—rhythm, harmony, melody; but all fundamentally related and all influencing one another, to form in the aggregate a single great art—Western Music. Now China, with a culture older than that of any of the European nations and a completely independent musical tradition, hears Western music, decides that it is good, and takes it over completely for her own.

This process has not taken place overnight in China, but has been proceeding with growing intensity for the last hundred years. Its beginning was the result of two factors: the decadence of the native music, and the introduction of Western music by Christian missionaries. At the time of the advent of missions into China, over a century ago, the native music had reached a nadir in its decline. Its course had been long and glorious, beginning in the pre-historic past with folk songs and dances, seasonal festivals and rites of which traces are found in the oldest literature. At the time of Confucius, five hundred years before Christ, it was a highly developed art, controlled by a government bureau, and playing an important part in the education of scholars, and in the ceremonies of the government. Its "golden age" was reached in the Tang dynasty, some six hundred years A. D., when it had expanded to include art songs, chamber music, program music, pure music, and opera, and when skill in performance was considered a requisite of a gentleman's culture. Music schools were maintained by the government, and music formed the chief entertainment at the Imperial court, and at the provincial yamens.

The decadence of this art dates from the Tang dynasty, and can doubtless be attributed to two or three causes. Music was brought into disrepute among the scholars of the land by the over-indulgence of the Emperor and his court in the cultivation of music to the neglect of affairs of state. This music had been purely a cultivated art of the *literati*, having little relation to the common people. The folk music referred to in the ancient legends of China seems also to have died out at this time, as is evident from the meagre folk song literature of China. Music in the lives of the people seems to have been confined to professional entertainments in celebration of auspicious occasions. The decadence of native music may also be attributed in part to the intrinsic limitations of the musical system, which, using only the pentatonic scale in a purely melodic style with no harmonic development, had well-nigh exhausted its possibilities.

From such a glorious past, music declined during the next five hundred years to the point where it was held in universal disrepute. Men with regard for their reputation never indulged in singing or playing, or frequented the places where music was performed by ragged professionals. Into this atmosphere came missionaries, with their hymns and gospel songs. To a people to whom music had always been more a cultivated art than a folk medium, and whose native religions had nothing comparable to hymns, congrega-

tional singing was something utterly new. The people found that they could sing, and liked it. Mission schools introduced into their curriculum, along with science and western languages, music courses—vocal, instrumental, and part-singing. The spread of music was slow at first, and limited to the few who were reached by churches and mission schools. But those who had opportunity to learn it, at once showed ability and keen interest. Choruses gave sacred concerts and oratorios on the church festivals. Students used every available instrument and minute to practice.

A missionary who arrived in China at the turn of the century tells of waking the first morning to hear in the girls' dormitory the sound of a dozen little organs being played. For several mornings this continued, the scales and arpeggios and little pieces starting promptly at six. On inquiring of the Chinese Dean the reason for this, the missionary was told that it was the "six o'clock rule." The missionary protested that it seemed rather heartless to require the girls to practice at six on winter mornings, in the dark, unheated rooms. "Oh," explained the Dean, "the rule is not that they must practice at six, but that they cannot practice before six! Otherwise they would begin in the middle of the night! But nothing," the Dean continued, "could prevent them from practicing silently on the organ key-boards, until the clock struck six, when their little bound feet began pumping the bellows."

Music Assumes a New Importance

With the coming of the Republic in 1911 and of national consciousness to China, music assumed a new importance. The value of group singing for arousing patriotism was realized, and soldiers and students all over the land began singing. Thus the movement spread from the churches and schools to the community. This development called for a quantity of new song material. In the churches, hymns of the West had been used, for the most part, with an occasional adaptation of a Chinese tune. In schools the music

literature had been much the same as that used in American and English schools. But now, China must have songs that were Chinese. And she produced them—produced them by the hundreds. It was the awakening of a latent talent, the pent-up folk song spirit of centuries finding expression. They were slow or fast, spirited or sorrowful, major or minor, long or short, laments or marching songs. They were influenced by Western hymns and folk-songs, and by Russian music, but they were essentially Chinese. And as melodies, they were good—tuneful, rhythmic, expressive, varied—some, even inspired.

Not content with unaccompanied songs, they must have choruses. This was a different story. With no experience of harmony from their native music, and no innate sense of harmony, they floundered into the inevitable pitfalls, without knowing it. Student choruses sang with equal pleasure the awkward, unnatural harmonies of their untrained composers, and the chorales of Bach, or the fine choruses of their own European-trained Chinese, such as Dr. Hwang Tze, Mr. Chu Yuan Jen, Benjamin Ying. Such men as these, whose works deserve to take their place in the American choral repertory, realized the urgent need for thorough musical training for their people, and as a result, conservatories and music schools were established.

The Growth of Music

The tale of the founding and growth of the National Conservatory of Fokien is truly an epic, and it is not the only one of its kind the war has produced in China. When I returned to my own school in its mountain retreat in the interior of Fukien province, in 1940, I heard stories of a new conservatory that had grown up during my years' leave. In Yung-an, a primitive inland village, then become the war-time capital of Fukien, this music school had been established with five European teachers, a Chinese principal and staff, equipment, and library brought by sea and land from Shanghai. Its fame spread rapidly, and students came from all parts of South China, traveling by boat or truck or foot over range after range of mountains to learn to play the piano or the violin, to sing, or to compose.

The next five years I was kept too busy with the music in my own school to visit the new institution. When I was not moving from one village to another to stay in Free China, I was training bands and choruses, pianists and singers in Foochow College. My contacts with the new conservatory, however, became more close when my pupil, Laurence Lee, left to join the faculty as professor of piano. Recital tours and a concert trip with a quartet of students took me to various inland cities, and even back to our home city of Foochow, on the coast, happily then free. But not till the war ended our seven years' trek and exile, and our school returned to its own campus in Foochow, did I have an opportunity to visit (Continued on Page 112)



PUPILS OF PROFESSOR LAURENCE LEE

Welcoming Mr. Faurot at the National Conservatory of Fokien.
Front row: Frederic, Mrs. Lee, Mr. Faurot, Laurence Lee.

"MUSIC STUDY EXALTS LIFE"

Singing Builds Character

by William G. Armstrong

OFTEN we hear expressions such as, "Singing is good for the health." "Singing strengthens the lungs." "Singing is a fine outlet for the emotions," and so forth. But, do we ever hear the expression, "Singing builds character?" Does singing, the study of artistic singing build character? Let us see. But first an understanding of the basis of character.

Character defined is, "The sum of qualities or traits which distinguish one person from another." To these distinguishing elements should be added a corresponding cast of the features. Dr. Henry Gray, celebrated anatomist, in speaking of the features says: "The habitual recurrence of good and evil thoughts; the indulgence in particular modes of life, call into play corresponding sets of muscles which, by producing folds and wrinkles, give a permanent cast to the features and speak a language which all can understand and which rarely misleads." Then Schiller says: "It is an admirable proof of infinite wisdom that what is noble and benevolent beautifies the human countenance, what is base and hateful imprints upon it a revolting expression."

Incidentally, Schiller could just as truthfully have said: "What is noble and benevolent beautifies the human voice; what is ignoble and selfish deprives it of its natural beauty and charm."

Now from what do our distinguishing qualities or traits spring? From a predominance of certain of our intellectual faculties, sentiments and inclinations. Humans are of two constitutions, a physical and a mental constitution, but since the former plays no direct part in our present investigation, we shall leave it and pass on to the latter. A correct definition of "mental constitution" would be, "A grouping of the intellectual faculties, sentiments, and inclinations which characterize the mental constitution." Now, the purpose of this investigation is first, to show that it is the sentiments, and not the intellectual faculties which are the basic character builders, and second, to draw attention to the significance of the fact that the occupation of the artist of song is essentially that of expressing sentiments; not only his own sentiments, but those of the multitude; or in other words, he, as it were, lives in a world of sentiments.

Often it has been said of a person that he was led astray by his inclinations. Putting it simply, this means that his intellectual faculties had been made the servant of his evil inclinations. Now, in this degradation, it is difficult to see how the sentiments could have been involved, but let the reader judge for himself. Here are the basic sentiments as given by two medical investigators of historic fame, Dr. Gall and Dr. Spurzheim: marvelousness, benevolence, reverence, ideality, conscientiousness, hope, cautiousness, mirthfulness, firmness, love of approbation, and self-esteem.

Unable to see how anyone of these could possibly be made the servant of evil inclinations, and considering that the intellectual faculties can be made and commonly are made to serve evil inclinations, our personal conclusion is that it is not the intellectual faculties which are the basic character builders, but the sentiments; especially the spiritual sentiments. Benevolence, ideality, reverence, and conscientiousness, these four, and the greatest of these is benevolence.

Elements Which Transform Character

From Dr. Gall and Dr. Spurzheim we learn that there are thirty-seven basic intellectual faculties, sentiments, and inclinations. These, with the exception of the faculty, *tune*, are in various degrees of development and activity, inherent in every living person. But, through childhood environment, lack of education, or conscious or unconscious imitation, the less developed and less active of them are caused to remain under the dominance of the more developed and active. But, since they are only less developed and less active, they are subject to development and activity to a degree that will equal or exceed in power those under whose dominance they have remained. Of these thirty-seven intellectual faculties, sentiments, and inclinations, we now shall consider only those necessary to show first, how a character is transformed, and then how singing builds character.

First, then, we have *marvelousness*, or the disposition

to "look through nature up to nature's God."

To exalt the mind "to all sublimer things," to afford us the most exalted conceptions of beauty and perfection, we have *ideality*.

To secure respect for the opinions of others, and especially for the aged, the experienced and the wise, and most of all to secure a deep and solemn veneration for the Supreme Being, we have *reverence*.

To secure gentleness and kindness of demeanor and mercifulness, we have *benevolence*.

That we may have a love of little children, we have *philoprogenitiveness*, the maternal feeling.

That we may be disposed to right, and be just, we have *conscientiousness*.

To secure prudence and discreetness and caution, we have *cautiousness*.

That we may discern resemblances, analogies, identities and differences, we have *comparison*.

That we may perceive the connection between cause and effect, we have *causality*, the faculty that leads to the investigation of causes.

That we may have a desire for distinction, we have *love of approbation*. But in excess, love of approbation leads to love of indiscriminate admiration, and hence to a weakening of a fine character builder.

That we may have that respect for ourselves that leads others to respect us, we have *self-esteem*. But, in excess, self-esteem leads to personal pride and haughtiness, and again, a fine character builder is weakened.

Now let us see how through awakening to greater activity five sentiments and one intellectual faculty, a character is transformed.

Suppose that a person is dominated by combativeness and acquisitiveness, the roots of all evil, and we awaken to greater activity, love of approbation, benevolence, causality, ideality, conscientiousness and cautiousness.

In such a case, the conflicting elements will qualify and regulate each other, so as out of the whole, to form a harmonious unity of character. Combativeness will carry the individual forward with an energy which will surmount every obstacle, and subdue every resistance, and overcome every opposition. Acquisitiveness will prompt him to pursue a course of gain. And now the awakening. Love of approbation will prompt him to seek his gain in a manner by which he may distinguish himself and be the object of admiration. Benevolence will lead him to seek his gain and glory in some enterprise of philanthropy which aims at the general welfare of mankind. Causality will lead him to pursue his enterprise of gain and philanthropy in an original track and manner, and in a philosophic form. Ideality will give an elevated character to his enterprise, and enthusiasm to his effort. Conscientiousness will prompt him to be strictly just and righteous in all his principles, operations, and actions by which he seeks to gratify his combativeness and acquisitiveness; while cautiousness will prompt him to be extremely careful to do nothing that will profit or jeopardize his interest or his fame or to be in the least degree inconsistent with his principles of philanthropy and strict righteousness. Thus, through increasing the activity of one less active intellectual faculty and of five less active sentiments, a character is transformed.

VOICE

"MUSIC STUDY EXALTS LIFE"

Now let us see how, through the study of artistic singing, the less active of the intellectual faculties and sentiments are awakened to greater activity. Let us approach it in this way. What of these are indispensable in the acquirement of a singing voice, and in the interpretation of songs?

First, *reverence*, that we may have that respect for the experienced teacher that leads to confidence in his ability to realize for us our desire.

Second, *ideality*, that we may draw a fine line of distinction between superior and inferior tone qualities, and that the texts of our songs may be noble and beautiful.

Third, *comparison* and *causality*, that we may discern resemblances, analogies, identities, and differences, thus assuring that complete analysis of our texts which makes our conceptions vivid, distinct, and complete or, to use a common expression, "bring out of our songs all that there is in them."

Fourth, *marvelousness*, that our minds may be tuned to the source of all things noble and beautiful.

Fifth, *benevolence*, that our tones may be softened and beautified by kindness, gentleness, and mercifulness, and that our interpretation of texts may be given that emotional appeal that draws a ready response, and the expression, "He lives in his songs."

Sixth, *philoprogenitiveness*, that all other sentiments may reach their spiritual fullness by love of little children. No love of little children, no spiritual emotion, and no spiritual emotion, no interpretative artistry.

Seventh, *love of approbation*, that we may so arrange our programs as to meet the desires of the many members of our audience thus paving the way to success and distinction.

Eighth, *self-esteem*, that we may have confidence in our ability to attain what others have attained, thus defeating that enemy of progress, that mental handicap so unwisely created by psychologists, "inferiority complex."

The Basis of Intelligence

Inferiority complex! Frequently it is said that observation is the basis of intelligence, hence one finds difficulty in associating *mental inferiority* and *observance of one's shortcomings*. Experience has shown that in many cases the person is hyper-sensitive, and of a retiring disposition, thus giving the impression that he is mentally inferior. What he is in need of is a degree of combativeness. In most cases, the person is just the victim of preference for that which is not entirely in accord with his first, or special aptitude. Consequently, his progress will be comparatively slow, but, if he will persevere, his very slowness will prove a blessing in disguise, for he will note and retain many details missed by the quicker grasping one who "grasps the whole picture" with one sweep of the mind. The writer had a friend who became a great surgeon. He was so slow in learning, that he was rejected and rejected. Finally he was graduated, and with honors. Later, when lecturing, he would continue for hours without the aid of a single note. Slowness and steadiness had won *mental superiority*. But to continue. These elevating influences qualify and regulate combativeness, acquisitiveness, and adhesiveness.

Combativeness is necessary to courage, to meet and overcome difficulties and discouragements which crop up on the way to success. Acquisitiveness is necessary to gain knowledge that will be of use to us in our chosen career; while adhesiveness is necessary for clinging to our idealistic conceptions in opposition to all degrading influences, thus protecting our interest and preserving our art for posterity.

Thus, through the demands of artistic singing, "all things work together for good."

Through serious, enthusiastic study and interpretation of songs, thoughts such as are embodied in the songs *The Lord's Prayer*, *The Blind Ploughman*, *The Hills of Home*, *Invictus*, and kindred songs, engage more and more the *conscious* mind of the student. In time these character building thoughts find lodgment in his *subconscious* mind, and once so lodged they become a dominating, unyielding influence in his life; unyielding because no other (Continued on Page 112)



International News Photo

ROYAL PRINCESSES STRESS MUSIC STUDY
Princess Elizabeth and Princess Margaret Rose have taken a pronounced interest in music study. This picture shows them in a music room at Buckingham Palace discussing Brahms.

Playing by Touch

by Eveline Monico

ALEC Templeton, the blind pianist, may well serve as a model to young students of music in their efforts to learn to play without looking at their hands, a habit too often formed by beginners and difficult to cure.

As a teacher of piano, I have found it helpful in teaching the pupil to play by touch, to have him close his eyes. At first, only the simplest five-finger passages should be attempted, for the important thing is to prove to the pupil that he is not dependent upon constantly looking at his hands to play the right notes—that this is a hindrance, not a help—and when he finds that he *can* feel his way from key to key he will no longer be anxiously bobbing his head up and down from page to keyboard, fearful of striking a wrong note. From consecutive-note passages, he can advance to skips of a third, then to a fourth and fifth, the teacher, of course, naming each note while he learns to *feel* the distance, keeping his eyes closed all the time. No interval wider than the fifth should be asked for until ease in finding the keys is attained and correct hand position has become habitual. When a wrong note is played, the pupil should feel for the right one from the previous note asked for, and the interval should be played several times over. Merely substituting the right for the wrong note is no correction at all. Encourage the pupil to see the keyboard with his mind's eye. When playing by touch becomes easier, simple memorized pieces should be a further step in playing "blind." Children, I find, are very receptive to this method of acquiring facility in keyboard handling, almost as if it were a game.

A reliable technique can be obtained only by touch.

Other instrumentalists, 'cellists, flutists, and so forth—do not, indeed, cannot watch their hands, and it is quite unnecessary for the pianist to do so. Plato has said, "The beginning is the chiefest part of any work," and this cannot be too much stressed in the early days of music study, when correct or incorrect habits are formed. The eyes are for the printed page, just as in reading a book, and part of each lesson, at least during the first year, should be devoted to sight-reading, the teacher insisting that the pupil keep his eyes on the page and feel for the keys. A quiet hand and arm are essential, the fingers being the only active members. With the eyes free to travel across the page, note by note, the fingers feeling sensitively for the corresponding keys, facility in reading progresses rapidly, for the pupil is no longer hindering and confusing himself by trying to look at two things at once—the page and the keyboard—thus repeatedly losing his place.

Playing with the eyes closed serves another valuable purpose. It makes the young player conscious of the *actual sounds* he is making and awakens in him the awareness that *music is sound*, not written symbols.

Teaching the Scale

When the teaching of the scale is begun, and this should be as soon as a slight degree of precision in keyboard management has been acquired, it should be taught as a singable tune, not a technical exercise, to be played in all the different keys, and it should be practiced with the eyes closed. The teacher should play the scale of C slowly with due regard to evenness of pulse and tone and should then have the pupil repeat it, listening attentively to the tune. If he plays a wrong

note, let him try to discover which one it was. Play the tune again for him to imitate. When he can play the tune correctly, teach him to aim at a good, round tone and smoothness of rhythm. By teaching him to listen to what he is doing, in a surprisingly short time his power of self-criticism will be awakened, and under consistent, careful guidance, musical discrimination will develop toward a higher and higher standard of achievement. Technical explanation of the structure of the scale will come more appropriately later on. In order to avoid the last-minute jerk by which many beginners bring the thumb to its key in scale playing, I have found it helpful to use the simile of a little boat passing under an arched bridge. This suggests to the pupil correct arched hand position and the smooth gradual passing-under of the thumb.

Musicianship and technique go hand in hand and cannot be taught separately. They are completely interdependent. To try to teach technique by itself is to defeat its own purpose. Since only one aspect of musicianship—the ability to handle the keyboard sufficiently for the performance of even the simplest piece—requires nice judgment of interval distance on the keyboard, the neat, precise manipulation of the key to obtain good tone, and the ability to recognize and transfer to the keyboard the printed note, it is not, or rather, it should not be a matter for surprise that the attainment of any marked degree of musical efficiency involves time, and yet many adults apparently expect a few months to suffice for learning to play. Such a specialized art must be slow, and, advertisements to the contrary, there is no short cut.

Fundamental Training

It is a mistake to aim at a quick, superficial showing which only too often ends in complete lack of interest on the part of the pupil when he suddenly realizes he is "stuck", rather than thorough, fundamental training which brings slower but infinitely more satisfactory results. Far more desirable is it to have pupils play very simple pieces musically, with good, round tone and steady pulse, than to let them scramble through more difficult ones, deceiving no one except, perhaps, the most besotted parent. Most children use their hands well and need only a little help with the fourth and fifth fingers by the teaching of forearm rotation. It is when they are given pieces for which they are not ready, musically or technically, that they stiffen up in their anxious efforts to play them.

Shape in music is of vital importance—the steadily recurring pulse which is the nucleus of rhythm, and no piece is suitable for a pupil that he cannot, after a reasonable amount of practice and study, play rhythmically. I use the word "study" as well as "practice," because practice only too often tends to become mechanical repetition with no attempt at an understanding of the piece—its key, its rhythmic shape, its phrasing. Just as the sense or meaning of a poem must be digested before it can be recited intelligently, so must the structure of a piece be studied and understood before it can become intelligible to the pupil or the listener.

Technique a Means to an Objective

Once a strong sense of the beat is developed, the pupil's technique will improve to take care of it, but the musical sense must be the objective and be constantly kept in view, the technique being the means to attain it. This approach gives the word "technique" meaning to the pupil who otherwise is apt to think of it as something dull and tedious involving much repetitious practice without any clear end in view—something, in short, insisted upon by the teacher for the sole purpose of making life miserable. Just as we learn to walk in order that we may go places, so we master the keyboard in order to properly interpret fine music, or any music. I sometimes have prospective pupils tell me that they want to play only for their own amusement and that they don't want technique. Whether the end in view is a professional standard of performance or solely private pleasure, the means are the same, the only difference being that the pupil who intends to play only for pleasure stops at the point where he can play to suit himself, whereas the serious pupil goes on to a much higher standard of achievement; but the former type has to learn how to play by the same method as the latter and there is no magic by which he can escape effort. Indeed, (Continued on Page 121)

WITH the hundredth anniversary of the death of Felix Mendelssohn just passed, and with the appearance of a new edition of the Six Sonatas and the Three Preludes and Fugues edited and revised by Edwin Arthur Kraft, it seems well for us to discuss these organ works a bit.

I believe that, with the exception of the piano, the organ has the greatest wealth of literature of all other instruments. It is perfectly amazing the amount of fine music we have for our instrument, with which, for the most part, we are not too familiar. We think that the organ is perhaps neglected by some of the great composers in modern times, but all we need to do is to look at the newer works by Sowerby and other American composers, the modern Frenchmen, Hindemith, and the Variations on a Recitative by Schoenberg to realize that there is a wealth of material still being written for our "King of Instruments." Of course, how much of it will survive remains to be seen.

It is interesting to note that there was a lot of music written for the organ in Mendelssohn's time. Hesse wrote tons of it; Rinck, Julius André, and others wrote plenty. Most of this music we never hear now. I think that in the last twenty years I have heard one number by Hesse played in a recital, and that was somewhat of a bore. Of course, other music written during Mendelssohn's time has been found to be of greater importance. We need only to mention Schumann and Chopin. Mendelssohn is played by organists constantly; perhaps only a movement or two of a particular work, but it is played. I plead for more Mendelssohn. The music itself is so good, that with a minimum of preparation, an organist can surely make Mendelssohn sound well on almost any organ, small or large.

Excellent Study Material

There is no question about the fact that for the particular period the Mendelssohn Sonatas are important. As we know this form of writing, however, they are certainly sonatas by "courtesy." The sonata form is not uniformly adhered to and some of the writing is in the manner of the Fantasia. There is perhaps no more important part of our education as organists than the study of the Mendelssohn Sonatas and the three Preludes and Fugues. I shall never cease to be thankful to my teacher, Mr. Wallace A. Sabin, for having me, as a child, study these works in detail. He was very careful to see that I enjoyed my work with them, although they were so hard for me. Today, in teaching, we seem to give our students the Bach Chorale Preludes and the Eight Short Preludes so early. It might be well first to study some Mendelssohn. I am also thankful for the opportunity later, when I was a little older, of studying again the Mendelssohn Sonatas with Mr. Farnam.

Lemare a Mendelssohn Student

When I was a little boy, Edwin H. Lemare was the municipal organist of San Francisco, California. Every week he played programs that were full of meat

Ex. 1



for the student and the music lover. I shall never forget his playing of the Mendelssohn Sonatas. He was a great student of this romantic composer, and was devoted to him. Lemare's edition of the Sonatas and the Three Preludes and Fugues was excellent, and

Keeping Up Mendelssohn

by Dr. Alexander McCurdy

Editor, Organ Department

until Mr. Kraft's edition appeared, was undoubtedly the most widely used. There is little doubt that these works are not easy. However, for developing finely detailed organ playing, there is nothing like the care-

alike for those of us who have had some experience and for the student with little experience. One will notice at once that great care has been given to the fingering, so that in the changing of fingers, the *legato* is well preserved. The indications are clear, and the repeated notes and the changes in hands are all indicated. The pedaling is particularly well done by Mr. Kraft which, of course, one expects from a man who is such a fine player and experienced teacher. We call attention to this in the first line of the Second Sonata (see Ex. 1).

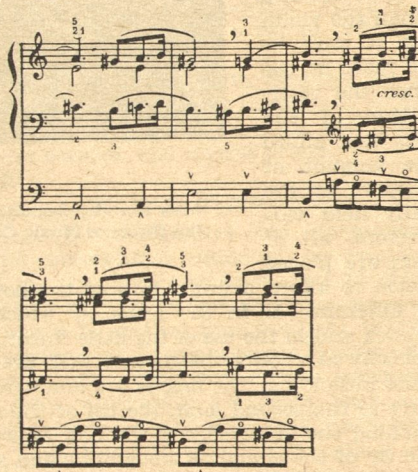
The difficulty of the change in manuals in the second part of the First Movement has been made so easy in Mr. Kraft's edition, as shown in Ex. 2.

The difficult pedaling, along with the moving manual parts, is particularly well done by Mr. Kraft. I like the clear indications of the phrasing also (see Ex. 3). This is the method pursued by Mr. Kraft throughout. The registration indications are good. They show that Mr. Kraft expects the organist to use his head about developing the registration at his command. After the study of the Second Sonata the student will enjoy the Sixth. Is there any more lovely set of variations than these on "Vater Unser"? The Chorale itself is beautiful, and then the way that Mendelssohn used it and developed it, makes it something at which to marvel. Note the method of indications for repetitions in the Chorale by Mr. Kraft (Ex. 4).

Ex. 2



Ex. 3



old editions there was little help for the student. The teacher always had to make all sorts of notes and indicate helps; but Mr. Kraft has done much to make the music immediately understandable, and playable

Ex. 4



Although the First Sonata is not considered the greatest, it is probably my favorite. The way Lemare played this in San Francisco was truly something to remember. The organ on which he played was an outstanding instrument, to say the least. It was built for the Panama Pacific Exposition in 1915, then rebuilt and installed in the Exposition Auditorium (the convention hall), Civic Center in San Francisco. It is an organ of one hundred and twenty-two straight stops, something over one hundred stops in the front of the auditorium, and the remainder in the back, fully a city block away from the main organ. One can imagine the great time Lemare had playing the first three movements of this Sonata with the big organ in front and the effective little organ in back. Lemare was such a colorful player, he always played in such a way that the audience really enjoyed the music. Notice the indications which Mr. Kraft gives for *legato*, available fingers on the left hand (Continued on Page 114)

ORGAN

"MUSIC STUDY EXALTS LIFE"

FEBRUARY, 1948

THE ETUDE

"MUSIC STUDY EXALTS LIFE"

Advancing the 'Cello Section

by Leland R. Long

NOT THE LEAST of the difficulties in connection with developing the string choir in the modern high school orchestra is the problem of securing an adequate number of well-trained 'cellists. It is too late to develop competent players of the 'cello, as is sometimes done with the basses, after students reach the secondary school age. 'Cellists should be started in the upper elementary grades or in the first year of junior high school at the latest. The fifth grade appears to be the most logical time, since by then most pupils have attained physical and mental maturity sufficient to enable them to cope with the demands of the instrument.

The size of the 'cello has always presented a formidable obstacle to the player, both in its transporting, as well as its manipulation. Anyone who has carried a 'cello on a crowded bus or street car knows that this bulkiness may at times interfere with the joy of living. In playing the 'cello, the means for circumventing the disadvantages accruing from its size are found in the series of mechanistic devices which are employed by one who is acquainted with its technique.

Before entering into a discussion of these devices, the factors entering into a wise selection of available talent deserve more than passing notice. If a child is a conformist and shows no inclination to be different from his classmates, he is in all probability a better prospect for some other instrument than 'cello. Individualistic tendencies and characteristics should be noted during the screening process, and should be given additional weight in evaluation in selecting 'cello pupils along with other attributes of physique and musical endowments. An instrument which ultimately requires of the player the ability to read in three clefs, which presents technical and intonational difficulties second to none, accompanied by physical demands concomitant with its size, implies a most careful selection of the best available talent on the part of the instructor.

If a number of school instruments are available, it is better to organize a separate class made up entirely of 'cellos than to attempt to teach them with an admixture of the other strings. Many of the technical problems of 'cello playing require specialized instruction, which would impede progress in the mixed group. Moreover, a group of 'cellos may proceed at nearly the same rate as a pupil taught individually, with the added advantages of group participation.

Elementary Instruction

Factors which are important in early training include the development of correct habits in holding 'cello and bow, the production of an even tone with smooth change at frog and tip, and facility of the left hand in normal and extended positions. Three-quarter and half-sized instruments are preferable for fifth and sixth graders. They should be equipped with end pins which are sufficiently long to permit a comfortable leg position, with the "C" string peg at the level of the left ear. With the smaller instruments it is advisable to make a change in the usual stringing, using the "G" peg for the "C" string, and vice versa, since the "G" string invariably becomes sharp shortly after tuning. The reverse stringing seems to counteract this tendency, and the lighter string is tightened at the sharpest angle from saddle to peg, which is better from the standpoint of breakage.

The writer favors a fairly flat position of the instrument in front of the player, the point of contact of the upper edge of the back with player's lowest ribs. A higher position, which is advocated by some teach-

ers, places instrument and fingerboard in a more vertical position, which does not permit the natural arm weight to contribute to finger pressure, in the case of the left hand, to the same degree that it does in our recommended position. Also, the bow receives less support from the strings in the more vertical position, requiring more effort on the part of the player in holding. Legs should be out of the way of the bow on both sides of the 'cello, left leg forward and right leg back, with the knees gripping the sides at the top of the lower bouts. The hollow on the under side of the knee joint fits snugly over the corner without discomfort to the player. The sharpened end pin should be anchored firmly in the floor, or a floor board attached in some way to the chair. All of the strings should be in a position to play upon without change of position, and the instructor can determine whether or not the instrument is held solidly by grasping the scroll.

Turning to the bow, a comparison of methods with those used by the violinist will help us to distinguish points of difference which are due to differences in size and weight. The 'cello bow is both shorter and thicker than the violin bow. Also, it must be supported more by the hand, since the vertical position of the 'cello does not afford the same amount of string support as the horizontally held violin. Therefore, all of the fingers are placed in a position to afford a firmer grip of the bow. The principal difference is in the angle at which they cross the stick and in the use of the little finger, which is used not only as a counterbalance, as with the violin, but to assist in holding. The fingers are laid across the stick nearly to the second joint, the tip of the second finger touching the outer edge of the bow hair at the silver. The tip of the thumb is brought around so that its inner edge, with the joint slightly bent, rests against the octagonal bevel nearest the underside and against the ebony of the frog. In most playing, the first and fourth fingers share most of the responsibility

ity in holding the bow, the second and third fingers resting against the stick more lightly.

Technic of the bow hand depends upon a mastery of pressures and counterbalances of thumb and fingers which give control of its use. In the initial stages this control is developed largely through the use of broad legato strokes and by lifting and replacing the bow on the strings. A relaxed position of the thumb is essential to a light grip. The thumb should be straightened gradually on the down stroke, bent forward on the up. It is held straight at the frog only for special effects, such as playing *pianissimo*. Fingers likewise must bend slightly on the up-stroke, and thumb and fingers as well as the wrist contribute to smooth changing at the tip and heel. It is difficult to describe these motions accurately without illustrating on the 'cello; but one may verify the use of finger motion in the change of bow by holding the right wrist with the left hand while producing perceptible motion of the bow, perhaps as much as an inch, while using the fingers and thumb alone.

Importance of the Bow

The value of particular concentration upon the bow hand in acquiring this technique is very great, although the action of the arm and wrist are also important factors. This smallest motion is the most

closely controlled, and its contribution to a smooth change of direction in any part of the bow is most important. The movement of the arm, which should be thought of as the connecting wire to the body, is largely confined to the forearm and bending of the elbow, the upper arm remaining more stationary. The tendency of beginners to "saw," using more of the upper arm than is actually necessary, may be combated by shortening the length of the bow used for a time, confining the motion arm until the habit is entirely to the fore-acquired.

By this time it is hoped that the reader will have assumed the direct relationship between the details of holding position and right hand technique which have been presented and the topic under discussion. It is the writer's conviction that these are fundamental to successful teaching, and should

take precedence over development of the left hand for some time. It was with a feeling of considerable shock that he heard a teacher remark at a recent 'cello clinic, "Here is the tone," and he held up his left hand, not his right. This was not only contrary to the emphasis which his own teachers placed upon the use of the bow, but to his experience as a 'cellist in concentrating upon tone.

Much can be done to improve the sonority of the 'cello section, in addition to the quality of tone produced, by emphasizing the importance of bowing. In *forte* passages a flat bow, with all of the hair in contact with the string and as close to the bridge as expedient, should be used. Normally, the higher one plays on the fingerboard, the closer the bow should be to the bridge. Many players will keep their bows at *mezzoforte* location between bridge and fingerboard at all times, regardless of *tessitura*, unless they are urged to change. The scratch which is so objectionable at close quarters is not a (Continued on Page 119)



A WOODLAND IDYL

Miss Dorothy Lundgren of La Grange, Illinois, a member of the National Music Camp Orchestra at Interlochen, Michigan.

BAND, ORCHESTRA
and CHORUS
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

THOUSANDS of years ago a procession of Egyptians marched slowly toward the shrine of Serapis, God of Healing. The instrumentation of that group of men probably consisted of reed pipes, tamborines, and drums. In the Bible we read about "an hundred and twenty priests sounding with trumpeters." We know that in ancient Israel, no ceremonial meal was complete without its accompaniment of instrumental music, and that victorious warriors were met at the city gates by "the band."

In those days there were horns which only the Priests were permitted to play upon, and our present-day band undoubtedly began its development only after the nobility's exclusive rights to drums and trumpets ended, and the common people were permitted the use of those instruments.

In Athens every boy was taught to play the lyre; the double-flute and Cithara were also favorite instruments among the people of Greece. In Rome, the tuba, the corna, the cavalry trumpet or "litur" and the short horn known as the "buccina" were the popular brass instruments of the period. In Greece and Rome all triumphal processions were headed by trumpeters.

In 570 B.C. Servius Tullius introduced bronze trumpets into the Roman army. That was indeed a great day for the band, for the bronze trumpet was without doubt the ancestor of the brass instruments as we know them to-day.

Preceded the Orchestra

In history the band preceded the orchestra, but the imperfection of workmanship, inaccurate pitch, limitation of range, and inferior tone quality made it quite impossible to satisfactorily perform the music of that day.

Unfortunately, those handicaps persisted for centuries, and although people followed the band just as they do today, the string instruments were much more popular, because of their advantages in tone, intonation, and general workmanship.

In addition to all these difficulties was added another equally serious one: It was not until the twelfth century that musical notation was accepted; before that time all music was played by ear. In the thirteenth century Edward III of England maintained a band composed chiefly of the wind instruments of that period. Henry VIII had a band that must have rated "first division" in its day; its instrumentation consisted of fourteen trumpets, ten trombones, two viols, three rebees (forerunner of the violin), one bagpipe, four tambourines and four drums.

It was at this particular period that a great deal of experimentation took place and many new instruments made their debut. There was for example, the sackbut which looked very much like the trombone of today; the rankett, olyphant, trumpets with slides like trombones, and the zinke (an instrument like the cornet but with six finger holes and made of wood covered over with leather). The eunuch flute was also a popular instrument of the day.

During the reign of Henry VIII many innovations in the instrumentation of the band took place. As we know, he was quite a musician and played on the dulcimer at every opportunity. At this period the fife took favor over the bagpipe in the bands of England; tower trumpeters became bandmasters and following the Reformation they had to perform three times daily to call the people to prayer.

The fifteenth century proved another period of progress for the wind band, since it was at this time that the common people were permitted the playing of trumpets which up to this time was reserved for the nobles.

After the Thirty Years' War another progressive step occurred in the evolution of the band. Up to that time, military forces had been recruited at the beginning of each war and promptly disorganized when the war ended. However, at this period, standing armies were created. The stepping together of large groups of men in exact cadence and rhythm necessitated a new musical form and it was at this time that the "March" was introduced.

The British army began with the Restoration and its bands date from the latter part of the seventeenth century. At the beginning of the eighteenth century the usual instrumentation of the band was—two flutes,



THE UNIVERSITY OF MICHIGAN BAND IN 1859

This rare photograph of a group known as "Les Sans Souci" is representative of collegiate musical interest in America nearly ninety years ago.

Bands: Past—Present—Future

The First of Three Discussions Relating to
The History and the Future of the Band

by Dr. William D. Revelli

two oboes, two horns, one or two trumpets, two or three bassoons, and a bass trombone. Only a very few of the bands included drums, a rather difficult thing to imagine today.

At the close of the eighteenth century, the typical instrumentation of the French bands was as follows: six clarinets, one flute, three bassoons, two horns, one trumpet, one serpent, and several drums.

A Continual Improvement

Throughout the seventeenth and eighteenth centuries wind instruments continued to improve, although it was not until the early part of the nineteenth century that the various wind instruments were taken seriously by critical musicians. At this period, more innovations and improvements continued to be made. The trumpet, for example, was equipped with valves in 1828, and about ten years later a swivel action was introduced, and more exactness and precision of measurements was brought about at this time. With these inventions and changes came a great improvement in the standards of performance of the wind instrument musicians themselves, all of which resulted in better tone quality, intonation, and dexterity.

At this time massed bands composed of hundreds of musicians became the rage. As for example, in

1838, a concert was presented in Berlin at which twelve hundred musicians performed *en masse*; sixteen cavalry and sixteen infantry bands joined together and over two hundred drums were added. Composers were becoming much interested in writing for these bands. This development continued to such an extent that the bands of 1850 were not unlike the bands of 1900.

One of the world's greatest bands was La Garde Républicaine Band of France. This famous ensemble was organized in 1802. When the French Revolution came, the great opera houses and concert halls were forced to close. This had a marked effect upon the wind bands of France, as most of the best instrumentalists became members of municipal bands throughout France, thus creating many outstanding concert bands and providing an opportunity for the band to gain its rightful place in the musical world.

The personnel of these bands was composed of approximately seventy musicians, and balance, effectiveness of instrumentation, and tonal color were carefully conceived. Many of the French composers wrote original works and on numerous occasions large festivals were held.

At various times in the past, the outstanding bands of France, Italy, Belgium, and England have toured the United States. The over-all musicianship, virtuosity, and performances achieved by these bands was truly remarkable. This was particularly true of the bands of La Garde Républicaine, the Belgium Royal Guards, and the (Continued on Page 118)

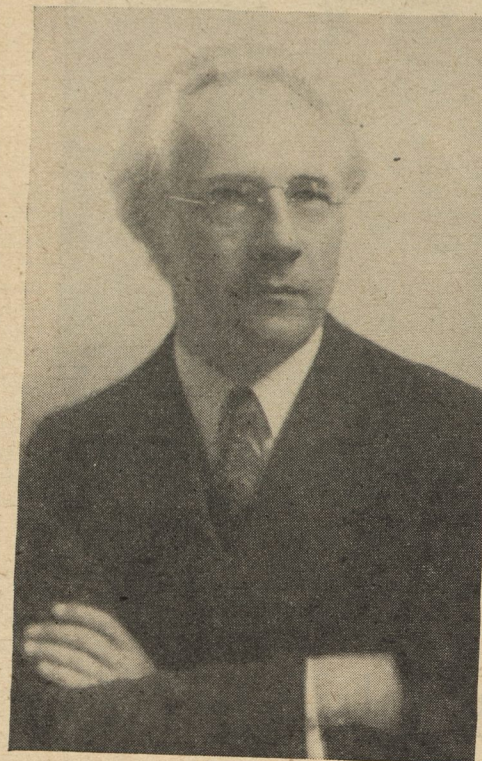
BAND and ORCHESTRA
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

FEBRUARY, 1948

Chamber Music and Its Role in Musical Education

by Hugo Kortschak



HUGO KORTSCHAK

AT THE TIME when string instruments had achieved their form that has survived to the present day (and with no early change in sight) instrumental music was dominated by the *Sonata da chiesa* (church sonata) and the *Sonata da camera* (chamber sonata) both of which we would today classify as Chamber Music.

These compositions were predominantly written for one or two violins with the addition of figured bass which was realized on the harpsichord or the organ and doubled by 'cello or bass, sometimes by both of them. Even the enlargement of this grouping to include wind instruments and timpani (as in the Bach Overtures), comes today under the classification of chamber music.

With the establishment of the symphony form the differentiation between chamber and orchestra music became perfectly clear, just as compositions for solo instruments with accompaniment achieved an independent category. Chamber music as such has followed its own way and has consistently gained in importance and popularity. Organizations of chamber music players have come to achieve international fame and sold out houses paralleling the acclaim of instrumental and vocal virtuosi.

Valuable Training in Small Groups

But with all this glamour, chamber music remains the corner stone of education for musicianship and also of music in the home, of which there appears to be a new resurgence. It is, however, in the field of musical education that it concerns many of us most. And what we call musicianship is not something that we can reduce to a set of rules or exercises. In performance musicianship means the quality of musical response which, in translating the composer's aesthetic and emotional message to the listener, comes closest to his real meaning. As to aesthetic values, no material proof can be given, and therefore the whole question pertaining to it depends upon the response of the spir-

Hugo Kortschak, an outstanding authority on chamber music, was born in Graz, Styria, Austria in 1884. He was originally destined for a career in engineering. His higher musical education was obtained at the Conservatory at Prague, under Dvořák and Smetana. After graduation his first position (1904) was with the Berlin Philharmonic Orchestra (under Nikisch). He then became assistant to Professor Hugo Heermann in Frankfurt-am-Main, and also a member of his string quartet. Mr. Kortschak came to Chicago in 1907, joining the Chicago Symphony Orchestra and touring and teaching. He founded the Kortschak Quartet, which Mrs. Elizabeth Sprague Coolidge brought East and renamed the Berkshire String Quartet. Mr. Kortschak is active as Mrs. Coolidge's aid in the series of Berkshire Festivals of Chamber Music. Since 1922 he has been a member of the faculty of the Manhattan School of Music and since 1923 a faculty member of Yale University School of Music.

—EDITOR'S NOTE.

itual leaders in the field; a characteristic which makes it subject to periodic changes.

Music making in small groups offers the best chances for training in musicianship. In the large symphony orchestra the performance of every player is subject to the musical perception of the conductor, particularly as far as string players are concerned; the wind instrument players, each playing an individual part most of the time, have somewhat more scope for personal originality. But in chamber music there must be achieved a group understanding and interpretation, resulting from mutual influence and agreement, and herein lies its great pedagogical value.

My own personal experiences have been a proof of this fact. Ever since my earliest youth, chamber music was an almost daily occurrence in our family; there were six children, each able to play at least two instruments. Father was a distinguished musician—foremost as a violinist but almost equally so at the viola, 'cello, piano, and organ. The classic and romantic literature, from duets to quintets was intimately close to us, and while the playing in general was definitely amateurish it was wisely guided by our father in such a way that it always remained a pleasure to us. Certainly we knew more of Haydn's, Mozart's, and Beethoven's music than of the current popular kind, without, however, being at all self-conscious about it.

We attended as many concerts as possible, mostly entering by the back stairway, looking innocently at the guard stationed there, who in time came to consider us as an unavoidable nuisance. In this way we heard the performances of quartets like the Joachim, the Rose, the Helmesberger and the Bohemian, and such soloists as Ysaÿe, Sarasate, Burmester, d'Albert, Sauer, and others. Luckily our home town of Graz is situated within easy reach of Vienna which was an inducement for artists to include it on their tours. In one way or another chamber music has become to all of us the focal center of our lives.

Conditions like these obviously cannot be created for the majority of young people, but increasing attention can be and is being given to courses in ensemble playing which are really courses in the literature, and not just preparation for occasional concert performance. Their great value lies in the necessity to arrive at a common understanding and interpretation of the composition at hand, in the change-off between being leader and follower according to the rhythmic, emotional, and technical nature of the moment; all this arrived at by cooperation. Individual phobias, unintended misstatements, weaknesses of all kinds will be recognized and corrected and intelligent consideration of all qualities will result in a clearer and stronger grasp of music in general.

This phase of education should accompany the pupil from the very beginning. It will convince even a child, to hear that the playing together of two or more is impossible without true rhythm, intonation, and a good solid tone. (Continued on Page 120)



Colonial Studios, Richmond, Virginia.

Four noted artists went to Williamsburg, Virginia last year for the spring festival of Eighteenth Century music—the delightful series of concerts held annually in the ballroom of the restored Governor's Palace as part of the educational program of the Colonial Williamsburg in the restoration of the historic city to its appearance of the 1700's. The artists are, left to right, Daniel Saidenberg, violoncellist; Ralph Kirkpatrick, harpsichordist; Alexander Schneider, violinist; and Jennie Tourel, mezzo-soprano.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Bowing Differences

"In reading over your work 'The Modern Technique of Violin Bowing' I have not been able to see any discussion of the *Saltato* bowing. I would appreciate it if you would discuss the difference between the following three bowings: *Saltato*, *Sautillé*, and *Ricochet*."

—J. H. H., Maryland.

Saltato (Italian) means "leaping" or "bounding"; *sautillé* (French) means the same thing; and *ricochet* comes from the French verb *ricocher*, meaning "to rebound."

The *Saltato* and the *Sautillé*, then, are springing bowings. Nowadays, and particularly in America, the word *spiccato* is increasingly used in their stead, and it was under this heading that I described the bowing in my book. However, to an Italian or to an Italian-trained violinist the word has a slightly different meaning: it means "articulated," merely, without reference to the manner in which the effect is produced. A lengthy discussion of the *spiccato* appeared on this page in the August 1945 issue of the magazine.

The word *sautillé* is still used in this country, but the tendency is to restrict its use to the springing-bow arpeggio, for example:



This bowing was analyzed in detail in the December 1947 issue of THE ETUDE, which, however, had not appeared when your letter was written.

I had something to say about the *ricochet* last August, but you may not have seen it; so I will describe the bowing again. It is produced by throwing the bow (in the upper half) lightly on the string and allowing it to rebound for the required number of notes. The bowstick must be vertically above the hairs. A simple example of the bowing occurs in the middle section of the 46th Study of Mazas:



A very relaxed and well-balanced hand is needed for the *ricochet*, but after a little practice the speed with which the bow springs can be regulated without much difficulty.

A Thumb Problem

"... Last August you gave some advice about developing the stretch of the fourth finger, and I have found it and the exercises you gave very useful with my pupils. ... I wonder if you can help me with a problem that has arisen. It is a rather similar problem, but it concerns the thumb of the left hand. Two of my pupils have much difficulty playing in the seventh position or higher because they cannot separate the thumb sufficiently from the hand. ... Can you suggest any exercises that might help?"

—Mrs. H. M. K., Virginia.

Nearly ever teacher meets with this problem sooner or later. It can always be solved, provided that the pupil is not far along in years. In childhood and through the teens, the hand is a very supple mechanism and it can be trained to do many things which at first might seem to be impossible.

However, before we discuss means of developing the flexibility of the thumb,

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

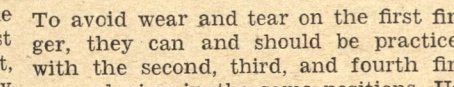
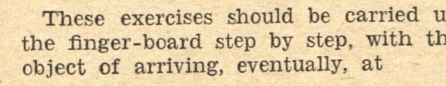
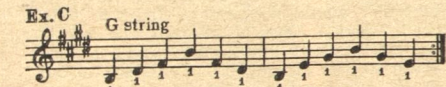
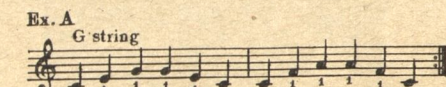
we must examine another element that is most important in high position playing: the shape of the hand on the violin.

The difficulties your two pupils experience can arise just as easily from a faulty shaping of the hand as they can from a lack of flexibility in the joints of the thumb. For playing in the fifth position or higher, the hand should be so far around the shoulder of the violin that only the tip of the thumb is in the curve at the end of the neck. Many students allow an inch or more of thumb to project beyond the G string side of the finger-board. This is a fault which must be immediately corrected. It is a fault, moreover, that is not easily detected by the teacher unless he walks round behind the pupil to see what is happening on the "other" side. And, of course, it causes the player to have increasing difficulty the higher he goes on the string. But if the thumb and hand have taken the correct shape in the fifth position, he should, unless he has very small hands, be able to reach the end of the finger-board with ease and without having to move his thumb.

Assuming that the shaping of the hand and thumb is correct, there is another possible cause of your pupils' shifting difficulties, and that is the tendency so many players have to stiffen up the hand when they go into the higher positions. This tendency undoubtedly springs from the lack of a sense of security, from a fear that the hand may slip. In some cases it can be seen that the ball of the thumb has moved into towards the palm of the hand. This is fatal to technical control. No matter what position he may be playing in, the violinist must be conscious of an "open" feeling in his hand, the ball of the thumb being back where it belongs.

But if the difficulty in the high posi-

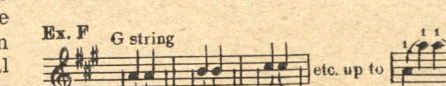
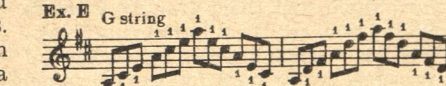
tions comes merely from a lack of "give" in the thumb, if the member seemingly cannot move far enough away from the first finger to permit the necessary reach, then some simple exercises can be given which will soon produce results—very soon in the case of younger players.



To avoid wear and tear on the first finger, they can and should be practiced with the second, third, and fourth fingers, playing in the same positions. Using the fourth finger is especially good, for a considerable increase of strength will result.

Many students whose hands are not naturally supple find difficulty even with Ex. A, when they attempt it on the G string. When this is the case, they should transpose the exercises a fifth or a ninth higher, playing them on the D string or the A, and returning to the G string only after they can be easily played on the higher strings.

Below are other, more difficult, exercises that may be practiced with great benefit:



These, too, should be practiced with the second, third, and fourth fingers, starting on the appropriate notes. Indeed, many players will find these fingers

easier to use, and may well begin with them.

An important point of shifting technique may be mentioned here: When the student is using the first or second fingers he should be very careful to keep the fourth finger over the string on which he is playing. This will insure a correct shaping of the hand in all positions.

Quite apart from its value as a means of developing the thumb extension, this type of exercise speedily develops in the student a remarkable finger-board sense. And he need not wait to work on it until he has studied the upper positions. Provided always that he has a good ear and knows what a triad is, he can begin to practice the simpler exercises as soon as he is fairly secure in the third position. If his intonation and the shaping of his hand are carefully watched by the teacher, he will gain in a few weeks a familiarity with the finger-board that will save him some months of hard work later. This idea may seem somewhat revolutionary, but a number of teachers have proved its value.

A Bowing Question

"... I am sending you two quotations from the Vivaldi-Nachce Concerto in A minor, No. 1 is the 16th and 17th Measures of the First Movement; No. 2 is on the last page of the Third Movement. In the First Movement the bowing works out well up to the beginning of Measure 16, but why should the last eighth of Measure 17 be played on the Down bow? To me it seems better to play that note on the Up bow. Or is a special effect required? Regarding No. 2, why is this phrase written as it is? ... Would not an accent mark or a dash over the G-sharp and the B's indicate the same effect?—Miss N. G., Illinois.



You are quite right in both instances. The bowing given in Measure 17 of the First Movement, and also in Measures 20 and 34, has been a stumbling block for both teachers and pupils ever since the edition first appeared. Obviously, no *martellato* effect can be obtained if the measure is played at the point of the bow and the low A is taken on the Up bow. The only bowing which permits the desired effect to be produced is the following, which applies also to Measures 20 and 34:



At least two-thirds of the bow should be taken on the accented A and the remaining third on the C-sharp, taking the bow to the frog, where the hammered effect required for the rest of the measure can be easily produced.

Far too many violinists look upon the printed page as sacrosanct. It is not. It represents merely the opinion of one man—who may or may not have been in an especially musical mood on the day he did this or that job of editing. (Continued on Page 116)

How Much Shall I Charge?

Q. 1. I am a young teacher and have a class of fifteen pupils, all beginners. There is another teacher who has been teaching for six years and she has a class of over one hundred. She charges \$1.25 for a half-hour lesson, but I charge only fifty cents for the first three months, and seventy-five cents thereafter. The people are mostly miners and I feel that this is all they can afford to pay. What do you think?

2. The only thing I give for a good lesson is a colored star, but I should like to have something different for next year. Will you advise me as to how I may keep up the attendance at lessons?

3. I also feel that there is a good opening here for a glee club, and I should like to have you tell me how to organize the same and what pieces to work on. What age girls should I have in such a glee club?—L. M.

A. 1. Conditions vary so greatly that it is impossible for me to recommend a standard price. Your competitor's rate seems a little high, but on the other hand yours seems too low for really good teaching. However, it all depends on the quality of the instruction, and if the other woman is a fine teacher of long experience, it may be that she is worth two or three times as much as you are, since you have only just begun to teach. Some piano teachers use the class plan for beginners, and it might be a good idea for you to choose four of your beginners of about the same ability and teach them all at the same time, charging them fifty cents each and perhaps having them come twice a week instead of once.

2. As to attendance at lessons, my own plan was to charge for the lesson whether it was taken or not, except in case of illness. Many teachers get around it by making a fixed charge for the term with no reduction for missed lessons except in case of prolonged illness. If you find it necessary to use stars and other rewards of this sort, I suggest that you write to the publishers of *THE ETUDE* for a catalogue of teachers' supplies. But I myself pin my faith to carefully selected music, a teacher who is kind but firm and who praises more than she scolds, and a good home atmosphere in which to practice, with full cooperation between teacher and parents.

3. Glee clubs are fine, but before you do anything about starting one, I suggest that you get in touch with the music teacher in your public schools. It is probable that the children in your town already have the opportunity of singing in various choral groups, and if you are not careful you might find yourself in some very hot water! However, if you find that a glee club is needed, and if you think you are capable of directing such an organization, you will be able to get excellent material by writing the publishers of *THE ETUDE*. As to age limits, I suggest twelve to eighteen.

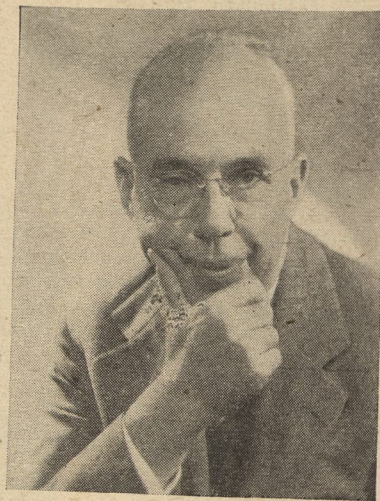
A Psychological Problem

Q. About fifteen months ago a thirteen-year-old girl came to me for piano lessons. Other teachers had turned her down because she lost the thumb on her left hand when a baby, and is also small for her age. But she said she loved music and wanted to learn to play the piano, so I took her, and although she was hard to teach for a while because I had to rearrange all the fingering of the left hand, yet she has done well and plays some of the pieces in her second-grade book better than other children who have all their fingers and thumbs. Now, however, something has happened. I thought the mother would be overjoyed because by hard, persistent work I was able to help her child to learn to play, and

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

that she would give me at least a little credit. But I have heard that she wants the girl to stop lessons, and I don't understand it. The girl herself is pleasant to me during her lessons, but if she meets me on the street she does not speak to me. During the lessons I never mention her handicap, but look the piece over and if I think she can learn to play it I refigure the left-hand part without comment. I don't know how far I can teach her but I hope her mother does not have her stop the lessons because the child is really musical and I have grown fond of her. Shall I go on with the same sort of material, or do you suggest something else? I guess it is very hard to please some people, but I would really like to have your advice.—F. C. M.

A. This is evidently one of those psychological situations that trouble, more or less, all of us in both our personal and our professional lives. My own feeling is that the only way to handle such a matter is to have a frank talk with the people concerned. It is sometimes difficult to keep out of people's hair when they are unreasonable, and yet this is exactly what you must do. And you may also find that there are two sides to the matter and that you have not fully understood their side. So I suggest that you ask the mother to allow you to come to see her and the little girl for a conference, that you adopt a genuinely friendly attitude toward them, tell them frankly what is troubling you, ask them to tell you frankly what is troubling them. Be as tactful as possible, trying hard to see their side, and no matter what they say, don't lose your temper.

It seems to me that you are doing exactly the right things so far as the teaching is concerned. Your choice of material is good, and your plan of giving your pupil some voice in choosing her material is excellent—provided it is not carried too far. But there must be some personal angle that you either do not yourself

understand or that you have not confided to me in your letter, and I believe that these personal matters can be straightened out only by means of a frank and friendly talk between the parties concerned.

In What Key is It?

Q. 1. Will you please analyze the harmonic construction of the piece *Malagueña* by Lecuona. I feel that it ends on the dominant according to my ear. It is written in four sharps but the accidentals used throughout the piece make it sound as if it is in F-sharp minor instead of C-sharp minor as the signature indicates.

2. I wonder if this is not a good example of "Tonic Formula" as explained in the article "Altered Chords" by Charles W. Pearce, Pages 720-723 of "Music Lovers' Encyclopedia," edited by Hughes, Taylor, and Kerr. The major third is used practically throughout, the second is lowered in every instance, and the minor seventh is used constantly. In other words, the intervals as played are all common to the next flat key which is, G-flat minor, or F-sharp minor.

My piano teacher says there is no connection between the construction of this piece and "Tonic Formula" but cannot explain why. Will you please explain where this does not check and give me a good example of "Tonic Formula" and also one of "Supertonic Formula" if one comes readily to mind?—L. E. W.

A. I have referred your question to Professor Robert Melcher, and he has provided the following opinion:

1. I quite agree with you in considering this piece to be in the key of F-sharp minor rather than C-sharp minor. When analyzed in the key of F-sharp minor, the entire composition is based upon the chords of V₇ and VI₇ with frequent use of dominant pedal, and the closing on the dominant is characteristic of this kind of music. If the piece is analyzed in the key of C-sharp minor, the chords are I and II, both considerably altered, and this is scarcely musically logical. Why Lecuona chose to use the signature of four sharps rather than three I do not know.

2. By tonic and supertonic formulas, I believe Mr. Pearce simply means the construction of Dominant 7th, 9th, 11th, or 13th chords on these two scale degrees. Such chords are frequently called "apparent dominants" of "X chords." They have all the intervals and qualities of dominant chords, but do not cause complete modulations. Such dominant chords are most frequently used in relation to the dominant and subdominant sides of any given key, and would therefore be formed on the second and first degrees of the scale respectively. As a

matter of fact, such apparent dominants can be, and often are formed on any scale degree. For a further discussion of such chords, I would suggest that you study chapters I and IV of "Applied Harmony," Book II by George Wedge.

If *Malagueña* is analyzed in the key of F-sharp minor (which I believe to be the musically correct analysis), this piece does not illustrate the tonic formula at all. But if analyzed in the key of C-sharp minor, it actually is a curious example of constant use of an implied or apparent dominant built on the tonic of the scale. Such chords as Mr. Pearce is discussing, however, usually occur only occasionally in the course of a composition. For a very simple use of an apparent dominant built on II of the scale (supertonic formula), see the third measure of the chorus of *Dixie*. An equally simple use of an apparent dominant built on I of the scale (tonic formula) is found in the fifth measure of *Good-Night Ladies*. I can think of no composition which makes such frequent use of supertonic formula as *Malagueña* seems to do of tonic formula.

Is Fatigue Caused by Tension?

Q. 1. I have been studying Chopin's *Revolutionary Etude*, and I find that my left hand becomes so tired when I try to speed it up that I cannot finish it. My instructor has told me that I do not relax, but I do not know how to relax. Do you think it might be the piano that makes my hand so tired? Do you think it could be the difference in the key action between a grand piano and an upright?

2. In a recent issue of *The Etude* you advised a person wanting to enter a conservatory to write to the Secretary of the National Association of Schools of Music for a list of recommended schools, but you did not give his address. What is it, please?

3. Do you think it advisable to study the violin before entering a conservatory? —C. F.

A. 1. Your instructor is probably right in attributing your fatigue to tension, and I advise you to ask him for specific advice as to relaxation. However, it is also true that piano actions vary greatly in stiffness, and part of your trouble may be due to a hard action in your piano, or to the difference between the action of a grand and an upright. I should like to point out to you also that this is a very difficult composition—possibly too difficult for you to play up to tempo at your present stage of advancement. So perhaps you ought to lay it aside for some months, meanwhile trying very hard to learn to play your other pieces with the kind of controlled relaxation that is so necessary if one is to become a really fine pianist.

2. Professor Burnet Tuthill, Memphis College of Music, 1822 Overton Park Avenue, Memphis 12, Tennessee.

3. I cannot answer this question with a positive yes or a definite no. In general I believe it to be a fine thing for a pianist who expects to be a professional musician to have some experience with an orchestral instrument as well as with singing. But since you are primarily interested in the piano, and since you are expecting to enter a music school this fall, and especially because the violin is so difficult and exacting an instrument, it might be wiser for you to spend all your available practice time at the piano. You might, however, sing in some choral group in your high school without taking away any of your practice time, and if you have never done any accompanying for a chorus I suggest that you offer your services to your school music teacher.

A Master Painter on Masters of Music

by Childe Reece

IT WAS Walter Pater, the distinguished creator of an inimitable prose style, who declared in one of his essays: "All art constantly aspires towards the condition of music. . . . It is the art of music which most completely realizes this artistic ideal, this perfect identification of matter and form." By which he implied that music is the only art in which the end is not distinct from the means, the form from the matter, the subject from the expression. It is perhaps for this reason that so many painters have been absorbed in music—even if they have never heard of Pater's theory. For in striving to attain "the perfect identification of matter and form" in their own medium, they have unconsciously endeavored to fulfill the English writer's celebrated dictum.

Of all great painters, it is perhaps Delacroix, the famed nineteenth century French romantic, who was most completely saturated with the love of music. Delacroix was not only one of the pillars of modern art, he was one of the most intellectual of artists. The man who had the temerity to say, "Perhaps it will be discovered that Rembrandt is a far greater painter than Raphael"—a rank heresy in the 1850's—expressed himself in other fields with equal critical discernment. Living at a time when the creative genius of the nineteenth century was in full flower, he was in the vanguard of those rare souls whose mental and spiritual curiosity is only equalled by their talent for self-expression. In love with art, he was no less absorbed in music and in literature. He knew and was intimate with many of the outstanding figures of his age—Mérimée, Chopin, George Sand, Gautier, Dumas, and Baudelaire—to mention but a few. Renoir, no mean judge, called him the greatest artist of the French school, and Odilon Redon, that curious precursor of the surrealist movement in art, ranked him highest among all the moderns. The "Journal"—a diary to which Delacroix confided his reflections, is a remarkable document; not only does it give a vivid picture of intellectual life in the French capital in the middle of the nineteenth century, it reveals a personality as colorful as his paintings, a man who could say of himself, "What an adoration I have for paintings!" and who at the same time was continually quoting and expounding on Byron, Shakespeare, and Goethe. It is to this famed "Journal" that we are indebted for some of the author's pronouncements on life, letters, art, and music.

Art At Its Summit

In music it was Mozart whom Delacroix revered above all others. "Mozart," he said, "is superior to all others in the way he carries his form through to its conclusion"—a penetrating observation for a man who was not a trained musician. Of the composer's "Magic Flute" he remarked: "This is in truth a masterpiece. I was convinced of this at once on hearing the music by Gluck's successor. Here, there, is where Mozart found the art. And here is the step which it caused him to take. He is really the creator—I will not say of modern art, for now already, no more of it is being produced—but of the art carried to its summit, beyond which perfection does not exist. . . . High praise, indeed, but not unjustified by current critical opinion. It is curious to reflect that much as he liked Beethoven, the romantic Delacroix preferred the classical Mozart to the creator of the Ninth Symphony. The latter he called romantic to the supreme degree, and one "who moves us the more because he is the man of our time." On hearing Beethoven's "Leonore" Overture, he confessed to finding it "involved in style." At a concert on another occasion, he said that he heard the "divine 'Pastoral' Symphony with happiness," and then interjected the purely human touch, "but with something of distraction because of the lack of quiet among my neighbors." (This is the same Delacroix who had acidly stated: "Man is a social animal who detests his fellows"—a quip worthy

of the Gallic mind.) "The rest of the program," he continued, "was devoted to virtuosi who wearied and bored me,"—a complaint as perennial as music itself. He then added: "I was venturesome enough to remark that Beethoven's compositions are in general too long, despite the astounding variety that he introduces in his manner of returning to the same motifs. I do not recall that this defect ever struck me before in that Symphony (the 'Pastoral'); be that as it may, it is evident that the artist diminishes his effect by demanding a too prolonged attention." The problem of prolonged attention which seemed to trouble Delacroix caused him to make this further observation: "Paint-

thing that Beethoven has written, though that applies only to the first half. . . . I was thinking, as I listened to the first piece, of the way that musicians seek to establish unity in their works. The return of the motifs is, in general, the thing that they look on as the most efficacious; it is also the thing that is most accessible to men of mediocre talent. If, in certain places, this return is the cause of a great satisfaction for the mind and for the ear, it seems like a secondary means, when too frequently used, or rather a pure artifice. Is memory so fugitive that one cannot establish relationships amongst the different parts of a piece of music unless the principal idea is affirmed



FRÉDÉRIC FRANÇOIS CHOPIN

The Delacroix portrait in the Louvre Gallery.



GEORGE SAND

As painted by Eugène Delacroix

ing has this advantage, among others, that it is more discreet; the most gigantic picture is seen in an instant. If the qualities that it contains, or certain parts of it attract the attention, that is quite as it should be; one can enjoy it a longer time, even than one can a piece of music. But if the painting seems to you mediocre, all you need to do is to turn your head to keep from being bored."

Perhaps what the painter really meant is that the ear is more sensitive than the eye. An unpleasant sound offends us more than an unpleasant sight; we can overlook a person's lack of outward grace, but we cannot forgive a bad intonation.

Comments on Beethoven

Again we find the French artist returning to Beethoven, and the matter of recurrent motifs. On attending a concert in which the "Heroic" Symphony was performed, he said: "I found the first part admirable. The *andante* is the most tragic, the most sublime

almost to satiety by continual repetition? . . . The art of music more than the others, it seems to me, is dominated by the pedantic habits of the profession, things that give a certain satisfaction to purely musical people, but which always weary the listener who has not gone far in his curiosity about technique, as represented by such things as fugues, learned repetitions, and so forth. . . ."

All through Delacroix's reflections we find him troubled by the conflict between Mozart and Beethoven—in reality, the struggle within himself between the classicist and the romanticist, between the Beethoven who poses unanswerable questions and the Mozart who resolves them in musical form.

Delacroix was writing his "Journal" at a time that now seems almost fabulous. It was the generation in which musical titans like Wagner, Liszt, Schumann, Berlioz, and Chopin were creating their immortal works. Paganini and Mendelssohn had both been dead only a few years, and Liszt (*Continued on Page 119*)

"WHILE there is no short-cut to musicianship, there are a number of ways of lightening its burdens. One of the best is to begin as early as possible to give the young student a well-rounded musical perspective. This means getting away from the prevalent habit of teaching an instrument first and covering up deficiencies in musical awareness at some later time. The wise thing is to teach the small student solfège before taking him formally to his instrument; in other words, teaching him his musical alphabet before he is asked to read! An early and thorough study of solfège develops the ear, develops the association of notes with given sonorities, helps in memorizing, and prevents inaccuracies that arise from not really knowing the relationships between the notes to be played."

"Once the young pianist is introduced to the keyboard, the greatest care should be exercised in training him to correct finger and hand positions and posture. I approve the idea of allowing a child to amuse himself at the keyboard before he knows what to do with his hands, but it is harmful to permit him to find his way into tense, unnatural postures that subsequent correction can never fully undo. Worst of all, perhaps, is the tendency among beginners to let their fingers 'break', or bend inwards, at the nail-point. Corrective exercises (best suggested by the teacher) can help here."

"Indeed, I believe that most technical difficulties are overcome by alert, concentrated awareness. Actually, we practice with our minds and our ears far more than with our fingers alone. At all events, we should! Practicing by rote, with the mind in a daydream miles away, is of no use whatsoever. Fifteen minutes of practice in complete mental and aural concentration, is worth hours of finger work. And one of the most important mental qualities for practicing is imagination."

"The important task of developing technique can be made more interesting and more effective by making it too, a field for imaginative play! Perhaps we tend to confuse imagination with dreams; there is definitely a mechanical imagination as well as a dreamy one! You



JESÚS MARIA SANROMÁ

Imagination and Technique

A Conference with

Jesús Maria Sanromá

Internationally Distinguished Pianist

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Jesús Maria Sanromá was born in Puerto Rico, of unusually musical parents. His mother sang in the church choir and his father played piano and organ, improvising on both instruments for his own entertainment. Although it was early evident that the boy possessed pronounced gifts, it took time for him to discover his instrument. Hearing the town band, he fell in love with the piccolo, mastered it, and arrived at the point where he could play the solo in Sousa marches. He also learned the flute, which he still plays. Finding, however, that blowing into wind instruments tended to make him dizzy, he turned to the violin. After three lessons, he found that he had absolute pitch; also that his beginner's sounds irritated his acute ear. Finally, he discovered the piano which satisfied him immediately. After preliminary studies in Puerto Rico, Mr. Sanromá won a government scholarship to continue his education abroad, and chose to come to the United States, where he attended the New England Conservatory in Boston. Here he combined his work at the piano with ensemble playing, accompanying, and playing the tympani in the Conservatory orchestra; and completed the course as artist-soloist and teacher in three years, taking honors as winner of the Mason and Hamlin Grand Piano prize. He pursued graduate studies under Mme. Antoinette Szumowska, one of Paderewski's few pupils. Mr. Sanromá's masterly performances have been acclaimed in all parts of the world. In the following conference, he outlines for readers of THE ETUDE some interesting means of taking the drudgery out of technical practice.

—EDITOR'S NOTE.

find mechanical imagination in the work of people who love to tinker with tools, finding out the best way of doing things. You find it also in children who take their toys apart for the joy of putting them together again. Most youngsters have a bent that way, and it certainly can be developed and put to good use at the keyboard. Take the problem of fingering, for instance. At the outset—especially for beginners—I advocate following the printed fingerings of a reliable edition, or the suggested fingerings of the teacher who understands his pupil's needs. But if neither of these exactly answers the purpose, great gain results from allowing the pupil to find his own fingering, one that does not violate phrasing. Not in a haphazard way, but by earnest trial and error. Let the pupil try various fingerings, always analyzing why one way is better than another and explaining his conclusions. This may take time, but in the end, the pupil learns more than satisfactory fingering; he learns to know and to think about his own finger-needs!

Strengthening Coordination

"This same process of thoughtful and analytical experimentation at the keyboard applies to the actual playing of exercises. I have used two tests in scale playing which are interesting. In presenting them, let me warn that they are not beginner material. In auditioning an advanced student (who has studied all scales), I begin by asking him which scale he finds the easiest. Nine times out of ten, he will name the scale of C-major. And then I judge that he has not done much experimenting at the keyboard because, in reality, the scale of C-major is about the most difficult to play! The absence of black notes (accidentals) makes it much harder for the fingers than the scale of D-flat which lies most naturally for the playing fingers. Still, I ask him to play the C-major scale. And then I ask him to play it again, with his hands crossed left over right; then with them crossed right over left. Usually this stumps him! And the only reason why

it does is that he has not developed true coordination of mind, ear, and fingers. Now, it is this coordination which lies at the root of technical development."

"My other test which goes further, can be performed by the students themselves. I suggest it as a fine means of strengthening technical coordination. Write the names of twenty-four scales on separate bits of paper, drop them into a hat, and ask each student to draw out two, without looking. Whichever two he draws, he must immediately play together, one scale in one hand and the second in the other. And when he has demonstrated his ability to play them together, smoothly and accurately, let him begin all over again with the crossed hands. I know of no better way to strengthen accuracy of mind, of ear, of fingers. Try playing the harmonic scales of E-flat minor in the right hand, and B-flat minor in the left, through two octaves, together, the interval of a fourth apart! If you are accustomed to practicing your scales with mental, aural, and mechanical concentration, this test should be entertaining, especially with hands crossed. But if you have let yourself practice them merely by mechanical rote, the results will be startling! After these endless combinations are mastered, all regular scales seem like child's play!"

"I cannot emphasize too strongly the fact that early practice habits should be regulated so that the simplest five-finger-exercise is made the work of brain, ear, and fingers simultaneously. That is the only way in which practice can be made effective; and it can be achieved by accustoming the pupil to experiment at the keyboard. Invent new and different ways of combining scales. Vary rhythmic accents. Interchange right hand and left hand in exercise patterns. Develop exercises of your own. Strengthen your mechanical imagination!"

"As soon as the student trains his brain and his ear to guide his fingers (instead of allowing them to lag behind while the fingers play by rote!), progress quickens and, even more, practice becomes a pleasure instead of a drudgery. Take the problem of the perfectly even scale, for instance. The even scale is the key to all rapid passage work, and it is never acquired simply by fingers alone! Since perfect evenness is the goal, the ear must be sharply alert for the least sign of a note that sticks out—and if one does, the brain must immediately seek the reason (Continued on Page 111)

LOVE'S TENDER MISSIVE

There is a Valentine Day appeal in this effective salon piece. The lines above the notes in the first four measures suggest sustained playing, rather than accents. Do not over-sentimentalize this work. Grade 3½.

HAROLD LOCKE

Moderato espressivo (♩ = 120)

PRELUDE

See Dr. Guy Maier's comments upon this famous Chopin Prelude on "The Pianist's Page" in this issue. Grade 6.

Sostenuto (♩ = 88)

FR. CHOPIN, Op. 28, No. 15

88

The image shows a page of a musical score, likely for a piano. The score is written in treble and bass staves. The key signature is D major (two sharps) for the first four systems and changes to B-flat major (two flats) for the last two systems. The tempo is marked '40' and '45' in the first two systems, and '60' in the third system. The piece includes various musical notations such as notes, rests, and dynamic markings like *ff*, *dim.*, *p*, *f*, *smorzando*, and *pp riten.*. The score is divided into six systems, each with a measure number (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The piece concludes with a 'pp riten.' marking.

THEME FROM PIANO CONCERTO IN A MINOR

(2nd MOVEMENT)

One of the most demanded of all piano concertos is this masterpiece of Grieg. It was written in 1868, when the composer was twenty-five years old, six years after his graduation from the Leipzig Conservatory. Two years later he went to Rome, where he met Liszt, who played the concerto at sight with Grieg at the second piano. When a student at Leipzig, Mr. Theodore Presser dined with Grieg and had the thrilling experience of hearing him play this concerto, Grade 5.

EDVARD GRIEG
Arranged by Henry Levine

Adagio (♩ = 84)

pp

simile

cresc. ed accel.

ff

dim. e rit.

pp a tempo

p

tranne

pp

rit.

a tempo

pp

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tranquillo

pp

p

string e cresc.

ff

pesante

ff

p

p dolce

p

f

ff

p

poco stretto

ff

p

tranquillamente cant.

p

f

rit.

p mp

pp

rit.

ppp

Lento

FEBRUARY 1948

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LA FLOR DE VALENCIA

(THE FLOWER OF VALENCIA)

The first four measures are an imitation of the Spanish guitar. Play these without pedal, phrase as marked, and play the right hand with delicate *staccato*. This type of accompaniment continues throughout most of the piece. The melody should be played as though sung by a rich contralto. The *Appassionato* section makes an effective climax. The quick change to *morendo* (dying out) in the last measures is a striking effect. Grade 4.

Allegro con molto ritmo (♩ = 56)

MARJORIE HARPER

The first page of the musical score for 'La Flor de Valencia' features a piano introduction in 3/4 time. The right hand plays a delicate, staccato melody, while the left hand provides a rhythmic accompaniment. The tempo is marked 'Allegro con molto ritmo' with a quarter note equal to 56 beats. The score includes dynamic markings such as *mf*, *poco rit.*, *mf sost.*, *f*, *marcato*, and *p*. A section labeled '(To Coda)' is indicated. The piece concludes with a *sf* (sforzando) marking.

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The second page of the musical score continues the piece. It features a section labeled 'Appassionato' in 2/4 time, marked *ff* (fortissimo). The tempo changes to 'D.C. al' (Da Capo). The score includes dynamic markings such as *mf*, *poco rit. dim.*, *f*, *mp*, *morendo*, *f rall.*, and *pp* (pianissimo). The piece concludes with a *pp* marking.

FEBRUARY 1948

ROMANCE IN A

ThurLOW LieURANCE's *Romance in A*, written thirty-three years ago, persists in popularity. It is also a great favorite as a violin solo. Simple in its melodic lines, it has had a consistent and enormous appeal. Grade 4.

THURLOW LIEURANCE

Andante con moto (♩ = 84)

mf rit.

rit.

(To Coda) Φ

Con calore

a tempo

rit.

Più animato

f

p

f

p

*D.S.**

CODA

rit.

p

morendo

ppp

* From here go back to the sign (§) and play to A; then go back to the beginning and play to Φ ; then play CODA.

WHEN LIGHTS ARE LOW

A twilight reverie by one of our most fascinating melodists. It makes an excellent slow waltz for dancing. Grade 3½.

MORGAN WEST

In slow waltz time (♩ = 112)

mp smoothly

rubato

pp lightly

mp

poco rit.

a tempo

full-toned

mf slightly faster

in time again

diminish

much slower and softer

pp

mp

increase

sf

f

diminish

pp

Fine

A little faster and brighter
mf
slightly slower
in time again
increase suddenly
diminish
slower and tenderly
gradually diminish
mp
p D.C.

CHICAGO THEATRE OF THE AIR THEME

This theme is familiar to millions of listeners and makes a first rate piano solo of its type. Very florid and chromatic, it will have a wide appeal to young folks looking for colorful idioms. Grade 5.

Moderato con moto

ADOLF G. HOFFMANN

f
p subito
poco cresc.
ten.
mf

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f
mf
dimin.
p
pp
pp
cresc.
mf
pp subito
a tempo
ten.
cresc.
rit.
f
ff allargando
a tempo
f
pesante
f
ff

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SCENTED SHOWERS

FOR TWO PIANOS, FOUR HANDS

LOUISE GODFREY OGLE

Tempo di Valse (♩=120)

First system: *mf*, *l.h.*, *r.h.*, *simile*.
 Second system: *mf*, *simile*, *molto rit.*.
 Third system: *fz*, *l.h. molto rit.*, *mf a tempo*, *poco*, *a*, *poco*.

First system: *cresc.*, *ff*, *dim. e rit.*, *dim. e rall.*, *mp*, *Fine*.
 Second system: *cresc.*, *ff*, *dim. e rit.*, *dim. e rall.*, *mp*, *Fine*.
 Third system: *mf giocoso*, *dim. e rit.*, *a tempo*, *delicatamente*, *p*, *dim. e rit.*, *a tempo*, *tr*.
 Fourth system: *poco*, *a*, *poco*, *cresc.*, *dim. e rit.*, *D.C. al Fine*.
 Fifth system: *poco*, *a*, *poco*, *cresc.*, *dim. e rit.*, *D.C. al Fine*.

DRIFTING THOUGHTS

O. SCHELDROP OBERG

Grade 3.

Moderato espressivo (♩ = 96)

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FINALE, FROM THE SIXTH SONATA

FELIX MENDELSSOHN

Edited and revised by
Edwin Arthur Kraft

Sw. Voix Céleste 8; Soft Flute 8'
Gt. Grosse Flute 8; coup. to Sw.
Ch. Unda Maris 8; Concert Flute 8'
Ped. Soft 16; coup. to Sw.

Andante (♩ = 76)

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101

cresc.
pp
Reduce
pp Ch.
rit.
 Gt.
 Sw.
 Ch.
 Unda Maris only

CANZONE AMOROSA (VENETIAN LOVE SONG)

ETHELBERT NEVIN, Op. 25, No. 3
Arranged by T. Adamowski

VIOLIN
 PIANO
Andante con espressione
 IV Corda
 III Corda
cantando
sempre leggatissimo
 II Corda
più mosso
f

II Corda
Fine
Fine *amorosa*
 IV Corda
f
fff poco presto
p
 D.C.
 D.C.

WITH HUMBLE HEARTS WE COME

Hugh Hollifield*

DONALD LEE MOORE

Andante moderato

The piano introduction is in B-flat major, 4/4 time, and begins with a mezzo-forte (mf) dynamic. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with some chromatic movement.

p

1. With hum-ble hearts we come now To read Thy word and to pray,
2. Pre-pare us to re-ceive Thee With minds un-tarn-ished and freed

The vocal melody begins with a piano (p) dynamic. The piano accompaniment continues with a similar texture, providing harmonic support for the vocal lines.

mf riten.

To of-fer songs of prais-es For the bless-ings of the day, To
From earth-ly cares and tri-als And from thought of self and greed. Oh,

The tempo and dynamics change to mezzo-forte (mf) with a ritardando (riten.) effect. The piano accompaniment becomes more active, with the right hand playing chords and the left hand moving in eighth notes.

Più mosso mf

seek Thy ho-ly guid-ance In the tasks that we face to-mor-row; With-
hold Thy cross be-fore us! In our hearts may we ev-er cher-ish The

The tempo increases to *Più mosso* and the dynamic remains mezzo-forte (mf). The piano accompaniment is more rhythmic, with the right hand playing a steady eighth-note pattern.

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riten.

out Thy hand to lead us We would lan-guish in paths of sor-row.
prom-ise Thou hast giv-en, That be-liev-ers shall nev-er per-ish.

The tempo slows down (riten.) and the dynamics are mezzo-forte (mf). The piano accompaniment features a more complex, flowing melody in the right hand.

Tempo I p

Bless now the man-y wea-ry, Whose hearts are la-den with fear; Oh,
Place Thy strong arm a-round us; Oh, may we stray from it nev-er! And

The tempo returns to the original *Tempo I* and the dynamic is piano (p). The piano accompaniment continues with a steady eighth-note accompaniment.

f mf 1 rall. e dim. a tempo

vis-it them, Lord, with Thy heal-ing love! May they know that Thou art near!
when Thou art done with us here be-low, May we dwell with Thee for-

The tempo slows down (rall. e dim.) and the dynamic is mezzo-forte (mf). The piano accompaniment features a more complex, flowing melody in the right hand.

2 ev-er!

The tempo returns to the original *Tempo I* and the dynamic is mezzo-forte (mf). The piano accompaniment continues with a steady eighth-note accompaniment.

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VALENTINE DANCE

Allegretto grazioso (♩ = 56)

SECONDO

MARIE RAPELJE

VALENTINE DANCE

Allegretto grazioso (♩ = 56)

PRIMO

MARIE RAPELJE

BETTY'S HIGH CHAIR

This piece is for the very young beginner. There is only one chord in the right hand. First teach this chord; then let the pupil play the hands together, learning the names of the notes as they occur. Young pupils usually enjoy the cross-hand playing. Grade 1.

FRANCES M. LIGHT
l.h.

Moderato (♩=60)

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ORGAN GRINDER MAN

Words by A.R.

Grade 1. Allegretto (♩=76)

ADA RICHTER

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The Organ Grinder plays his favorite tune. *

* Melody in F (Rubinstein)

WINTER ECHOES

J. J. THOMAS

Grade 1½.

Moderato (♩=56)

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Grade 2½.

LA COQUETTE

WILLIAM SCHERER

Moderato (♩=88)

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Imagination and Technique

(Continued from Page 86)

why it does and bring it back to proper proportion. Only in third place, then, does the finger carry out the analyzed solution. And if the solution is not immediately clear, experiment! Try various finger pressures. Let your mechanical imagination take over.

Slow Practice

"Another clue to the development of good technique lies in slow practicing. The faster the passage must go, the more slowly you should practice it in the early stages when these coördinating controls are being built up. And when you begin to feel the passage securely in your fingers, speed it up *gradually*. One of the 'tricks' of fast passage work is to acquire a gradual speed, while practicing, that exceeds the normal *tempi* indications. Once you can play the passage faster than it needs to be played, you have a speed-reserve; you can *relax back* to the normal tempo and thus free yourself from all worrying about ways-and-means.

"A good way to develop mechanical surety at the piano is to practice in the dark. It is surprising to note what happens to your playing when you cannot guide yourself by the look of the keys. You develop a kind of second-nature contact with the keyboard; your ear becomes more alert; you feel your positions better; and you strengthen an instinct for spacing.

Broaden Musicality

"But no technical proficiency is worth more than the *musical* meaning your fingers can release. Which leads us into the very different question of *how* to develop musicality. At first glance, the matter of musicality seems to be one of in-born endowment—either a person is talented or he is not. And that, of course, is a fact. But even a less-than-great endowment can be developed. One means is to get away from an exclusive concentration on one's instrument and study the secondary subjects—theory, harmony, music history, style, and so forth. Another means is to play ensemble. Working at chamber music *with others* is the best way of strengthening a sense of musical proportion. Four hands at one piano makes a good start, which can later be expanded to two piano playing, and to combinations of piano with voices and with other instruments.

Memory Development

"The problem of memorizing again calls imagination into play! There are several accredited methods of developing memory. Some teachers rely on seeing the image of the printed page before one's mental eye and 'reading' from it imaginatively. There is also the aural memory of sonorities; and the method of harmonic analysis whereby you school yourself to reproduce interval relationships. Last of all there is the old tried-and-true (but not always so true!) method of rote, or mechanical, memory whereby you simply play a piece long enough for the fingers to find their own way into the proper keys. Which is the best? To my mind, none is! The best is to put your mechanical imagination to work, using a little of each orthodox method, so that you end with a memory pattern that sees the

notes, hears them, knows about them, and reaches for them, all together! You can find fascinating entertainment in memorizing a piece this way. If certain passages look easy to the eye, get your ear to recognize their sonorities; if certain sonorities are unusual enough for your ear to seize upon them, train your eye to a mental picture of what their notes look like. If your fingers find their way into certain measures rather easily, pull back and analyze the harmonic structure of those measures. There are endless combinations!

"The actual things you do, in the end, are not so important; the big point is to get away from finger practice and to develop that coördination of brain, ear, and hands which strengthens mechanical imagination. Take your practicing apart as you would a watch; learn how and why it 'ticks'—and your technical progress will be assured."

Quality in Master Records

(Continued from Page 72)

by Arthur Fiedler. Victor set 1147.

Tchaikovsky: *Nutcracker Suite No. 2*; Fiedler and the Boston "Pops" Orchestra. Victor set 1164.

Beecham's is always a refining and affectionate hand with the music of Mozart. Here, he is eminently successful in the first two movements, but his *Minuet* and final *Rondo* possess more elegance than spontaneity. A comparison with the Weingartner version reveals a freer feeling for the latter movements. This new set, however, offers the better recording of the two.

One of the most delightful and entertaining ballets in the theater is "Gaité Parisienne." The score, arranged by Rosenthal, is a series of pieces selected from Offenbach's works, ending with the *Barcarolle* from the composer's "Tales of Hoffman." Fiedler handles this music with admirable buoyancy and technical skill, and the recording is excellent.

The familiar suite from Tchaikovsky's ballet, "The Nutcracker," is incomplete. The present set contains five dances not included in it—*Winter Scene*, *Waltz of the Snowflakes*, *Pas de deux*, *Divertissement du chocolat*, and *Valse finale*. The *Snowflake Waltz* and the *Pas de deux* are the best sections, but all are equally well written ballet music. Fiedler's performances are zestful and the recording is rich-toned and brilliant.

Tchaikovsky: *Piano Concerto No. 1*; Artur Schnabel (piano), Dimitri Mitropoulos and the Minneapolis Symphony Orchestra. Victor set 1159.

Rubinstein's 1933 recording of this concerto has long been the preferred version. His latest set again reveals his closer affinity with this music than any other soloist who has recorded it, but it also reveals the pianist has become more theatrical in his playing of this music in recent years.

Beethoven: *Sonata in F minor (Appassionata)*, Op. 57; Rudolf Serkin. Columbia set 711.

Chopin: *Sonata in B-flat minor*; Robert Casadesu. Columbia set 695.

Debussy: *Preludes—Book II*; E. Robert Schmitz. Victor set 1138.

Levant Plays Debussy. Columbia set 710.

Liszt: *Etude in D-flat (Un Sospiro)*; and Schumann: *Aufschwung*, Op. 12, No. 2; Ania Dorfmann. Victor disc 11-9672.

(Continued on Page 114)

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Singing Builds Character

(Continued from Page 77)

influence has the power to cause a yielding, for his newly formed thoughts have given him what he set out to attain; that is, the ability to sing artistically, hence he is satisfied.

The instant a student to be steps over the threshold of a studio of vocal art, he leaves a world of acquisitive combativeness, and enters a world of mind-exalting sentiments, hence a new environment. Is there anything more conducive to character building than enthusiastic association with others in an atmosphere of ennobling sentiments and emotions?

New Music for an Ancient Land

(Continued from Page 76)

the conservatory. While waiting for communications to open for my return to America on furlough, I made the trip to Yung-an by boat and bus.

The last lap of the journey was made by ricksha out into the country from Yung-an. As I approached the gate of the school, two figures came running toward me along the grassy road. They were my former pupils, Frederic and Anton, coming to welcome me. Frederic (his real name is Chang Hsiu Ming, but he prefers Frederic Vladimir, after Chopin—and Horowitz!) age seventeen, had studied with me only three years, and starting from the very ground, had covered fully six years of piano work. Just a month previously in newly liberated Foochow, he had performed with real musicianship and fine feeling, works by Beethoven, Chopin, Schumann, Brahms, and Liszt. Anton at the age of sixteen, in despair because he could not learn the difficult sciences and mathematics required in all Chinese high schools, had turned to music, and discovered that he had a real talent for it. Now after a year's study, in which he had made phenomenal progress, he and Frederic had left, because of my imminent departure for America, to enter the conservatory. Though they had been here in Yung-an only a few weeks, they welcomed me as old members of the institution, and led me to Prof. Lee's bungalow, where my older pupil, Laurence Lee, and his wife were waiting for me.

We sat down under the tall pines before the cottage to cool off from the climb up the hill in the September sun. Soon members of the faculty from their nearby cottages, spying the guest, came over to join the group. It was more like a meeting of friends at a mountain resort surrounded by the matchless Fukien scenery, than the gathering of a conservatory faculty on its own campus. Word was sent to Director Tang, who soon came running down the steps and across the green hillside from his gray mud cottage, wearing shorts and a sport shirt. As we sat in the shade drinking bowls of sweet-taro-soup served by Mrs. Lee, the talk was all of music. The conservatory buildings were pointed out to me in the valley below us, laid out around an oval—the auditorium, girls' dormitory, practice rooms, class rooms, boys' dormitory, more

practice rooms—all of the same slate-gray mud, with gray tile roofs. Our conversation was carried on to the accompaniment of music from a dozen pianos, and voices, and violins, drifting up from the unglazed windows of a dozen little gray mud huts.

We spoke the English of many lands, but our common language was music. Prof. Manczyk told of chamber music in Berlin before the war. Anecdotes of Sevcik and his pupils were the contribution of Prof. Nicolof, whose English bore a Slavic accent. Mme. Manczyk in a German brogue told of her teacher, Schnabel, and of experiences while accompanying Elena Gerhardt. Director Tang's strongly French accent betrayed his ten years' life in Paris, as he told tales of Cortot, Thibaud, l'Opera, l'Ecole Normale, and the Latin Quartier. Laurence's English was Chinese-English, as he recounted adventures from the student concert tours in war-time China, or experiences from his own frequent and popular piano concerts. Frederic and Anton stood silently by, taking in all they could of this conversation.

I for my part contributed stories of Mr. Matthay—"Uncle Tubs," as his pupils called him—and the Pianoforte School in London, and of music in America. It was this last subject that was most interesting to all. Then it was that Frederic and Anton drew closer, and the others plied me with questions about musical life in the United States. They asked about concerts, orchestras, student life, conservatories. Several of them, I could see, were dreaming of the day when they could come to America to study. It was their goal, as Europe was once the goal of every American music student.

Ambitious Students

Before I left, my stay had extended to a week, and had included a lecture and two concerts. Director Tang had called me to his office for several long conversations about the future of his school, after its removal to Foochow. There in that port city of five hundred thousand population, with modern conveniences and communications, he had envisioned his dream school, with new buildings erected by the National Government, a larger student body (they are already turning away many applicants), and an augmented faculty. It was on this last point that he talked most earnestly to me, asking my aid in finding for him in America, teachers willing to come out and teach Chinese students singing, piano, theory, woodwinds, strings, brass—everything in music. They must be pioneers, he stressed, willing to begin from the ground and work up, to lay their own foundation and build on it.

I commented on the industry of the students, for although school had not yet opened, many of them who had stayed on the campus throughout the summer to practice, were keeping the pianos busy until midnight every night. Among the sounds of pianos, voices, and violins, I could also detect native instruments. Director Tang explained that the school also offered courses in the native string and wind instruments. Some of the plained, were also composition majors, he explained, hoping to develop a synthesis combining Chinese characteristics with Western style and forms.

On my return trip I passed through the inland city of Nanping, where the

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

The Art of the French "Disuse"

Q. I should like to assemble a program of songs like those used by Yvette Guilbert, the French diseuse. Do we have any song literature in English, either original, or in translation, which would lend itself to such interpretation? I shall be most grateful for any help you can give me.—M. A.

A. It would be quite difficult or almost impossible to reproduce the art of the French diseuse in English. It is characteristic of the French people, their language, their music, their poetry, and their temperament. It is as Gallic as Chateau Yquem or Veuve Clicquot. Yvette Guilbert, with comparatively little voice, could paint every mood of these charming chansons, some old, some new, some grave, some gay, and many quite naughty, with taste, style, and "nuance" in an inimitable manner. To sing them in a translation would rob them of a great deal of their individual flavor.

However, many of them have been collected and harmonized by Weckerlin, Julien Tiersot, and other French and Belgian musicians. You might look at "Bergerettes," by Weckerlin; "Forty-four French Folk Songs from Canada, Normandy, and Brittany," by Tiersot; and "Pastourelles of the XV Century," edited by Yvette Guilbert.

Recently it has become something of a fad to sing the old-time American songs. As a result, there are collections of "Cowboy Songs," "Hill Billy Songs," and "Mountaineer Songs," of varying musical value, and from various localities. There are also the songs of Francis Hopkinson, the first American composer, "Pioneer American Composers," and "Pioneer Love Lyrics," arranged by Milligan. A large and excellent collection by Carl Sandburg, the American poet, is entitled "The American Song Bag," and contains "Songs of love, fun, and grief." Some of these songs are American, some English, Irish, Scotch, and even Welsh origin, and will tax the interpretative ability of many a singer. The books mentioned may be secured from the publishers of THE ETUDE.

A Rather Sad Letter From Eire

Q. I am forty-two. I have trained with well known Italian teachers here and have sung in opera and oratorio, with much success. In recent years I have experienced difficulties with my breathing. For instance, I have difficulty in breathing Every Valley from "The Messiah," and I mio tesoro from "Don Giovanni." I have become fat and I smoke heavily.

Could you give me some breathing exercises which might improve my breathing? Also suggest a suitable diet which might help me in my tendency to get fat? What is the best remedy to get rid of this incessant smoking habit?—F. W.

A. Naturally control of your breath will deteriorate if you have gotten extremely stout. You should go to a reputable physician, ask him to examine you and to prescribe a suitable diet that will enable you to keep up your bodily strength without tending to make you obese.

2. The singer is, first of all, an athlete, and no athlete dare smoke heavily, if he wishes to remain in good physical condition. The two songs you mention are both extremely difficult, requiring a remarkable control of the breath, which few fleshy men are able to maintain. "The best remedy" to get rid of this incessant smoking habit," to quote your own words, is to make up your mind to stop, and then stick to it. If you have not enough will power to do this, you will never be able to regain the control of the breath that once you had. Breathing exercises alone will never produce the result you crave. However, you might look at the book "Breathing for Voice Production" by Holbert. The exercises recommended in it are very strenuous, so be careful not to overdo them, especially at first. If you have sung successfully in oratorio and in opera, you must possess an excellent, well trained voice. It would certainly be a sign of weakness if

you were to give up singing because you love to smoke and eat excessively.

Some Interesting Questions From Palestine

Q. Since I believe that it is merely a question of "Re-Awaking" the sense of pitch which exists in every human being, by intensive training, I am much interested in the possibility of developing absolute pitch.

1. Will you please give me your opinion upon this subject?

2. Please give me the titles of one or more publications treating this question fundamentally, in either English, French or German?

3. Please give me the titles of one or two books upon ear training, with exercises.

—M. B. Z.

A. We offer two definitions of absolute pitch. The first is from Oscar Thompson's "Cyclopedia of Music and Musicians." We quote—"Absolute pitch is the possession of an exceptionally sensitive ear, which enables a person to determine immediately, the pitch of a note sounded. Lack of this faculty by no means excludes a musician from the leaders of his profession; such composers as Schumann and Wagner reputedly did not have it." Mac Millan's "Encyclopedia of Music and Musicians," says—"Absolute pitch—The number of vibrations per second required to produce a given tone. The sense of absolute pitch is the ability of an individual, usually a trained musician, to accurately determine the pitch of a musical tone by merely hearing it sounded." Our own opinion is, that the ability to accurately determine pitch varies enormously with the individual. The so-called tone deaf man cannot distinguish any variations of pitch at all. Fortunately, few people are entirely tone deaf. From this unfortunate individual we progress slowly until we reach the extremely sensitive ear of the highly trained and gifted musician, the man who can distinguish the smallest variations not only in pitch, but also in the quality of the tone. To such a man a tone sung out of tune or of ugly quality, produces a sensation of discomfort and annoyance. We feel that appreciation of pitch (like almost everything else in music) is partly a natural gift, and partly the result of sedulous study.

Here are the names of three books upon the subject of ear training:

1. "Primer of Ear Training," a short and simple book for beginners.
2. "Intervals, Chords and Ear Training," by Jean Brown; somewhat longer and more advanced.
3. "Advanced Ear Training," by Wedge; a long and serious book.

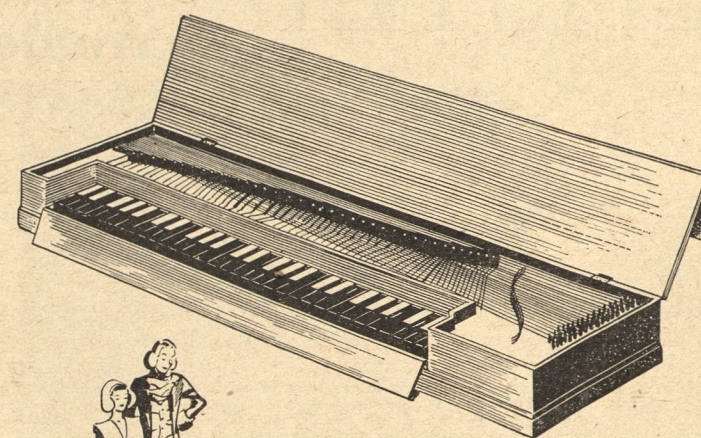
An Infected Throat After a Severe Cold

Q. For many years I have studied voice and piano. A while ago I had a very severe cold and since then my voice sometimes shuts off in the middle of a song and no sound comes forth. Can you tell me what this is and what is the remedy? It is very embarrassing and annoying to lose one's voice in the middle of a song. This is the first time I have written for advice to THE ETUDE, although I have read and enjoyed it for a long time.—E. G. H.

A. It is not at all unusual for a very severe cold to cause an inflammation both of the vocal cords and the muscles that control them. It sounds as if that had occurred in your case but it would take a laryngoscopic examination of your throat to determine it with any certainty. Or you might have some infection remaining in the trachea and when you sing, phlegm is dislodged which prevents the cords from vibrating freely or brings on an attack of coughing. Apparently you still need advice and treatment, from an experienced physician before your voice can recover its normal beauty and freedom of production.

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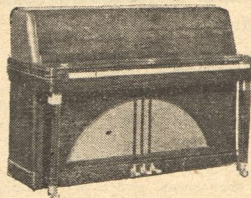
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Quality in Master Records

(Continued from Page 111)

Lecuona: Malaguena, and Gould: Guaracha; Arthur Whittimore and Jack Lowe (duo-pianists). Victor disc 11-9759.
Chopin: Ballade No. 3 in A-flat; Gilemar Novaes. Columbia disc 72345-D.

Serkin has not the true inner dramatic force for the Beethoven Appassionata, and the recording lacks the lustre that Rubinstein's recent more ardent performance had.

Casadesu's Chopin Sonata, admirable for its rhythmic flexibility and grace, lacks strength and bigness of purpose. Here again, Rubinstein, with better recording, sustains the listener's interest more. If unevenly recorded, Miss Novaes' performance of the ubiquitous third ballade is none-the-less admirable for its musicianly taste.

Neither Schmitz nor Levant are our idea of the ideal interpreter for Debussy's music. The former is intellectual where others are intuitive; the latter is punctilious and less evocative than others who have performed the same music on records.

Miss Dorfmann gives a rhythmically firm performance of the Liszt etude, and an intelligent though mannered one of the Schumann. Fine recording. The Lecuona and Gould pieces, well performed and recorded, will appeal to those who like brilliant two piano playing.

Beethoven: Quartet in F major, Op. 59, No. 1, Quartet in E minor, Op. 59, No. 2, Quartet in C major, Op. 59, No. 3; The Paganini Quartet. Victor sets 1151, 1152, and 1153.

Mozart: Quintet in D major, K. 593; The Budapest Quartet with Milton Katims (viola). Columbia set 708.

The superior quality of the reproduction in the Beethoven quartets enhances one's enjoyment of the performances. The Paganini Quartet is an admirably musicianly ensemble. Its performance of the F major Quartet emerges as the best on domestic recordings.

The Budapest-Katims' performance of one of Mozart's finest chamber works is a most appreciable one, which we recommend all readers investigate.

Donizetti: La Favorita—O mio Fernando; Nan Merriman (mezzo-soprano) with Frieder Weissmann and the RCA Victor Orchestra. Victor disc 11-9793.

Giordano: Andrea Chénier—Come un bel Di di maggio; and Verdi: Un Ballo in Maschera—Barcarola; Jussi Bjoerling (tenor) with Nils Grevillius and Orchestra. Victor disc 10-1323.

Massenet: Thaïs—Mort de Thaïs; and Puccini: Manon Lescaut—In Quelle Trine Morbide; Dorothy Kirsten (soprano) with Robert Merrill in the RCA Victor Orchestra in both numbers. Victor disc 11-9782.

Mozart: Le Nozze di Figaro—Non so più cosa son e Deh vieni non tardar; The Abduction from the Seraglio—Tortures unabating; Eleanor Steber (soprano) with Jean Paul Morel and the RCA Victor Orchestra. Victor set 1157.

Puccini: O Mimi, tu più non torni; and Verdi: La Forza del Destino—Solenne in quest'ora and Invanno Alvaro; Jan Peerce (tenor) and Leonard Warren (baritone) with Jean Paul Morel and Erich Leinsdorf and the RCA Victor Orchestra Victor set 1156.

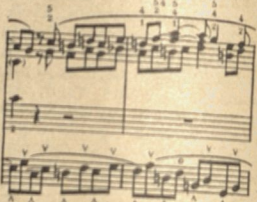
Ponchielli: La Gioconda—Barcarola; and Leoncavallo: I Pagliacci—Prologo; Leonard Warren (baritone) with Jean Paul Morel and the RCA Victor Orchestra and Chorale, Robert Shaw, conductor. Victor disc 11-9790.

Keeping Up Mendelssohn

(Continued from Page 79)

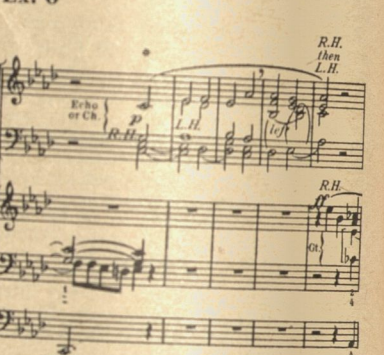
helping the right, and so forth.

Ex. 5



Note the indications for the antiphonal section for changing hands and getting prepared for a return to the main organ.

Ex. 6



For those of us who are constantly looking for beautiful service music, one cannot have anything better than some of the movements of the Mendelssohn Sonatas. The Final Movement of the Sixth is a gem and has fine possibilities for modern organs. The Second and Third Movements of the First are also worthy of our attention. The Preludes and Fugues have not too much to offer for the most of us. They can be made interesting if time is taken to study them. With all of the Bach that we hear now, it is somewhat of a relief to hear some fugues of other periods. Romantic composers are in rather disrepute with some of our leading organists. At any rate, organists do not give them much time.

In this day of specialization we need more men who have diversified interests. One of the things that is always interesting about the work of E. Power Biggs in his radio recitals, is that he does not limit his programs to one composer. How important and fine his recitals of Bach have been, but what a refreshing breath of cool breeze when we hear some Schumann, a new work by an American, or a Mozart Sonata for organ and other instruments. So, along with our other composers we need to keep up our Mendelssohn, and we need to teach him to our students; he is an important and valuable part of their education.

THE ETUDE

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. I have access to a large four manual organ in our church. We have an eighty foot dome, and the gallery and dome are octagonal in design. It is hard for the organist to tell what his playing sounds like because of the deplorable acoustical properties of the octagonal dome. (1) What is the best combination of bass pedals for accompanying the choir in anthems, and also the congregation in hymns, keeping acoustics in mind. We have ten pedal stops, including violone 16', resultant 32', diapason 16', gedect 8', tibia 8', three other 16' stops, and a 16' bourdon. (2) Recommend at least two competent books on general organ technique, and the proper way to master the pedals. (3) What is the correct way to play the bass line of hymns—in other words what do I do with my feet? Do I play above middle C as well as below? I have been using 16' coupler on the Great and Choir Organ in the absence of specific instructions.—Z. Z. G.

A. It is difficult without actual observation of acoustical conditions to make recommendations, but the 32' stop should be used very sparingly, and as a general rule the bourdon and violone should form the basis for most of your pedal work, adding other stops for special needs. The pedal should be coupled to the Swell as a general practice, adding the Great where greater volume is required—often in the singing of congregational hymns. One way to check on the acoustical results would be to have a friend stationed in the congregation to observe and report in detail the results of various phases of the organ playing and registrations. This friend should preferably be an organist, and the check-up should be made during regular services, as of course the acoustics change considerably between an empty church, and one fairly well filled with people. (2) We recommend Carl's "Master-studies for the Organ"; "Systematic Organ Pedal Technique," by Goss Custard; "Primer of Organ Registration," by Nevin; and "Organ Registration," by Truette. All may be obtained through the publishers of THE ETUDE. (3) The pedals should follow pretty closely the bass part of hymn tunes, and both feet, as well as heels and toes, should be used to obtain smoothness and legato effect. Most decidedly, where the music runs above Middle C on the pedals the playing should follow. How would you like to hear a singer drop an octave whenever the range became a little inconvenient? That's exactly what the listener hears when an organist drops an octave in the pedal part for greater convenience. The right foot should be just as active as the left in taking care of the pedal work, and the upper part of the pedal board is really intended for use.

Q. I would appreciate information regarding the organ in our church. It is a—reed organ, with the following stops, reading from left to right: Viola, Dulcet, Diapason, Vox Angelica, Bass Coupler, Fortissimo, Treble Coupler, Echo Horn, Cremona and Celeste. Please suggest combinations to use for hymns, anthems and for a light soprano soloist. I have been using full organ (both knee swells) on hymns; Vox Angelica and Bass Coupler and Echo Horn on most anthems and for soloists, but this combination seems too heavy for our light coloratura soprano. Would you suggest Cremona and Dulcet (4'), or is this too reedy? With all other soloists the 8 foot stops seem all right, but the bass is too heavy with the soprano of the quartet. Also please suggest effective accompaniment for the Schubert Ave Maria. Should the notes be played portamento as on piano, or should they be tied more as a broken chord, with each note held. Would the bass coupler give the effect of foot pedals on heavy passages in organ solos, or would this be too heavy. Please advise, if the manufacturer of this organ is still in business, and if not could new reeds be obtained from another manufacturer? Would it be advisable to install a tremolo (fan type) in this organ? We would like to use a piano with the organ, but the organ is pitched about 1/2 of a tone above the piano and the tuner does not recommend pulling up the piano strings that much. Could a new set of reeds be obtained, and would they

be standard pitch? Would it be worth-while to do this until we are able to arrange for an electric organ?—F. C.

A. As far as we are able to ascertain the manufacturer of the organ you mention is no longer in business. The use of the full organ is suitable for congregational singing, but if the text of the hymn calls for softer effects the organ volume should be reduced accordingly, at least to the extent of releasing the knee swell controlling the crescendo, generally on the right. For moderate volume accompanying of anthems and quartets, we suggest the Diapason, Vox Angelica, Cremona and Celeste, and for soft effects the Dulcet and Celeste. Stops in different organs do not always have the same tone quality and volume, so these suggestions are subject to actual test on your own organ. As to the Schubert Ave Maria, there are so many different arrangements that we could hardly advise you precisely how to play the particular arrangement you are using; generally speaking, arpeggios are not very effective on reed organs, and if you find such passages inclined to blur, we suggest playing solid chords. The bass coupler does not give the effect of pedals but should be used only with the full organ. We doubt the feasibility of installing new reeds, and about the only place we can suggest as a possibility is the firm whose name we are sending you. You might write to them to get their advice in the matter.

Q. Our Lutheran congregation is considering building a new church and purchasing a new organ. The church is 52' x 88', with a seating capacity of about three hundred. On the left side of the chancel is the sacristy, and on the right side an office. These are 8' x 10' and 10' x 14' respectively. Is it possible and advisable to place the organ above these rooms? The console would be in the balcony. Should the swell shutters face the nave or the chancel? Definite plans have not been made for the church, but I thought it would be better to have the organ specifications so that the architect could consider them in his plans. Specifications follow. Would an Octave be better than a Fifteenth? Would a hautboy or horn of 8' be better than some of the stops mentioned for the Swell, or the mixture? Will the overtones overbalance the fundamentals when playing full organ? Our budget is limited to \$5,000 to \$7,000. Are these plans too extensive? Our congregation sings with considerable vigor, so corresponding volume will be required. Would you suggest any substitutions? Is it better to have Great and Swell in separate chests under expression? Should the tremolo be on the Swell only? Does the Crescendo work irrespective of pistons and couplers? Is there more unification in the Swell than you would recommend? Are there more flute stops than you think advisable?—M. S.

A. There would seem to be ample space for the organ above the rooms mentioned, and the effect should be satisfactory. Better volume for the congregation will be obtained by placing the swell shutters facing the nave, but this may not be practicable. It will be all right if you find it necessary to place them facing the chancel, as not too much volume will be lost. We do suggest, however, that the console be placed downstairs convenient to the choir. As to the specifications on the Great we suggest the Octave 4' instead of the Fifteenth, and an 8' Stopped Diapason might be better than the 8' Harmonic Flute, but keep the 4' Harmonic Flute. On the Swell the Stopped Flute and Stopped Diapason are somewhat similar in tone quality, so we would suggest an 8' Oboe instead of the Stopped Flute. Instead of the Mixture we suggest a Violina 4'. It may be necessary to reduce the specifications a little to come within your funds, but any reputable builder will be glad to advise you specifically in this matter. We see no particular advantage in having the Great and Swell in separate chests under expression—both could be in the one chest. The Tremolo should affect both manuals. The Crescendo pedal operates regardless of pistons or couplers.



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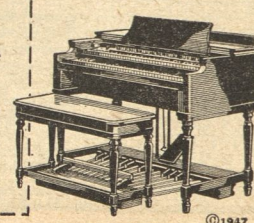
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The Violinist's Forum

(Continued from Page 83)

If, after mature consideration, an experienced player feels that the indications on the pages do not convey the true content of the music, then he should feel free to change them in such ways as will allow him to give a musically convincing interpretation.

The younger readers of this page will please note that I said "experienced player." Such liberties with the printed text are not for the unfledged student!

The effect desired in your second quotation could have been equally well indicated by a dash (—) or by the abbreviation *ten*. (short for *tenuto* = held) over the G-sharps and the B's. But perhaps the way it is printed is more emphatic; it demands that the notes connected to the eighth-note bars be powerfully stressed and held a little longer than their actual rhythmic value, and the open E's somewhat slighted. Played in this way, the passage builds up a big climax.

I was glad to hear from you again, for your letters always bring up some point that is musically or technically interesting.

Muscular Cramp

"... (1) What is the best way of overcoming and preventing what you term 'chronic muscular cramp' in the left arm during performance? And in the right arm, if the cramp occurs during a vigorous passage? (2) Is there any reason why the mute exercises in your 'Basic Violin Technique' should not be done (more restfully) in the sitting position?"

J. L., Saskatchewan.
(1) The commonest cause of cramp in

the left arm is the habit many violinists have of pushing the shoulder forward and upward in order to hold the violin firmly. This will inevitably cause a cramp to develop sooner or later, though its effects may not be noticeable until the player is under the extra strain of performance. If you have this habit you should get a chin rest and shoulder pad that will enable you to hold the violin securely with your shoulder in its normal position.

Cramp can also develop if the player continues to practice after his hand or arm is tired. Many violinists "play over" fatigue in this way in the hope of increasing their powers of endurance. This is an entirely mistaken notion. As I have said many times in these pages, at the first sign of fatigue the player should stop practicing for some ten or twelve seconds and allow his hand and arm to relax completely.

I would suggest that for the next few weeks you do nine-tenths of your practicing very slowly and with complete relaxation. Don't try to draw a powerful tone or seek to maintain an intense finger grip. Don't increase the finger pressure until you are quite certain you can do so without tensing muscles which are not concerned with making the grip. The same principle applies equally to the right arm. It need not worry you if your playing sounds flaccid for a while; this is the easiest and quickest way to overcome the tendency to stiffen.

(2) Certainly the mute exercises can be practiced as well sitting as standing. Just be careful to keep your violin in good playing position—that is, well up!

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Violins Made By Benoit

Mrs. M. S. D., Colorado. Very little is known of the maker Eugene Benoit, except that he worked in Brussels in the seventeenth-fifties. A few instruments known to be his work have been seen, and they were very well made. He used good wood and generally modeled his violins on a large pattern. His varnish is usually dark brown. In good condition, one of his instruments could be worth about four hundred dollars.

Is it Genuine?

G. A., Ohio.—If your violin is a genuine Antonio Amati it could be worth as much as \$7000. But there are very many violins labeled with a facsimile of the Amati label which are not worth a twentieth of that amount. However, your instrument has an interesting background, and it might be worth your while to have it appraised by a reputable dealer.

Reference to Vibrato Article

Miss C. F., New York. The answer to your letter concerning the vibrato appeared in the October issue of this magazine, which, however, came out after your letter was written. I hope the article has helped you. If it did, will you let me know what part of it was most useful to you?

The Violin or the Clarinet?

D. M. T., Virginia. I wish more young fellows had your earnest desire to play in a symphony orchestra when they get older, for there is a real shortage of trained young players, a shortage which is likely to continue for a number of years. But at your present stage of advancement I cannot advise you to make such a career your goal in life, particularly as you have not yet taken lessons. You seem to have covered a good deal of ground in the six months you have been playing, but perhaps you have been pushing yourself along too fast. It may be that you have a fine natural aptitude for the violin, and can learn quickly. But that is not enough; you must have a good teacher, if you want to play really well. After you have studied with him for a year, he could tell you what the future holds for you as a violinist. You say that you have played the clarinet for eighteen months in your high school band and that your director says you have good tone and technique. It might be much better for you to concentrate on the clarinet, for it is a far easier instrument. You could become a very good clarinetist in half the time it would take you to become a good violinist. But by all means take violin lessons for a year or two and find out what your possibilities are. As a clarinetist, it would be very good for you also to play the violin pretty well.

Appraisal Is Advised

Mrs. B. W. A., Oklahoma. The label you quote is that of J. B. Guadagnini, but that is no guarantee that the violin which bears it is genuine. However, I think you should have it appraised. Some quite good instruments carry a fake Guadagnini label. And it is just possible that the violin may be genuine.

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Tononi Violins

P. C., Nova Scotia. Carlo Tononi worked in Bologna and Venice, Italy from 1689 to about 1730. His instruments are beautifully made and are much sought after for their fine tonal qualities. Their prices range between \$1500 and \$3000, although a few outstanding specimens have brought as much as \$5000. However, not every violin bearing a Carlo Tononi label was made by him. If you wish to be sure that you have a genuine Tononi, you should have the violin appraised by an experienced dealer.

A Great Violin Maker

Miss M. G., Washington. Next to Stradivari, Joseph Guarnerius (del Gesu) was the greatest violin maker of Cremona. He was born there in 1698 and died there in 1744. Instruments of his make have sold for as much as \$50,000. But I cannot assure you that your grandmother's violin is a genuine Guarnerius; the instrument is much more likely to be a factory copy worth around \$100. It would not be a bad idea, though, to have it repaired and appraised. As it is at present, in pieces, it is not doing anyone any good; repaired, it would at least be worth playing on, and it might be worth a few hundred dollars.

The Old Question—Is it Genuine?

Mrs. R. L. G., Indiana. The fact that a violin is labeled "Antonio Stradivarius Cremonensis Faciebat Cremona anno 1735" means nothing whatsoever. Over the years, factories in Germany and Bohemia turned out such violins by the hundreds of thousands, violins not worth \$100. Some quite good makers also inserted Strad labels in their instruments. If you have any reason to believe your violin is a good one, you should have it appraised. A written description of a violin offers no evidence upon which anyone could form an opinion.

Stainer Violins

Miss M. G., Minnesota. Jacobus Stainer never branded his violins on the back, or anywhere else. He had too much respect for the fine instruments he created. So your violin is certainly one of the many thousands of copies, some of them little better than caricatures, which have been produced in the last two hundred years. It is probably worth between fifty and one hundred dollars.

Supplies for Violin Making

R. F. E., Idaho. The Metropolitan Music Co., 222 Fourth Avenue, New York City, could probably supply you with the materials and tools you need for violin making. It is a fascinating hobby, and I hope you find great pleasure in it.

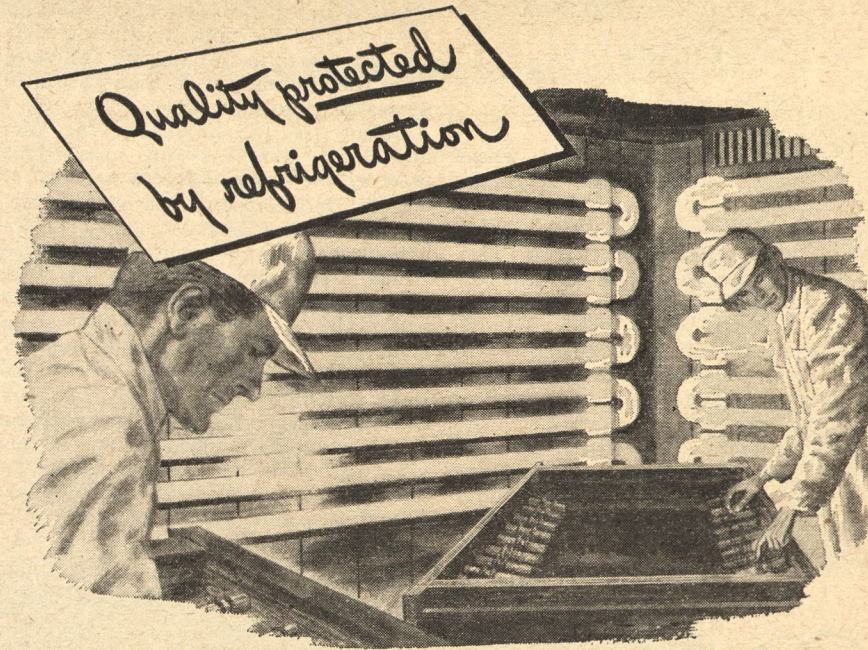
A Stratton Violin

Mrs. M. L. G., Delaware. I have not been able to obtain any information regarding a maker named John F. Stratton. About the middle of last century there was a violin factory in Leipzig, Germany, that used the trade name of Stratton. Possibly your violin came from there. In any case, its value would have to be estimated on the merits of its workmanship and tone quality. I am afraid that is all I can tell you.

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3. Improved tone quality because of flexibility developed."
HELENE ROBINSON, head of Piano Department Arizona State College

New Music for an Ancient Land

(Continued from Page 112)

Women's College called "Hwa Nan" (Flower of the South) had been carrying on during the war years. They, having learned of my visit in Yung-an, had announced a recital for the opening night of school, and begged me not to disappoint them. As the girls of this school, with its fine piano and school music departments, had been one of my most interested and appreciative audiences during my frequent trips to and fro, I gladly consented. At the close they presented me with a beautiful basket of red and white lilies, expressing their good wishes for my approaching year in America.

As communications across the Pacific had not yet opened when I returned to Foochow, I began teaching again when Foochow College opened for its fall term. Preparations were being made for the celebration of the ninety-third anniversary of the founding of this American Board Mission school. As this institution had been one of the first to introduce Western music into China, and of late years had been one of the leaders in the field, the occasion had to be celebrated with concerts. The band and glee club took part in the first of these performances, closing the program with the *Brindisi* from "Cavalleria Rusticana," with new Chinese words sung with great

élan by a full chorus and soloists, to band accompaniment. At the second concert, a benefit for the Foochow College Library (lost in the war) I was assisted by a few music majors, and the voice teacher. Miss Irene Hsueh, who had recently given a benefit concert of her own to raise funds for study abroad, sang arias from "Othello" and "The Marriage of Figaro," and a Chinese composition by Dr. Huang Tze, called *Sea Rhythm*, accompanied by a double quartet.

As I watched from back-stage the audience of over two thousand Chinese, each of whom had paid from one hundred to five hundred dollars for a ticket, listening intently to this music, I realized as never before what a great change had taken place in this land in the ninety-three years since the founding of our school. What a long way they had come since the time when music was a degrading thing no gentleman would be seen listening to, and the simplest Western hymns were an unintelligible jumble of sounds to their ears. And as I listened to a clear lyric soprano voice singing music by Verdi and Mozart, heard intelligent, expressive playing of Chopin and Debussy, I said to myself, "Of what are these Chinese not capable? What may we not expect from them in the future?"

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

FEBRUARY, 1948

"MUSIC STUDY EXALTS LIFE"

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Chamber Music and Its Role in Musical Education

(Continued from Page 82)

In the regular course of individual instruction, too, it is of advantage to develop a sound elementary feeling of rhythm by means of accompaniment, preferably at the piano, for contrast of tone. And while the mathematics involved must be clearly grasped, the whole process should be relegated to the subconscious as soon as every step has been mastered.

One cannot help but observe, at this point, how many well advanced students lack subtlety in rhythm. Is the fact, perhaps of our popular music being so explosive rhythmically, a sign of general lack of sensitivity to rhythm? This type of music seems to need a powerful stimulus to come through.

Pianists in general conquer the aforementioned problems somewhat sooner, the elementary instrumental approach being easier; also there is abundant material for four-hand playing covering every phase of progress. But for them also it is of great value to cultivate ensemble playing with string or wind instruments as soon as possible for the stimulus of contrasting tone color. Unfortunately, few of the collections of easy pieces for violin and piano have the piano part of the same elementary grade of difficulty, presumably because it is taken for granted that the violin teacher will play the piano part. However, much would be gained by making it possible

for the budding pianist and violinist to get together and make music, no matter how elementary, from a technical point of view.

Fairly easy music by such old masters as Purcell, Frescobaldi, Gluck, and so on is now ably published in this country and some of it can be used in various combinations of instruments. If it will help to bring music into the family, use of these publications will be a fruitful thing indeed.

Valuable Material

Two great masters have favored the somewhat more advanced players with particularly fine and grateful material: Schubert, with Three Sonatinas, Op. 137 for violin and piano, and Dvořák with his Sonatina, Op. 100 for the same instruments. There are also the Haydn String Quartets, Op. 1, No. 1 and No. 2 which (especially in the second violin, viola, and 'cello parts) make very slight technical demands. A plea should go out some day to our contemporary composers to consider the needs of these earlier stages in the musician's progress.

From this phase onward one can begin to build up an ensemble along systematic lines provided that it concerns fairly stable groups of players. With a string group (quartet or trio) consideration must be given to movements which can serve for a time as exercises in particular problems—such as apply to bowing facility, to sustained slow melody, and true intonation. Also to special forms like fugue or other intricate polyphony. On that basis it will be possible to study complete works which exemplify the various styles of the great masters. Care must be taken to avoid suppression of natural gifts for interpretation while

guiding them into proper channels without loss of initial enthusiasm. It takes time for young players to learn to judge the sonority of their playing and to achieve a balance of tone without self-denial, to hear the ensemble in an objective way.

The problem of proper balance is particularly pertinent in chamber music with piano. Above all it must be taken into consideration that a room does not give the same effect as does a concert hall. Experience tells that a piano part which may sound somewhat aggressive in a room may not prove to be so in a hall, but rather it needs more color. Halls differ very much in this respect—and so do rooms!—but it is well to consider that a willful suppression of the part will always give a static quality to playing.

Here again the nature of the music played is a deciding factor, even within compositions of the same composer. Take for instance Brahms' Trio in C minor (piano, violin, and 'cello) as contrasted with his Piano Quintet (piano and string quartet); the Trio will demand a more transparent treatment than does the Quintet; and this not solely because of the instrumentation but foremost because of the very inner nature of the work.

Then there are the contrasts within one and the same movement in a composition—differences due to the mood of the music itself and often not marked but dependent on the sensitivity of the player.

Our contemporary composers are much more explicit in these things, for whatever else the difficulties may be, the nuances are usually most clearly marked and not left to the speculation of the performers or, what might be still worse,

to their mood of the moment.

It is hard for some young people to realize the fact that although a musical masterwork is to a great degree the fruit of inspiration, it is inspiration drained into a rational form; the intentions of detail are indicated by markings of *tempi* and degrees of intensity—also by contrasting forms, moods, and tonalities of its various movements. All this must be grasped and translated back into the original artistic impulse that caused the composition's birth. Truly an inspiring task!

Well Planned Courses

To carry this out in practical ways within the curricula of Music Schools and Music Departments requires careful consideration as to the right grouping of students in regard to their state of advancement musically as well as technically. In the actual working out of the course two aims should be kept in mind: the first, to develop quality of musical understanding and of interpretation; the second, to acquire fluency not only in technical reading but also in that kind of ready mental adaptability that good ensemble playing requires.

The technical demands of the material selected for study should come well within the ability of the weakest member of the ensemble. The first approach to the music at hand should be by reading at sight with as few interruptions as possible, in order to test and to develop the quick grasp of the general outline and the musical message. This should be followed by careful study which, in the case of the less advanced, might be confined to one or two selected movements which can be brought up to satisfactory performance. In this way a field of wide-

ly different styles of compositions might be covered, a result much to be desired. In addition to all of this it is important to lay great stress on the study of scores; it will awaken interest not only in the structure of the music but also in the technical and tonal qualities of the other instruments and in the functional characteristics of their parts.

To violinists, who have already acquired a satisfactory degree of technical assurance, it is recommended that they learn to play the viola. The necessary adjustment is less difficult than often imagined. In many cases no special teaching is needed as, for instance, where the aim is no more than the musical experience of playing the part.

Players of wind instruments will find joy and satisfaction in the participation of studying the wide scope of masterworks written for the combination of string and wind instruments. The mutual benefit for all participants will be great since each group can learn from the other in matters of phrasing, tone color, and intensity. Teachers will feel fully rewarded for their efforts in behalf of chamber music if, aside from professional aims, they have contributed to bringing back this form of musical enjoyment to where it originated, the family.

Playing by Touch

(Continued from Page 78)

there is nothing of an active nature that does not require determination, enthusiasm and consistent effort. If we would learn to skate, we must learn how, and practice. If we would play table tennis, we must learn how, and practice. And most certainly, if we would interpret what is worth playing, we must be prepared for a considerable period of day-by-day effort under the guidance of a teacher who knows how to teach.

AN AWARD of one hundred dollars is offered by the Church of the Ascension, New York, for the best original cantata or anthem for mixed voices, fifteen to twenty minutes in length, suitable for Ascension Day. The work will be sung at a special Ascension Day Service, May 6, 1948; and it will be published by the H. W. Gray Company. All details may be secured by writing to the Secretary, Church of the Ascension, Fifth Avenue at Tenth Street, New York 11, N. Y.

THE PENNSYLVANIA FEDERATION OF MUSIC CLUBS has announced its tenth annual State Composition Contest. The awards are for compositions in three different classifications: Class I, Solo for Voice with Piano Accompaniment; Class II, Trio for Women's Voices; Class III, Concerto for Piano and Strings. The prize is fifty dollars in each of the first two classes, with a hundred dollar award in Class III. The closing date is February 15, 1948, and all details may be secured by writing to Mrs. Thomas Hunter Johnson, Chairman, 407 Bellevue-Stratford, Philadelphia 2, Pennsylvania.

MONMOUTH COLLEGE offers a prize of one hundred dollars for the best setting of a prescribed metrical version of Psalm 95 in four-voice harmony for congregational singing. The competition is open to all composers; and the closing date is February 29, 1948. The details may be secured by writing to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois. Clair Leonard, professor of music at Vassar College, Poughkeepsie, New York, is the winner of the 1947 Psalm tune competition.

A PRIZE of \$1,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the baritone wins the girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

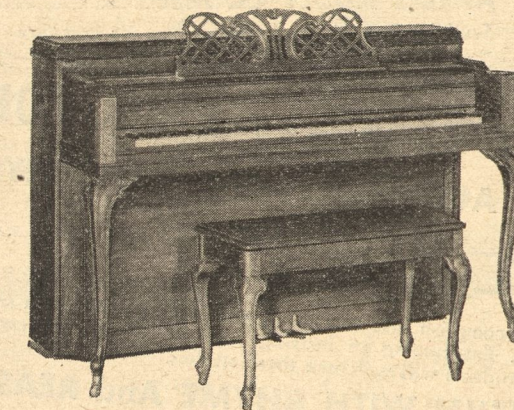
DR. IRVIN J. MORGAN, distinguished organist, composer, writer, instructor, and organ architect, died November 29 at Rosemont, Pennsylvania, at the age

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Pennsylvania's Colonial Influences on American Musical History

(Continued from Page 75)

what they had known in the mother country. They had organs at an early date, and choirs which sang the Anglican Liturgy.

And it seems just to say that it was among the Church of England people, and chiefly by their help, that public concert and theater music grew. There was none that we know in the early days of Philadelphia's eighteenth century; for Penn and the Quakers, however admirably tolerant and liberal in other respects, were severe in the matters of concert hall and stage. In their laws these were written off as "immoral and indecent." Yet there were many in their colony who wanted to follow a broader and mellower path and who also remembered what Merrie England was—something of gaiety and charm, as well as nobility and dignity. They remembered London music and amusements and knew it from visits. Some at least knew the great Handel's works and those of Italian composers then in vogue. Even more knew the riotous "Beggars' Opera" and its successors. These were the Philadelphia people who had music at home and who patronized the music and dancing masters who began to appear with increasing frequency. It was they who cultivated the great delights of informal chamber music, in which amateurs and professionals joined.

Amateur Musicians Dominate

The years from 1759, when Hopkinson wrote his first song, to 1774, when the troubled dawn of war virtually put an end to music in Philadelphia, might be called a period of dominance by our native amateur musicians. True, there were old-country professionals like John Palma, John Beals, and James Bremner, who taught and guided them, and professional players, either teachers or members of the orchestra of Hallam's precariously situated theatrical company. But these could never have thrived in the face of existing hostility to public music, without the support—and connivance against the law—of the more strongly entrenched amateurs—Hopkinson. Lord John Penn, and their group. And, it should be stressed that these were men of real idealism and excellent taste. What they played in their private gatherings can be clearly inferred by anyone who has had the pleasure of going through the volumes of Francis Hopkinson's own music library, now in the possession of Mr. Edward Hopkinson, Jr. From these volumes and from other evidence we know that they played Handel, Purcell, and Arne; Vivaldi, Corelli, Geminiani, and Pergolesi—in short, the best music of their day. In their performances Hopkinson took the lead at the harpsichord; Lord Penn is mentioned as a violinist. From these activities grew—or at least appeared concurrently with them—the first real series of subscription concerts, under the sponsorship of the Philadelphia Dancing Assembly. These consisted of the best music followed by eating, and dancing, a happy combination we have lost since we were taught to be so inward and serious about music. These concerts were advertised to be weekly in occurrence, over a period, sometimes, of

several months. In addition to these, Philadelphians were also permitted to subscribe to benefit concerts for professional musicians. A meager supply of concerts for some fifteen years, but still a beginning.

Benjamin Franklin, "born in Philadelphia at the age of seventeen" and ubiquitous in the colonial city's intellectual and cultural life, had his finger in its musical pie. His invention of the *armonica* created a vogue for that instrument which probably astonished the Doctor himself. Actually it was a mechanized version of an old game—that of rubbing water glasses with moistened fingers, yet this new and pretty-sounding toy became something of a rage not only in the colonies but in Europe as well. Playing it became a parlor accomplishment, and composers wrote music for it, including no lesser men than Beethoven and Mozart. One of the latter's last works (K.617) is a very lovely *Adagio and Rondo* for *armonica*, flute, oboe, viola, and cello. The fertile-brained Hopkinson devised a keyboard for playing it, a rather belated refinement, for the *armonica* was soon to lose its vogue. Hopkinson was rather unfortunate in the timing of his musical inventions. He also devised an improved method for quilling the harpsichord, apparently a very great aid to both its tone and execution. But the era of the harpsichord was over; even Hopkinson's improvement could not make it compete with the powers of the new pianoforte.

In other fields music was also struggling upward and doing things at least of historical interest. In 1762 James Lyon, our second American composer, wrote while in Philadelphia his "Urania: or, A Choice Collection of Psalm-Tunes, Anthems, and Hymns." Hopkinson composed and compiled church music, and developed a children's choir at Christ Church. At the University—incidentally the most musical of colonial colleges—he assisted as composer and harpsichordist at commencements and benefit concerts. Even Hallam's stage company circumvented the law with increasing success by disguising its performances as "readings," "moral lectures," and so forth. That agent of sin and corrupter of public morals, Shakespeare's "Hamlet," was presented as "a moral and instructive tale called 'Filial Piety, Exemplified in the History of the Prince of Denmark.'" Philadelphia saw and heard the "Beggars' Opera," Milton's "Comus," and some of the ephemeral stage hits of London. The stage is mentioned here simply because eighteenth century performances were all well larded with songs and instrumental music.

The Revolution put an end to all this. Congress enacted severe laws against all public and even private music. While the British held the city there were social music and amateur shows, but nothing of more consequence. The one great work of the war years was Hopkinson's self-styled "oratorical entertainment," "The Temple of Minerva," written to celebrate the alliance with France in 1781. This dramatic cantata was his most ambitious work and is another candidate for that will-o'-the-wisp honor, the first American opera. Unfortunately the music is lost, and so we know nothing of its quality.

After the war, music sprang back immediately into Philadelphia's life. More than that, it was now to flourish with an unprecedented vigor. In the quality and variety of concerts, in the work of com-

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posers and performers, it became a little London. For about twenty-five years it was to be the musical capital of America.

This was to be expected. The foundations had been laid by Hopkinson's group. The city was now the political capital where the important people were and the significant took place. Social amusement, official and private, had to be more abundant and à la mode. The anti-theater bill was finally repealed in 1794. Hopkinson, at the time of his death in 1791, still lent his zeal and prestige to promoting new concerts, and saw younger men ready to carry on his work. Old-country performers, teachers, and composers—English, French, and German—saw a great opportunity and came here to take it. These men, professionals with training and talent, became the dominant influence. Alexander Reinagle, Benjamin Carr, Raynor Taylor, Henri Capron, Victor Pellissier, Alexander Juhan, John Christopher Moller, Charles Hupfeld—these are names we should know and remember in Philadelphia music of this time. It was they whom our ancestors knew as the chief performers, composers, and arrangers of music for all occasions. They wrote concertos, sonatas, symphonies, operas, of grand and ballad types; chamber music, and songs. Most of this music has been lost, including what seems to have been some of their best. Much was certainly routine and derivative; but the best of their serious efforts would make a good-sized anthology. Sound in taste and truly earnest as many of these men were, they were, however, not free to follow their best inspirations. One of the features of post-Revolutionary music was that its public base was broadened. Subscription concerts gave way to the public-supported concert—an idea then still in its infancy—and to the theater. This was a mixed blessing. More people heard music, but lower taste demanded its money's worth. Accordingly, these same men supplied the stuff for cheap ballad opera, extravaganzas, bumptious patriotic affairs, routine dance music, and sob-songs—all pretty sorry stuff. The situation of the earnest musician of this time seems admirably summed up by John Henry Schmidt, a Dutch musician then in Philadelphia. He wrote a sonata, and advertised it thus: (his)

Easy sonata for beginners, consisting of a largetto, minuet and trio, and Yankee Doodle, turned into a fashionable rondo, may be had of him at No. 50 Green Street, where he has furnished rooms to let.

So, Philadelphia of President Washington's and President Adams' day had plenty of music, and it could choose. It could go to the splendid concert series inaugurated by John Bentley in 1783, which ran for ten years and supplied the best: Handel and Arne of course, Corelli and Vivaldi, and the newer names, Haydn, Mozart, Grétry, Monsigny, Stamitz and P. E. Bach. Richard Adgate's Uranian Society Concerts supplied something of the same; in fact gave the most noteworthy concert of all, when a chorus of two hundred and fifty and an orchestra of fifty were assembled for a program ending in the *Hallelujah Chorus* of Handel. There were subscription and benefit concerts at Oeller's Hotel, the City Tavern, and the University. Summer concert series were a success at Gray's Gardens and Vauxhall Gardens, although the added lure of a free "dish of ice-cream punch" and "a view of the fireworks" suggests the note of extravaganza

prevalent there. Philadelphians could also choose between the repertory of Hallam's American Company at the Southwark Theater or at Reinagle and Wignall's dazzling new Chestnut Street Theater. Here were opera, ballad opera—English, European, and American—and mixed concerts. There was music also at public occasions—and they did occasionally dance those minuets in silks and satins. Above all, the informal playing of the best music at home continued. We can justly imagine that the latter gave these musicians their best moments and their opportunity to discuss better things.

We owe a great debt indeed to Hopkinson, Reinagle, Carr, and many others. They were not great musical geniuses, but their idealism, good taste, and patient work established music in a young colonial city and made it pre-eminent musically in America. They linked us with the best of Europe's music; they gave us some of our first native best.

Backstage with a Concert Tuner

(Continued from Page 67)

entire thirteen-day voyage he was seasick and miserable, and was dejected when he at last arrived in New York. There he found that the Russian Symphony was bankrupt and the tour was definitely off. He said to Jacob Altschuler, brother of Modest Altschuler, "I have no money. I have no friends. I am six thousand miles away from home. I can't speak a word of English. I am truly a stranger in a strange land."

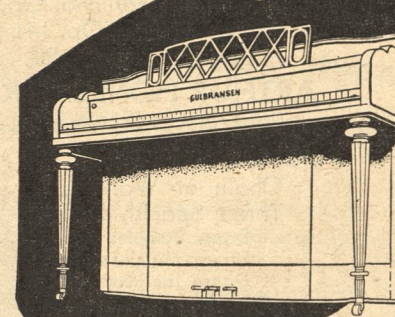
Lhévinne shortly thereafter played for William Steinway and Ernest Urchs, the latter then concert manager for Steinway and Sons. Neither of the two men, however, seemed to be especially impressed. They did not make any commitments, but only told Lhévinne they would see what could be done.

A concert was arranged by the Steinway people, to be held in Carnegie Hall, and Josef Lhévinne was to play the Liszt E-flat Concerto. As the time for his appearance approached, Lhévinne realized that in reality he would be fighting for his life. He walked onto the stage grimly determined to give the very best that was in him. He told me that as he sat at the piano, awaiting the time when he would come in with the orchestra, he decided to put everything he had into those heroic opening octaves. As the concert continued he could sense that the entire audience was literally sitting on the edge of its seats. A tremendous ovation greeted him at the finish. After taking curtain call after curtain call, he finally had to play an encore. Then, for the first time in America, Lhévinne played the Schulz-Elver arrangement of the *Blue Danube*. His success was so great that he returned to America to play one hundred and three concerts the following season.

Earlier I spoke of there being literally millions of notes in an artist's repertoire. Some idea of what this means would be gained by comparing the task of memorizing the entire Bible so that one could recite it all from memory, even remembering every comma and every period. Yet that would be no more remarkable than the feat of Hans von Billow, who would give a different program every night for a month, or of

(Continued on Page 132)

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WRITE FOR
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"I Have Taught Myself to Sing"

(Continued from Page 63)

exclaims the average vocal teacher. Not at all. Boghetti also taught several other singers who proved great successes.

Please do not ask us who are the great vocal teachers. A fine vocal teacher for Algernon may prove a very poor teacher for Penelope. We do not want to take the responsibility of selecting them.

Most of all, in this hour of musical opportunity, one can learn through records, radio, books, and magazines. We can never forget the case of the unusual Filipino prima donna, Tapales Isang, who made such a sensation in Europe as *Madama Butterfly*. Her only musical training in the Philippines was in the public schools of Manila, and most of all, through studying hundreds of talking machine records and trying to excel them. Then, after eight months' study in Rome, she walked upon the stage of the Opéra Comique in Paris and made an immediate smash hit. She might also have said with Jenny Lind, "I have taught myself to sing."

If students could only get it through their heads that but a very small part of their advancement rests with the teacher, and that by far the greater part depends upon their zeal, their eagerness, their industry, their persistence, and their faithfulness to a high ideal, a vast amount of time, money, and disappointment could be saved. What the teacher does at the lesson is most important, but it is what the pupil does away from the lesson which makes his greatest achievement possible.

Learning How to Sing

(Continued from Page 64)

end belonged thus together and the shadings were links on a chain which I will liken to a snake biting its own tail.

To be able to sing, the whole personality must be developed. So is it with everything in life if we would reach any sort of *beginning of perfection*. We must look widely around us; no one-sided development. Any one who wishes to master vocal art, must study many other things. Singing is a peculiar gift more difficult to develop than is believed. The vocal teacher's profession is difficult and important. *Difficult*—because each voice must be treated individually and the whole character be 'spread out' or 'drawn out.' No stupid person can learn to sing with expression.

His profession is *important* because a wrong method ruins the health. For the whole body sings, even the legs . . . I myself could barely drag myself to my carriage after my Operas.

So does the soul react on the body . . . I write such rhapsodies that perhaps you do not understand half of what I

want to say, but I am sure that your deeply musical sense and great intelligence will be able to put this together. I speak of my own experience naturally. The power of dramatic declamation was with me such a free gift given with such liberality, that the spiritual only needed the opportunity, life (Leben) to come into expression.

As concerns my voice, the difficulties with my throat were so great, the hindrances were so tremendous, necessitating such constant energy and patience (two virtues which for me were, alas, almost impossible) that only my burning love for Art in its spiritual sense could enable me to go through the dreadful slavery. My breathing was naturally very short, not a sign of *coloratur* and an impossible attack. I never heard such an attack in anybody else. For twenty-five years have I steadily worked on the chromatic scale and only five or six years ago did it come perfectly—when I no longer needed it . . . But study is always wholesome.

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The breathing is the foundation of all singing. On that almost entirely depends the character and firmness of the tone. The art to breathe well consists in a saving of the outgoing breath. The breath must be taken quickly and steadily kept in the lungs, only very slowly letting it go with the song.

This can be practised without singing so as not to tire the pupil, and, most important, never sing with the last breath. That is extremely weakening, and never allow any so-called 'sobbing' to accompany the diaphragmatic action.

It does not matter if one breathes often when singing as long as the phrasing is not interfered with.

It is therefore imperative to breathe anywhere and at any time so that it is not perceived. In passionate things, one must naturally breathe oftener because the emotions affect the breath and make it shorter. Also in singing *forte* the breath is a good deal wasted. The exercises are therefore to be done with regard to the breathing as in this:

Ex. 1

so that the lungs may get time not only to give out, but to take in sufficiently deeply for the new phrase.

Ex. 2

This is a good exercise to learn the portamento.

The Binding is next in importance after the breathing. Naturally this exercise ought to be done slowly, 'dragging' upward with time for the breathing between each figure of two notes. In an exactly, opposite way, the trill is 'bound' downward and is quite a peculiar study. I

taught myself the trill. In the trill, the uppermost note is the principal thing because there is the same difficulty as when one tries to jump up from below. The lowest note of the trill goes of itself when it has been practised in connection with the higher note. The trill must not be sung; it must be done with a *stroke*, must be done in this manner:

Ex. 3

i. e., this interval of a whole or a half tone (the half is more difficult than the whole) is the *last* exercise for the trill. The real trill exercise ought to begin with the octave and so forth till one arrives at the half note interval.

Ex. 4

The under note should only hang 'in the air,' so to speak; both notes in the trill must be 'led,' but the lower one lets go and the upper one holds fast. Finally it becomes one stroke and this stroke must then be repeated. This exercise one can begin with at once, for there is nothing so helpful for coloratur and portamento as this trill exercise when done properly. But it is not easy to describe with pen and ink. Sing an octave and bind upward, only letting the notes 'hang together' (not *cease*) when going down—is as near as I can put it.

These are about the elements of Singing as I understand them.

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Play and Beauty in Music

(Continued from Page 71)

only to the music. What we are coming to recognize now is that artistic phrasing and dramatic movement in song are determined as much by the words or meanings to be conveyed as they are by the music. The performer not only becomes an interpreter of the musical phrasing as illustrated in a song without words, but assumes a double duty in the artistic enunciation of the words and the phrasing for emphasis and meaning.

In this there is room for artistic license, as in the choice of vowel quality, the relative duration of vowels and consonants, and various types of pauses which might not occur in speech by itself. This is, of course, a legitimate phase of art. But even when the words are merely an occasion for vocalizing and are of no consequence in themselves, the demand for adequate articulation still obtains.

The problem of foreign language, so conspicuous in great music, comes to the front anew. The primary aim is not to convey meaning, since the language is not understood by all its hearers, musical art demands clear articulation for enhancement of tone. Indeed, one reason for using a given foreign language, such as Italian, is that it lends itself so well to artistic vocalization; but the main reason is that the poetry and the music fit together better in the original than in most translations. However, given a good translation, song would be more effective if the music were accompanied by words that were understood.

The first step in education for good diction is to emphasize the existence and significance of these demands, and to condemn professionally slovenliness and muddling confusion in the conveying of words in song. Science in the art of speech sets the pace for training in the art of diction for music. The singer must first learn to speak beautifully. The pedagogy of music must draw its first lesson from experimental phonetics in speech. Singing teachers must learn a new lesson—one which can be acquired only by thorough and scientifically organized training.

Let us approach diction in music by studying diction in speech. If the reader will remember throughout the following section that he can substitute the words *beauty in musical diction* wherever the idea of beauty in speech occurs, he may find it helpful in discovering the relation between diction in music and diction in speech. If beautiful diction is mastered in speech, it also will express itself in song.

Beauty in Speech

It is appropriate to call attention in this volume to the analogy between beauty in speech and beauty in music. In the University of Iowa, research work on speech has been an outgrowth from research in the psychology of music. The research staff and the achievements through research in the department of speech and related departments of our school of fine arts compare favorably with the staff and the achievements in the department of psychology of music. A pleasing voice is one of the fundamental forms of beauty and power in

personality. Ugliness of speech is most repulsive when associated with beauty in other respects, such as beautiful features or form, or a good singing voice.

An index to character. Consider the significance of the fact that speech is an index to character. Here, I use speech in a broad sense, including gesture, laughter, smile, attitude, and the countless reflexes which convey ideas. Modesty, sincerity, courage, trustworthiness, truthfulness, and numerous other evidences of character are revealed through speech, not only in the ideas that are conveyed, but in very large and essential part through manner of speech. A good judge of human nature quickly reads personality through speech, even in incidental or ordinary conversation.

A rogue may have a cultivated voice, but we have developed the ability to detect quickly the sincerity or on the other hand the make-believe and artificiality which veneers the genuine character of the person. Imitation is easily detected. Indeed, an appealing and winsome voice on the part of the rogue makes him all the more repulsive to us.

Here, as in the case of efficiency and beauty of voice, the character value of voice is far-reaching in its effect upon the individual. If he acquires the power to avoid ugliness in speech, such as harshness, slovenliness, ineffectiveness, impulsiveness, and hesitation, he becomes conscious of this power and it influences all his behavior. Thus, clear speech immediately becomes a persistent stimulus to avoid slovenliness in all other activities. The consciousness of the power to avoid harshness in speech becomes a constant reminder of the desirability of avoiding harshness in every other activity.

We soon learn to distinguish between what a person says and what he does. In other words, speech is not merely efficient and beautiful or inefficient and ugly, but it is a label for or an index to what a person really is. As a result, the effort to express the truth operates constantly as a motive for being true, for being what he professes to be. Thus, we not only judge character in terms of a person's speech, but his speech tends to form and stabilize his character.

I have stated this from the point of view of good speech. The principle applies equally to bad speech, and is more strikingly evident to the casual observer. As Demosthenes says:

As a vessel is known by the sound, whether it be cracked or not; so men are proved by their speeches.

And as Ruskin says:

There is nothing that I can tell you with more eager desire that you should believe, nothing with wider grounds in my experience for requiring you to believe, than this, that you never will love art well till you love what she mirrors better.

Training for good speech. A new profession has arrived, that of the expert to whom actors, musicians, business people, doctors, lawyers, preachers, and teachers may turn for corrective training in speech. Training for good speech should be and in the future will be one of the primary objectives in the early education of children, both in the home and in the schools. We cannot change our facial features much, except by face lifting or superficially covering up with powder and paint, but we can change our voices. Indeed, every aspect of our speech can be completely changed through early and well-ordered training.

Let me outline briefly the program for speech education as I think it should de-

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velop in the near future. The first step would consist in making people speech-conscious by teaching them the significance and the possibilities of good speech. We must begin by educating parents to a full realization of the value and beauty of good speech. They must learn abilities for good speech; that it is possible to create good speech; and that they are responsible for preventing speech backwardness in the child. Then we must appeal to the child himself, giving recognition to existing good qualities in his speech, encouraging improvement, and making him conscious of progress and of the value of achievement. And let us not forget that good speech is acquired mainly through imitation.

The teachers of today are also in need of this education. As a rule they have neither effective nor beautiful speech and give the matter little or no attention in the progressive training of the child. We must have an awakening among the leading educators, who set up the goals of education, in order that training in effective and beautiful speech may become a standard objective in the educational organization. It is distressing to find that large numbers of graduate students, who go out with advanced degrees, are seriously handicapped by ineffective and unattractive speech which may detract very seriously from their success in a career.

In order to make people speech-conscious, I have a proposal that picture producers organize a five-minute serial in which very attractive children and those around them engage in little plays exhibiting beautiful speech in its growth from early childhood upward, showing at the same time how beautiful speech is associated with beautiful action—even beautiful thinking and feeling. Think of the value of hearing such a group from week to week and watching the children grow! This project presents great possi-

bilities, both for education and for entertainment. Radio, also, is modifying the speech of our youth to a surprising degree. Witness the good diction in "This is the Army."

When we once become thoroughly speech-conscious, the training will in large part take care of itself; but it must begin early, because the speech habits are set in the home and on the playground before the child reaches school, and stress upon formal training should be made in the early grades.

The training should always have two aspects: first, a positive aim for the cultivation of good speech; and, second, a protective suppression of bad speech habits. Scientific study of the subject has now demonstrated that we can isolate each one of the factors of voice, and train or re-train with excellent results.

The cultivation of good speech is intimately associated with other forms of self-expression, such as the smile, the frown, gestures, posture, ideas, ideals—in short, good taste and gracious action. Training in speech will therefore always involve the refinement of these, and it is largely in the exhibition of the harmonious development of all means of self-expression that we find the charm of effective and cultivated personality.

The mind must first be trained in the perception of beautiful speech, but this is only a step in the learning process. Good speech must become a habit which functions automatically before it can serve adequately for both efficiency and beauty. As Elbert Hubbard once said:

The best way to cultivate the voice is not to think about it. Actions become regal only when they are unconscious. The voice that holds us captive and lures us on, is used by its owner unconsciously. Fix your mind on the thought and the voice will follow. If you fear you will not be understood, you are losing the thought—you are thinking about the voice. If the voice is allowed to come naturally, easily, and gently, it will take on every tint and emotion of the soul.

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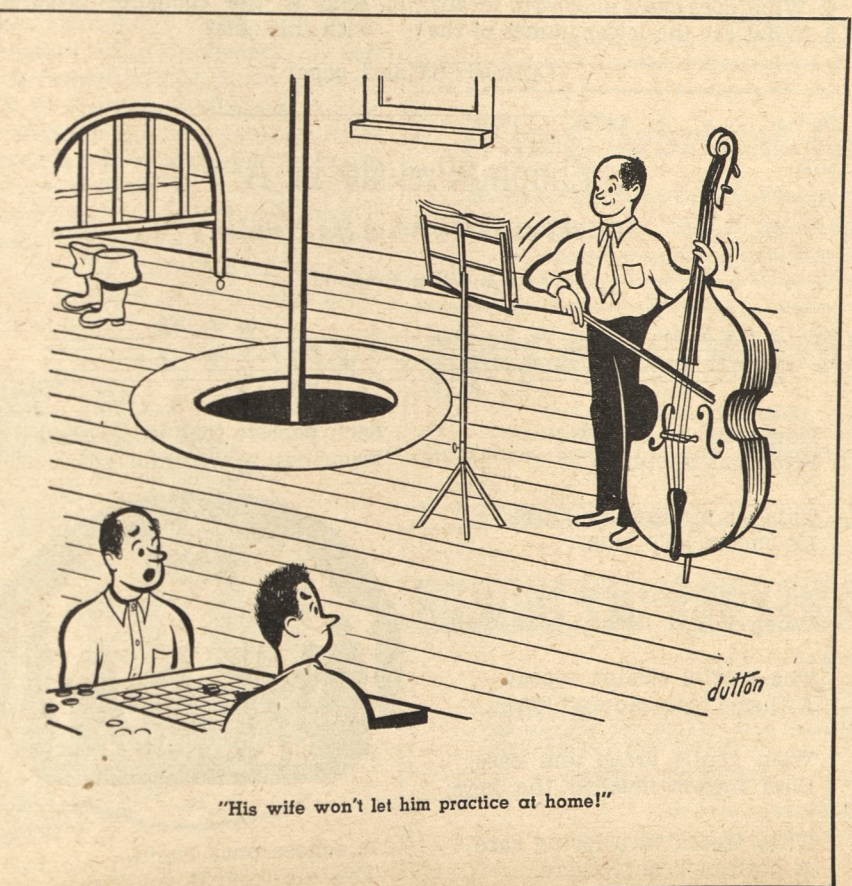
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Junior Etude

Edited by

ELIZABETH A. GEST

Animals and Birds in Opera

MOST of the well known operas are built on somewhat fantastic or imaginary tales, some very charming; and in a few cases animals and birds have important influence on the development of the plot. In very large-scale presentations of opera it is easier to use animals; in smaller productions they can only be suggested.

For instance, in the *Triumphal March* from "Aida," by Verdi, the procession sometimes includes horses and other animals—sometimes real elephants and camels!

In "The Juggler of Notre Dame" ("La Jongleur de Notre Dame") by Massenet, the old monk sometimes comes in with his provisions borne on the back of a donkey, or in a donkey cart.

In the "Magic Flute," by Mozart, there is a serpent.

In "Madam Butterfly" one scene is frequently studded with fire flies.

In "The King's Children" ("Königskinder") by Humperdinck one of the characters, the *Goose Girl* has a flock of geese.

Wagner uses a swan in "Lohengrin" in a very important way; and another swan in "Parsifal." In "Siegfried" he uses a dragon; and in "Die Walküre," the nine Walküre (or Val-

kyries) are supposed to ride on nine flying horses. As flying horses would be somewhat difficult to stage (!) they must be left to the imagination; but when listening to the thrilling *Ride of the Walküre* played by an orchestra, it is easy to believe they are really present.

1. Is Fritz Kreisler a composer, violinist, or conductor?
2. Who wrote the *Wild Horseman*?
3. In what opera is the famous *Andal Chorus*?



4. What does *quasi allegretto* mean?
5. What are the letter names of the

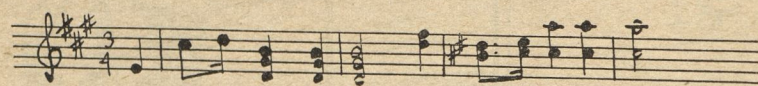
- tones of the augmented triad on E major?
6. What is a lute?
7. Was César Franck an organist, violinist, or composer?
8. How may the following time-values, added together, be expressed in one note? One dotted quarter-note, one eighth-rest, one quarter-note, four thirty-second notes, and two sixteenth-notes.
9. How many measures are in the melody of *America*?
10. Who is the composer pictured with this quiz?

(Answers on next page)

Chopin Prelude in A

(In the exact rhythm of the Prelude)

by J. Lilian Vandevere



How soft and far away
From out another day

This simple Prelude rings,
Its melancholy sings.

An air of days gone by,
When Polish hearts beat high,

The wistful strains repeat,
A theme both sad and sweet.

With gentle grace and ease,
Slim fingers touched the keys;

They traced with loving care
A path of beauty there.

Each pensive tone would start
From out a mournful heart.



It echoes once again,
This air from Chopin's pen.

Holly and the Fog Horn

by Martha Sliter

THE SHIP rocked and the fog horn blew until Holly thought she could not stand it another minute, and every one on board felt the same way about it. The first day of the cruise had been perfect, with blue skies and fluffy white clouds, and a sun that did the sun-tan trick; but what a difference one day made! Here it was, mid-afternoon, the fog had not lifted and most of the passengers were napping, or playing games in the lounge and looking very bored.

Holly and the few teen-agers she had met had no more ideas left for entertaining themselves. The deck races were over, they were tired of shuffle board, and the dance orchestra did not assemble until evening. And then Holly had an inspiration. "Madge," she whispered to the cruise hostess who was passing by, "would

you mind if we whipped up a concert to drown the blast of the fog-horn?"

Madge gave her a hug. "Holly," she said, "I'd be eternally grateful if you would. On days like this it's hard to find things to entertain the passengers and we have not been on board long enough for me to do very much talent scouting yet. What can you youngsters do?"

"Just wait and see," replied Holly with a smile, and went into a huddle with her friends.

In a few minutes they had gathered around the piano and Holly played a few chords to attract the attention of the game-playing and magazine-reading passengers. "Fellow fog-horn listeners," she began, with a twinkle in her eye, "between blasts you will be hearing an impromptu concert given by the Teen-talent on board. No rehearsing, no preparation, just fog!"

At first there was a ripple of surprised comment and then an appreciative silence as Holly started to play, and when she finished there was a real ovation. Next the Rollins twins, Nellie and Sue, sang a medley of songs, with Jimmy Driscoll at the piano; then Bert Brown sang a few Irish ballads in a tenor voice anyone might envy. Diane Martin dashed down to her stateroom to get her violin and was back in time to play next on the program, and the audience enjoyed her familiar Kreisler arrangements. Carmela Kane brought the program to a close with her dancing of a beautiful Spanish dance, accompanied by Holly at the piano.

After much applause the passengers congratulated the young performers. Holly, flushed with excitement, was greeted by Madge, who presented the cruise director, Mr. Alexander. "Holly, my dear," he said, "that's the best impromptu concert we have ever had on board. You are a born musician, entertainer, and tonic for frayed nerves."

"Oh thank you. It was just loads of fun," said Holly in great surprise. "I enjoyed doing it so much."

"I've just been talking to your mother," he continued, "and she says we have her permission to ask you to stay for the rest of the season to act as talent scout and entertainer, to help Madge and whip up a little concert like this whenever things get a little dull. Would you like that?"

Holly's stare of amazement soon gave way to delight. "Would I like it!" she exclaimed. "I'd love it! And all those practice hours I've spent at the piano have really meant something. Bless that old fog-horn after all!"

"Fine, Holly; I'm so glad" said Madge.

Junior Etude Contest

The 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, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

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

Put your name, age and class in which

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

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of March. Results in June. Subject for essay this month, "Church Music."

A Musical Experience

(Prize winner in Class C, tied)

My mother is a music teacher and she decided to have something different at her annual students' recital. She called it "An Accident Recital," and had five of her pupils bandaged. One girl had her hands bandaged, but she could hold an orange, and she played a piece all on the black keys with the orange. Three others played pieces with only one hand, the other hand being bandaged. I played with a bandage over my eyes. We were the first on the program, and then we went out, as though going to the doctor, while some of the other pupils played. Then we came in again without our bandages and played our regular pieces.

Marian Jenne (Age 10),
Illinois.

Honorable Mention for Musical Experience Essay: Mary Therese Gregory, Linda Borders, Elizabeth Ann Butz, Kent Reiswig, Anita Ganthorp, Muriel Katz, Francis Murty, Jean Anders, Delmar Gordon, Anna Mae George, Bobby Schaefer, June Galloway, Dale Horton, Madeleine Blackmore, Julie Patman, Dorene Rupark, Mary Ellen Binns, Annella White, Eustace Carr, Juanita Murray, Rhoda Hunt, Mary Ann Zuerner, Sally Lieurance, Anna Mae Harne, Ann Padgett, Colleen Waterman, Johanna Gadsden, Eileen Elverson, George Masters, Ronald Grier.

Letter Box

Replies will be forwarded to letter writers when sent in care of the JUNIOR ETUDE.

I have given three violin recitals and two piano recitals so far. I would like to hear from music lovers all over the world.

Jack Redding (Age 17),
Pennsylvania

A Musical Experience

(Prize winner in Class C, tied)

When I was three years old my father went to the South Pole with Admiral Byrd. During the many months he was away my father talked to us on short wave radio. On one of the broadcasts he wanted me to sing to him. I sang *Jesus Loves Me*, and *Oh, Johnny*. That was my first musical experience.

Betty Jean Petras (Age 10),
District of Columbia.

Answers to Song Title Game

1. *The Last Rose of Summer*; 2. *For He's a Jolly Good Fellow*; 3. *There's Music in the Air*; 4. *Three Blind Mice*; 5. *The Old Oaken Bucket*; 6. *Nobody Knows the Trouble I've Seen*; 7. *Deck the Halls With Boughs of Holly*; 8. *Old Folks at Home*; 9. *When the Moon Comes Over the Mountain*; 10. *It Ain't 'Gonna' Rain*.

Answers to Quiz

1. Violinist, and has also composed pieces for violin; 2. Schumann; 3. "Il Trovatore" (The Troubadour) by Verdi; 4. Somewhat fast, as an *allegretto*; 5. E, G-sharp, B-sharp; 6. A fretted string instrument popular in the sixteenth and seventeenth centuries, similar in shape to a mandolin; 7. Though born in Belgium, Franck is usually classed as a French composer and organist, having lived most of his life in Paris; 8. One whole note; 9. Fourteen; 10. MacDowell.



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THE COVER FOR THIS MONTH—A half dozen years or more ago a strong and virile likeness of the great dramatic composer, Richard Wagner, as sculptured by N. Aronson, was brought to the attention of THE ETUDE MUSIC MAGAZINE through a photographic copy sent to this country from Paris. During the intervening war years it was not possible to make arrangements for a reproduction of this photograph, but eventually through the good offices of the great master pedagogue, Mr. Isidor Philipp, formerly of Paris Conservatoire and the Fountainebleau School of Music and now teaching in this country, the editor of THE ETUDE was brought in touch with the widow of the sculptor. She is now in the United States, and very graciously granted THE ETUDE permission to utilize this reproduction.

Its use on the February issue commemorates the 65th anniversary of Richard Wagner's death, since he passed away while resting in Venice on February 13, 1883, after the strenuous task of completing "Parsifal" and supervising its first performance, July 26, 1882, and succeeding performances that same summer. The condition of his health caused him to go to Venice in the autumn of 1882. He passed away before consummating the plans for the performances of "Parsifal" in 1883.

IMPORTANT TO PIANO TEACHERS—It is amazing what a tremendous sale there is on each of a goodly number of first piano instruction books now available to teachers. Theodore Presser in his lifetime was a pioneer in individualizing first piano instructors to make them attractive to American youngsters, while at the same time laying a good foundation for future progress.

The STANDARD GRADED COURSE OF STUDIES IN TEN GRADES by W. S. B. Mathews was conceived and planned by the late Theodore Presser, and, as a complete course of piano study from first beginning to virtuosity, continues today to stand pre-eminent as the basic course for serious students of piano playing.

As American children of kindergarten and primary grade ages began coming into the picture as piano beginners PRESSER'S FIRST STEPS and PRESSER'S BEGINNER'S BOOK were created and became substantial successes. There is hardly an active piano teacher today who does not know of the fine results which can be procured with PRESSER'S BEGINNER'S BOOK.

The important thing to piano teachers, however is the fact that in choosing a suitable first instruction book for any beginner the choice is not limited to only two or three books. THEODORE PRESSER CO., through its liberal examination privileges, can give teachers the opportunity to examine a variety of first instruction books. If you teach piano and do not already have a copy of the folder issued by the THEODORE PRESSER CO. listing piano instructors classified in age groupings for young pupils, by all means send today a postal request for a copy.

SOUSA'S FAMOUS MARCHES—Arranged for Piano Solo by Henry Levine—Such a book has been long anticipated, so we now are happy to offer this fine album of twelve third and fourth grade arrangements of such Sousa hits as *High School Cadets*; *Liberty Bell*; and *The Stars and Stripes Forever*.

Single copies of this collection may be reserved now at the special Advance of Publication Cash Price, 70 cents, postpaid.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

February, 1948

ADVANCE OF PUBLICATION OFFERS

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

American Negro Songs—For Mixed Voices	.80
Basic Studies for the Instruments of the Orchestra—Traugott Rohner	.25
Student's Books, each	.60
Conductor's Score	
The Child Tschaiakowsky—Childhood Days of Famous Composers	.20
Lottie Ellsworth Coit and Ruth Bampton	
Eighteen Etudes for Study and Style—For Piano	.25
Scher	
Gems from Gilbert and Sullivan—Arranged for Piano	.40
Mittler	
How to Memorize Music—Cooke	.80
In Nature's Paths—Some Piano Solo Delights for Young Players	.40
Keyboard Approach to Harmony—Lowry	.75
Lighter Moods at the Organ—With Hammond Registration	.90
Little Rhymes to Sing and Play—For Piano	.30
Hofstad	
More Once-Upon-a-Time Stories of the Great Music Masters—For Young Pianists	.30
Robinson-Stairs	
Music Made Easy—A Work Book	.25
Mara Ville	
My Everyday Hymn Book—For Piano	.40
Richter	
Noah and the Ark, A Story with Music for the Piano	.35
Richter	
Short Classics Young People Like—For Piano	.35
Ketterer	
Sousa's Famous Marches—Arranged for Piano Solo	.70
Henry Levine	

MY EVERYDAY HYMN BOOK, For Piano, by Ada Richter—A fine variety of favorite hymns comprise this valuable new book which is designed for use by the second grade player. In general, it follows the style of the very popular MY OWN HYMN BOOK; but it contains a new section, "Hymns for children," so very easy that a child can play them in his first year of study. By reducing the melody to single notes for the right hand, supported by accompaniments of extreme simplicity, Mrs. Richter has produced playable and effective arrangements. Among the inclusions are *Fairest Lord Jesus*; *Children of the Heavenly King*; *I Think When I Read That Sweet Story*; *God, Make My Life a Little Light*; and *Saviour, Like a Shepherd Lead Us*.

One copy to a customer may be ordered now at the special Advance of Publication Cash Price, 40 cents, postpaid.

HOW TO MEMORIZE MUSIC, by James Francis Cooke—A comprehensive, practical book has just been completed by Dr. Cooke, Editor of THE ETUDE, internationally known composer, author, and lecturer, whose other works upon music have had extremely large sales. Dr. Cooke, realizing that there is no royal road to musical memory, points out the many avenues through which the best results may be obtained. The very chapter names hold promise of interesting content—I Simply Cannot Memorize! Playing by Heart, Marvels of Musical Memory, Anyone Can Memorize Who Can Carry a Tune, Practical Steps in Memorizing, A Symposium upon Memorizing, and Remember to Forget. This is no impenetrable, scientific treatise, but a usable presentation of various practical methods of memorizing by a man who has himself had wide experience in the field. Nor is Dr. Cooke satisfied with merely his own reservoir of fact and impressions on the subject. Recognizing that there has always been a considerable variance of opinion among artists and teachers upon the subject of musical memorizing, Dr. Cooke has included in his book first-hand advice and practice in the form of letters from some of the best musical minds in the world—among them, Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hofmann, Ernest Hutcheson, Isidor Philipp, Moriz Rosenthal—a formidable array of authorities, indeed! The author has known these musicians personally, and the wealth of material presented is a veritable treasure-trove.

A single copy of this important new work may be reserved now at the special Advance of Publication cash price of 80 cents, postpaid.

LIGHTER MOODS AT THE ORGAN, with Hammond Registration—This new book will be an addition to the popular series of clothbound albums that includes THE ORGAN PLAYER, ORGAN REPERTOIRE, THE CHAPEL ORGANIST, ORGAN VISTAS, etc. The contents, all selections of an easy and medium grade of difficulty, appear here for the first time in any album. Registration for both standard and Hammond organs is given.

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IN NATURE'S PATHS, Some Piano Delights for Young Players—Destined for real popularity, this collection of first and second grade pieces will provide excellent studio fare for young pianists. The numerous melodious pieces with nature titles included will make of it a most resourceful album of material for spring recitals and for home recreational uses.

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NOAH AND THE ARK, A Story with Music for Piano, by Ada Richter—Continuing in the fascinating "Story with Music" series which has included such popular books as CINDERELLA, JACK AND THE BEANSTALK, THREE LITTLE PIGS, PETER RABBIT, the NUTCRACKER SUITE, and PEER GYNT, Mrs. Richter now turns her attention to the best-loved Bible stories, which open up an entirely new and fertile field for this series.

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Mr. Rohner's studies will be published for Violin, Viola, Cello, Bass, Flute, Oboe, Clarinet, Trumpet, F Horn, E-flat Horn and Saxophone, Trombone-Bassoon, Tuba, and Conductor's Score. Emphasis is placed upon the strings, and the Conductor's Score contains some especially helpful hints for the teacher.

Single copies of the various parts may be reserved now at the special Advance of Publication Cash Price, 25 cents for each part, and 60 cents for the Conductor's Score, postpaid. Mention parts desired when ordering.

GEMS FROM GILBERT AND SULLIVAN, Arranged for Piano by Franz Mittler—By means of this forthcoming collection, real enjoyment of favorite Gilbert and Sullivan melodies awaits every pianist who plays music of third grade difficulty. Among the contents are: *A Wandering Minstrel*; *The Flowers that Bloom in the Spring*; *Tit-Willow*; *We Sail the Ocean Blue*, and *I Am Called Little Buttercup*. Words are included as a part of each number.

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SHORT CLASSICS YOUNG PEOPLE LIKE, For Piano, Compiled and Edited by Ella Ketterer—About thirty-five short selections, all from classic sources, comprise this valuable book. Over a period of several years each number included has been an outstanding favorite with pupils of Miss Ketterer. These choice popular classics include many of the more familiar short works of the master composers. Because the contents range from second to fourth grade, their usefulness for each pupil is about two years.

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EIGHTEEN ETUDES FOR STUDY AND STYLE, For Piano, by William Scher—This addition to the Music Mastery Series will inspire every pupil. Each piece has an attractive title. The teacher will find these etudes to be excellent assignments for such phases of practice as: legato, staccato, double thirds, trills, rhythmic precision, alternating hands, syncopation, left hand scale passages, arpeggios, chords, rotary hand motion and repeated notes.

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AMERICAN NEGRO SONGS, For Mixed Voices, by John W. Work—The material for this collection has been assembled by an authority on the subject, and will include more than two-hundred religious and secular songs from the Negro folk lore. The more than one-hundred spirituals included will be in arrangements for four-part singing, and there also will be some "social songs," "work songs," and "blues," given with text and melody only. Five chapters of text matter will be included along with an extensive biographical index.

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LITTLE RHYMES TO SING AND PLAY, For Piano, by Mildred Hofstad—Favorite nursery rhymes the pre-school child likes to sing time and again are presented in melodies containing single notes within the five finger position of each hand. Teachers and parents of children from three to five will find that this book trains the ear, develops a rhythmic sense, and stimulates sight reading with its familiar tunes divided between the hands.

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MORE ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianists, by Grace Elizabeth Robinson, Musical Arrangements by Louise E. Stairs—This book follows the plan of a predecessor, ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS. It presents the lives of ten composers and includes arrangements in simplified form of their famous compositions in grades one and two. The ten composers included are: Liszt, Strauss, Rubinstein, Saint-Saens, Tschaiakowsky, Dvorak, Grieg, Chaminade, Sibelius and Gounod.

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MUSIC MADE EASY, A Work Book by Mara Ville—This engaging publication is intended to provide novelty for the young piano student. While prepared especially to supplement the work in Robert Nolan Kerr's ALL IN ONE, it will serve excellently with any other method.

MUSIC MADE EASY bears upon musical theory, and the contents cover such elements as music symbols, note values, time signatures, scales, rhythm, accent, ties, slurs, and tetrachords. Some refreshing rhymes are used in the text, and much space is provided for written work.

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THE CHILD TSCHAIKOWSKY, Childhood Days of Famous Composers, by Lottie Ellsworth Coit and Ruth Bampton—This is the seventh volume in this set of unusual teaching aids. The authors have set forth Tschaiakowsky's activities of his childhood with attractive illustrations and arrangements of the composer's best-known compositions and the result is a book which will appeal to both pupil and teacher. There is a duet arrangement of the ever popular *Troika*, besides the solo arrangements of *Theme* from the "Allegro" of the Sixth Symphony; *Theme* from "Marche Slave"; *Theme* from "June" (Barcarolle); and the *Theme* from the "Piano Concerto No. 1." Appended is a selected list of recordings.

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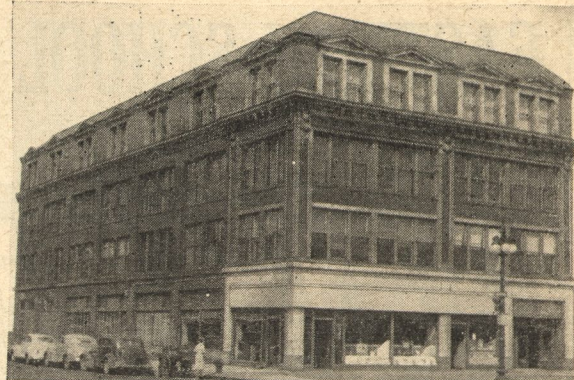
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Backstage with a Concert Tuner

(Continued from Page 123)

Leopold Godowsky, who once gave ten concerts in Chicago in one month without repeating a single number or encore. It is a well known story that Brahms once transposed the Kreutzer Sonata a half-tone, from memory. These illustrations will give some idea of the tremendous task confronting an artist.

As an illustration of the drawing power of music, the largest "house" drawn by an individual artist in the United States was at the City Auditorium in San Francisco, when Feodor Chaliapin drew \$24,000 at the box office. This record stood for some time until Paderewski appeared in the same auditorium and drew \$24,500, eclipsing the previous record by \$500. My authority for this statement is Eldon Joubert, who was Paderewski's tuner for twenty-five years.

Artists as a rule are very temperate in their habits. They have to take good physical care of themselves in order to perform up to the standard demanded by the public. Once in a great while a character appears who sets all precedents to scorn. This story has to do with one such. The artist in question was one of the outstanding pupils of Franz Liszt, and was among the most famous of his day. Unfortunately, he liked to look upon the wine when it was red—not being content merely to look at it, he also liked to drink it. On this particular day he was to give a recital in San Francisco, but he had imbibed so much that his manager decided that the better part of valor would be to postpone the concert until the next day, when he hoped the artist would be in better condition to perform. Accordingly he locked the artist in his hotel room, putting his tuner in to guard him, overlooking the fact that the tuner in question took second place to no one when it came to liking his liquor. In other words, it was like putting a lion to guard a sheep. This being accomplished, the manager made his way serenely to the theater, thinking that he had neatly solved his problem. On reaching the theater he went onto the stage and announced to the audience that "Mr. — having been suddenly taken ill, it would be necessary to postpone the concert until the following day." He had no sooner completed the announcement when, lo and behold, who should appear in the wings but the "unholy pair," the artist and the tuner. Under the gentle insistence of his companion, the artist made his way unsteadily across the stage to the piano, reaching the haven of the chair in safety. Looking out over the audience he essayed a double run over the keyboard, reached the end, and fell off the chair. He was carried from the stage, the concert canceled, and shortly afterwards he died.

I was told about a concert in Berlin at which this same artist, after striking a few chords, attempted a trill in the treble. He liked this trill and continued to trill. The more he trilled, the better he liked it. Then he put his ear down so that he could enjoy the trill better. He kept this up until finally he was removed from the stage.

During the last five years of his life I was quite intimate with the late Leopold Godowsky, and I count that intima-

macy as of more value to me, intellectually, than any other association of my life. Godowsky was, without question, a very great man and a great humanitarian. I never considered him of any special nationality or any special creed. I always looked upon him as a citizen of the world, a man who belonged to all countries and creeds. No man ever came into contact with Leopold Godowsky, even briefly, without being better off for having met him. Godowsky was a man whose intelligence was so extensive, not alone as a musician but also in other spheres, that whatever the subject discussed, he was able to throw light on it; a man who, if he had adopted literature as his career, would have been just as great in it as he was in music. He was a man to whom you went to get the truth. He was uncompromising where honesty was concerned, and still, withal, kind, considerate, and one who did not know how to say "No" when it came to helping his fellow human beings.

His wit was legendary, and so many stories are told that reveal it that it is entirely useless for me to try to recount them. I admired him tremendously. His passing meant a great loss to the world. There have been and always will be too few Godowskys in this world. Some day, when his biography is published, many of the intimate details of his life will be related, but there are a few revealing incidents of his thoughtfulness that I must record.

A young man with whom I was acquainted in New York was shortly to make his debut at Town Hall. He had asked me on several occasions whether I could arrange for an audition with Leopold Godowsky. At my request, Godowsky consented to hear him play. So I brought the young man who, by the way, was frightened to death, to Godowsky's home. He talked to the visitor for a long time before permitting him to play, setting him as his ease. Then he heard him play Bach. After the pianist had finished, Godowsky spoke to him very kindly, but after he had left, Godowsky said, "I did not want to discourage him just before his concert, so I was nice to him, but I would have to hear him play Chopin in order to learn if he has a soul or not." Godowsky's kindness to this young man helped him considerably, for at his concert he played with much more confidence because he had played for one of the greatest living masters and survived the ordeal.

I once asked Godowsky if there was any truth to the story that he had played encores for De Pachmann at one of De Pachmann's concerts. He answered "Yes and no." He said that while he was on his way to play a concert in Minneapolis, Minnesota, he read in the paper, on his arrival in Chicago, that De Pachmann was playing that night at the Auditorium. So, being a close friend of De Pachmann, he decided he would stop over and attend the concert. After the artist had finished his program, Godowsky went backstage to greet him. As De Pachmann came off the stage he saw Godowsky standing in the wings, and as the audience clamored for encores, De Pachmann grabbed Godowsky's arm and pulled him onto the stage, informing the surprised audience in a loud voice, "Here's Leopold Godowsky; he'll play my encores!"

I asked Godowsky, "Well, did you?" He replied, "I certainly did not!" So there is one popular story that has been debunked.

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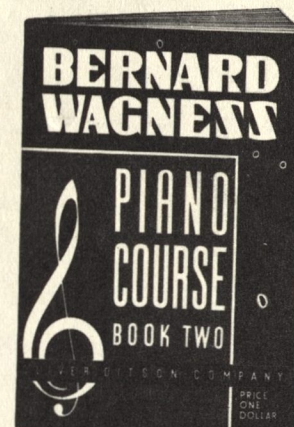
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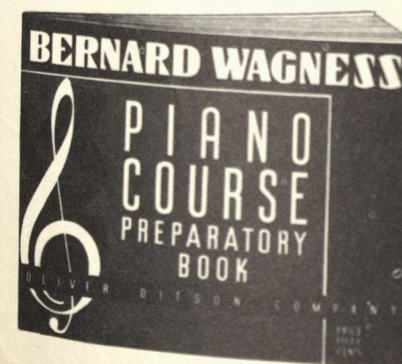
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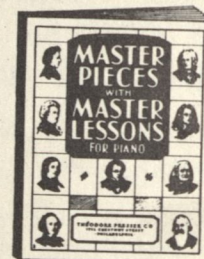
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