

Etude

the music magazine

FEBRUARY 1953

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FRÉDÉRIC FRANÇOIS CHOPIN

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LETTERS

TO THE EDITOR

Articles

Dear Sir: I love your August issue. It alone is worth the price of a two-year subscription! Each article is stimulating, and after reading them I have the same enthusiasm and stimulus that I have after attending a summer short course with an artist teacher. Thanks so much!

Mrs. C. P. Fishburne
Walterboro, South Carolina

Dear Sir: I can not tell you how deeply I appreciate your magazine. It has been a big help to me and I am sure it will continue to be. I have not found a better magazine with such a variety of music.

A subscriber
Salt Lake City, Utah

Dear Sir: I have been a piano teacher for many, many years, and have been a subscriber to the ETUDE most of that time. To me the ETUDE is the "best" of its kind, and I have not only appreciated the music but good articles and help for teachers.

Mrs. Margaret Caldwell
Bovina, Texas

Dear Sir: I have been playing the music in the ETUDE since before I was old enough to read the articles, and have been reading and enjoying the articles now for over twenty years, so you see I am well acquainted with your wonderful book. I think of the ETUDE more as a text book to be kept for future reference rather than a current magazine to be discarded when read. I have re-read many of the articles, biographies and stories several times over for help-ful inspiration and information.

Kathleen Gould
Edmonton, Alberta

"Is Teaching Music an Art or a Business?"

Dear Sir: It was with great gratification that I read the splendid article, "Is Teaching Music an Art or a Business?" by Esther Rennie in the August issue. It is from such articles that we teachers glean a little knowledge of what other teachers experience that enables us to solve our teaching problems better. Articles like these help to make ETUDE the instructive, informative and entertaining magazine

that it is.

Sybil Mac Donald
Memphis, Tenn.

Class Instruction

Dear Sir: For many years, I have been an interested reader and user of the ETUDE. I have found the articles recently have been extremely stimulating. I also use the ETUDE to lend out to various students, which they seem to enjoy immensely. I thought you might be interested in my experience in class piano-teaching after reading the very interesting articles on that subject by Richard Werder, August, 1952. I had long thought it would be very stimulating to pupils to have class lessons, but had done nothing about it. Then last fall, I took a piano-teacher's course under Dr. Brinkman, U. of Mich. He pointed out the value of class instruction; and urged us to try it. I divided my pupils into age-groups rather than by ability—there were from 4 to 6 in each group. I devoted my entire lesson time for one week to class instruction not setting any definite time limit. (Thus the pupil paid just the same price as for an individual lesson that week.) Each pupil played at least one number of his own choosing at first. There were criticisms—this gave me the chance (as Dr. Brinkman suggested) to criticize the critic, and to explain the real meaning of criticism. Of course, as the need for it arose, we studied and discussed the theory involved. At the end of the class I served punch and cookies. Of course, I was interested in both pupils' and parents' reactions to such a procedure. And without even having to ask, I soon found out that all were heartily in favor of it. Pupils, who had had apparently a minimum of incentive to practice to play for me or for their parents, lacked none to play for their contemporaries. Already, I have made plans for next year, to have class instruction about once a month or every six weeks. I think this would be an excellent way to teach chording (for which I have a great demand). And I also want to find or make-up some musical games, which I think would be both fun and instructive.

Esther R. Meily
Birmingham, Mich.



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NEW



By GEORGE GASCOYNE

Dvořák: Cello Concerto in B minor, Op. 104

Here is an unusually realistic recording of cello tones as produced by an excellent artist. In fact this is probably the best of the several recordings of the Dvořák Cello Concerto. Zara Nelson is an artist of outstanding ability, and her expressive playing is here supported in excellent manner by the London Symphony Orchestra, Josef Krips, conducting. (London, one disc)

Richard Rodgers: "Oklahoma"

Nelson Eddy heads a cast of top notch singers to bring to listeners a spirited and at times thrilling performance of this Rodgers and Hammerstein stage piece which, since its premiere in 1943, has become a landmark of the American

Theatre. All of the favorite songs and ensemble numbers are included in this recording. The cast includes, besides Nelson Eddy, Virginia Haskins, Kaye Ballard, Portia Nelson, Lee Cass, David Atkinson, Wilton Clary, David Morris, with the chorus and orchestra directed by Lehman Engel. (Columbia, one LP disc)

Stravinsky: Concerto for Piano and Wind Orchestra
Prokofiev: Concerto No. 1 in D major, Op. 19

Stravinsky's oddly scored concerto is here given a brilliant performance by the Australian pianist, Newton-Wood. It is this work which Koussevitzky introduced to America in his first season as conductor of the Boston Symphony. He had invited Stravinsky to come (Continued on Page 7)

THE COMPOSER OF THE MONTH

The month of February, in addition to being the birth month of two noted Americans, includes also the birthday of one of the greatest composers for piano: Frédéric François Chopin, born February 22, 1810. He was destined to have but a short life, but he accomplished as much in his 39 years as many others would do in a life span twice as long. He was educated in his father's private school, with his musical training being under Albert Zwiny and Joseph Elsner. He made his first public appearance at 9, when he played a piano concerto by Gyrowetz.

In 1829, being already a finished player and having a number of works published, he set out for London, but his Paris reception was so cordial, he decided to settle there for life. He soon became a reigning favorite and was eagerly sought after both as a player and teacher. His compositions also had become widely known and, in fact, they took precedence over all others in the pianistic field. Chopin occupies a most important place in the music world as it was he who more, perhaps, than any one created works which breathed the true piano tone, with no attempt at producing orchestral effects. His music is pure piano music per se. He was a remarkable interpreter of his own compositions, his playing being marked by flawless accuracy and brilliant technique.

He was an intimate of and had the respect of such leaders in the music and literary world as Liszt, Berlioz, Meyerbeer, Bellini, Adolphe Nourrit, Balzac and Heine. He moved in the best circles and gave yearly concerts to the musical elite, although he had a peculiar aversion to miscellaneous concert giving. Schumann referred to him as the "boldest and proudest poetic spirit of the time."

Chopin's health began to fail after a severe attack of bronchitis in 1838 and he began spending his winters at Majorca. However, he soon developed consumption and with his vitality sapped by his insistence on giving concerts, he continued to lose ground, finally returning to Paris in 1849 where he died on October 17. His complete works as published by Breitkopf & Härtel fill 14 volumes.

His Valse, Op. 69, No. 1 appears on Page 32 of this month's music section.

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Musical Oddities

By NICOLAS SLONIMSKY

IN THE EARLY years of the century Scriabin was regarded by his Russian confreres as a wild modernist. When Scriabin gave a recital of his works beginning with the early Chopinesque etudes and ending with the atonal compositions, Nicolas Medtner showed his skeptical attitude in an unmistakable manner. During the performance of the first group of Scriabin's pieces, he occupied a seat in the front row; after the intermission he moved to the middle of the hall, and then to the last row. When Scriabin launched his latest opus numbers, Medtner was out in the street.

Serge Taneyev never minced words with Scriabin. He once told him: "You know, I don't like your music." "Yes, I know you don't like it," Scriabin replied meekly. "In fact, I can't stand it," Taneyev replied, raising his tone of voice. "Yes, I know you don't like it and can't stand it," Scriabin said again. Then Taneyev shouted, "Not only that, it makes me sick!" Scriabin still humble, observed: "It is not very polite of you to say such a thing!"

Taneyev used to say that there are three categories of music: music that is pleasant to listen to; music that is pleasant to play; and music that is pleasant to compose, but repulsive to play or hear. He placed Scriabin's music in the last category. Another characteristic remark of Taneyev about Scriabin's later works: "This music does not end: It discontinues."

Even Wagner was on probation as late as 1900 with Taneyev and his circle of friends. At a private gathering Taneyev played the piano score of "Tristan and Isolde." Rachmaninoff was present. Sitting in the corner of the room he noticed that his neighbor suffered an agony of boredom. "Cheer up,"

Rachmaninoff remarked grimly, "there are only fifteen hundred pages left."

When Leopold Godowski was asked by an admirer for a photograph of his hands, he had them x-rayed, and presented the picture to the astonished fan.

HERE IS AN OLD limerick by Leonard Lieblich which merits inclusion in the anthologies:

There was a young pianist of twenty
Who believed in dolce far niente
Over nocturnes she lingers
Scarce moving her fingers
When she ought to be playing Clementi.

And here is a variation on another old limerick:

There was a young girl from Lansing
Who said: "I'm sure I can sing!"
Her teacher Herr Harry Hur
Decided to marry her,
And now they live happily with their seven children, and Mrs. Hur doesn't sing anymore, but occasionally indulges in dancing.

One more limerick, of original inspiration:

There was a young girl from Indiana
Who wanted to play the piano:
She painted her nails
And practiced the scales
While munching an unripe banana.

Moriz Rosenthal, the "little giant of the piano," had a genius for witty repartee. When he was soloist with the Boston Symphony Orchestra at Carnegie Hall on December 6, 1906, he intended to play an unfamiliar concerto, but the management prevailed upon him to put the Liszt E-Flat Major on the program, which was a favorite with the public. Rosenthal complied and sent announcements of his program to the New York

papers with a note: "My sincere condolences."

Anticipating the reporters' questions at his arrival in New York he shot back his answers before any questions were asked: "Yes, I like everything American—oysters, sweet potatoes, girls and cranberries. No, I have no favorites among composers except Mozart, Beethoven, and Brahms. The greatest living composer is Frédéric Chopin; the greatest dead composer is my friend Max Breitenfeld of Vienna, who teaches at the conservatory there. Where is the most intelligent audience to be found? At my concerts, of course. My Biography? I was born at an early age and sang a chromatic scale when I was one hour old. I practiced the piano whenever I was whipped. No, I am never nervous when I play in public, but pianists in the audience usually are."

"May I ask you to write something in my album—just a line?" begged a lady reporter, "Just a line?" parried Rosenthal. "Then I will write down the repertoire of some American pianists." "What is in that box on the piano marked Valuable, Fragile?" inquired another reporter. "My contract!" replied Rosenthal.

THE VIOLINIST Arthur Hartmann once said to a pupil: "Your violin sounds as if it were made of glass, and your bow a razor." He advised a girl pupil who looked pale when she came for her lesson: "From now on, you must eat more than you practice."

When young Smetana went to Schumann for advice, Schumann said: "Take lessons with Mendelssohn." "But I am too poor and cannot afford it," replied Smetana. "Then take lessons from Bach," retorted Schumann.

John S. Dwight, the magnificent musical reactionary lived on the glories of the past. In his old age he attended in Boston a private recital by Paderewski. He seemed interested in the new pianist and asked Benjamin Johnson Lang: "Who is this Paderewski. I don't seem to have heard of him." "No, you wouldn't," replied Lang.

For all his stolidity, Dwight was capable of cutting wit. When someone asked him his opinion on the relation of Lowell Mason to the art of music, Dwight answered, "None whatever."

The California humorist, John Phoenix, who wrote under the nom de plume of Jabez Tarbox, contributed once a program note for an imaginary symphonic ode entitled "The Plains": "The Symphonic Ode opens upon the wide and boundless plain in longitude 115° West, latitude 35° 21' North, and about 60 miles from the West bank of the Pitt river. These data are clearly expressed by a long topographically drawn note on the clarinet. A few notes on the piccolo call the attention to a solitary antelope picking up beans in the foreground. The sun having an altitude of 36° 27' blazes down upon the scene in indescribable majesty:

Of thy intensity
and great immensity
Now then we sing
Beholding in gratitude
Thee in this latitude—
Curious thing.

George Bernard Shaw observed once that analyzing a piece of music, phrase by phrase, is like parsing a poem. Both are destructive of the whole.

Here are a few rhymes for those who have to write musical verses: Double-bass—bubble face; Clarinet—Hairy net; Tambourine—Clamber in; Cornet—Lorgnette; Xylophone—Dial a Phone; Viola—Gladiola.

Von Bülow had a horror of unwelcome visitors. He posted this sign on the door of his house in Berlin.

Morning—not receiving
Afternoon—not at home

Apoplexy was the nemesis of German conductors in the second half of the nineteenth century. When Julius Rietz died of a stroke in 1877, Hans von Bülow exclaimed:

"Kappelmeisterapoplexienepeidemi!"
Hans von Bülow dated his letters from America with descriptive names of the cities: Boston, Athens of America; Philadelphia, The City of Brotherly and Sisterly Love. Admirers of the Hoosier spirit will be chagrined to learn that seventy-five years ago von Bülow dated one of his letters: Indianapolis, ville très peu civilisée.

Von Bülow exercised his wit at his own expense as well. On his forty-sixth birthday he wrote: "It is now exactly forty-six years that my poor mother spent an unpleasant quarter of an hour bringing me into the world."

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Music Lover's

BOOKSHELF

By DALE ANDERSON

Music and Imagination
By Aaron Copland

Mr. Copland's dissertation upon the relation of imagination to music is pleasantly provocative. In the hands of a dogmatic Teutonic musicologist the subject, which the author first presented in a series of lectures in 1951-52 for the Charles Eliot Norton Lectures at Harvard University, would probably have been compressed into ten large tomes called "Das Geheimnis der Einbildung in der Tonkunst," all very carefully purged of any human interest. Mr. Copland treats his subjects seriously with occasional comments almost colloquial. He lauds Liszt in these impressive words:

"Think of what Liszt did for the piano. No other composer before him—not even Chopin—better understood how to manipulate the keyboard of the piano so as to produce the most satisfying sound textures ranging from the comparative simplicity of a beautifully spaced accompanimental figure to the shimmering of a delicate cascade of chords. One might argue that this emphasis upon the sound-

appeal of music weakens its spiritual and ethical qualities. But even so, one cannot deny the rôle of pioneer to Liszt in this regard, for without his sensuously contrived pieces we would not have had the loveliness of Debussy's or Ravel's textures, and certainly not the languorous piano poems of Alexandre Scriabin. Liszt quite simply transformed the piano, bringing out not only its own inherent qualities, but its evocative nature as well: the piano as orchestra, the piano as harp, the piano as cembalum, the piano as organ, as brass choir, even the percussive piano as we know it may be traced to Liszt's incomparable handling of the instrument. His pieces were born in the piano, so to speak.

On the other hand he speaks of the highly acclaimed orchestral technique of Rimsky-Korsakoff with less enthusiasm:

"It was the Russian school of composers — especially Tchaikovsky and Rimsky-Korsakoff—who were most directly influenced by

the Berlioz scores. Rimsky wrote the textbook on orchestration that was the 'bible' of our student days. Although the advice he gave was solid enough, it turned out to be of only limited application, for it assumed that the elements of harmony, melody, and figuration would retain the same relative positions of importance that they have in a Rimsky-Korsakoff score. But our scores are likely to be more contrapuntally conceived than Rimsky-Korsakoff's; therefore his good advice—a bit too schematic in the first place—has become less and less serviceable."

It is difficult to conceive of any kind of worthwhile music sans imagination, unless one has had the doubtful and dreary experience of going over thousands of obsolete compositions in libraries and ancient catalogs of publishers, only to realize how very little music in print really survives. An unbelievable number of pieces never get beyond a first edition of two thousand copies. The reason is plain. Such compositions rarely contain the one precious ingredient called imagination.

Mr. Copland states: "Not infrequently I have been moved to tears in the theatre; never with music. The sense of being overwhelmed by the events that occur upon the stage, sometimes brings with it a kind of resentment at the ease with which another can improvise any tune he pleases."

Mr. Copland must know that thousands of people are moved to tears by music. This is due in most instances to the principle of perception, the association of a melody with some previous emotional or nostalgic experience. The hearer has listened to the music before under impressive circumstances. Your reviewer confesses that on some occasions when he has heard a consummate orchestral performance of Wagner's *Liebestod* from "Tristan and Isolde" tears have been irrepressible. For thoughtful musicians and music lovers, Mr. Copland's lectures will have interest on every page. Harvard University Press \$2.75

New Records

(Continued from Page 3)

to this country to appear as soloist in the première of his work, and it created quite a furore among the critics because of its unorthodox instrumentation. The soloist in this recording is ably supported by members of the Residentie Orchestra, conducted by Walter Goehr. An almost equally controversial piece is presented on the reverse side of this record. The Prokofieff Concerto was also given its American première by Koussevitzky and the Boston Symphony. In this recording the soloist is the world famous violinist Ricardo Odnoposoff, with the support of the Radio Zurich Orchestra, Heinrich Hollreiser, conductor. (Concert Hall Society, one LP disc)

Mozart: "Cosi fan tutte"

Here is an excellently projected performance of Mozart's sparkling stage piece, which it is pretty generally conceded he wrote with a sort of tongue in cheek attitude. With one or two exceptions the cast includes the same stars as were used last season in the Metropolitan Opera productions, and they

present a well rounded, spirited performance, notable especially for the clean enunciation of the English translation made by Ruth and Thomas Martin for the Metropolitan's production. The cast includes Eleanor Steber (*Fiordiligi*), Blanche Thebom (*Dorabella*), Richard Tucker (*Ferrando*), Frank Guarrera (*Guglielmo*), Roberta Peters (*Despina*), and Lorenzo Alvary (*Don Alfonso*). Fritz Stiedry conducts the performance with the Metropolitan Opera Chorus and orchestra. (Columbia 3 LP discs)

Offenbach: Tales of Hoffmann

This somewhat abridged version of Offenbach's work is sung in the German language by a cast that in the main is entirely adequate. The principals are Erna Berger (*Antonia*), Rita Streich (*Olympia*), Ilse Langhammer-Klein (*Giulietta*), Annaliese Mueller (*Niklaus*), and Peter Anders (*Hoffmann*). Others in the cast are Jaro Prohaska, Fritz Scot, Kurt Reimann, and George Witting. Arthur Rother conducts the performance which

makes use of the chorus and orchestra of Radio Berlin. (Urania, two 12-inch discs)

Opera Excerpts: "Rosenkavalier," "The Marriage of Figaro," "Orfeo," "Carmen."

Opera fans will appreciate this recording which includes the important solos and duets of the operas named, sung by top notch artists: Rise Stevens, Erna Berger and Jan Peerce. Fritz Reiner is the conductor and the R.C.A. Victor orchestra supplies excellent support. (Victor, one 12-inch disc)

Rubinstein: Piano Concerto

Friedrich Wuehrer and the Vienna State Philharmonic conducted by Rudolf Moralt join in producing an entirely satisfying performance of the Rubinstein Opus. (Vox, one disc)

C. P. E. Bach: Magnificat

Here is an exciting new release of a great choral work, written by the second son of the incomparable Johann Sebastian. It is a lengthy oratorio and makes use of an excellent group of singers, including Dorothea Siebert, soprano; Hilde Rossi-Majdan, alto; Waldemar Kmentt, tenor; and Hans Braun, bass; together with the Akademie Choir and the Vienna State Opera Orchestra, all very capably conducted by Felix Prohaska (two 12-inch discs)

Carl Nielsen: *Symphony No. 1, in G minor*

During the recent American tour of the Danish Symphony Orchestra of the State Radio, a prominent place was given on its program to the music of Carl Nielsen, considered to be among the leading composers of Denmark. A splendid recording of his *Symphony No. 1* is now made available as played by this same orchestra conducted by Thomas Jensen. The work is played with much inspiration and attention to detail. (London, one LP disc)

Debussy: *Dances Sacree et Profane*
Ravel: *Introduction and Allegro*

Harp enthusiasts will revel in the addition of these two numbers to the rather limited list of recordings of this instrument. The two works are sensitively played by Phia Berghout, harpist, with the Chamber Music Society of Amsterdam, Edward Van Beinum, conductor. (London, one 10-inch disc) THE END

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THE WORLD OF

Music

Ernest Bloch's Third String Quartet had its first performance in January when it was played at Town Hall, New York by the Griller Quartet, to whom the work is dedicated. Mr. Bloch's Suite Hebraique for violin or viola was given its premiere on New Year's Day when it was played by Milton Preves with the Chicago Symphony under Rafael Kubelik.

Peabody Conservatory in Baltimore is celebrating the 85th anniversary of its founding. Although it had been established by George Peabody in 1857, its actual opening was delayed by the Civil War until 1868. To mark the anniversary date, a three-day festival will be held on

February 13-14-15, in which will be included a concert of music by American composers who have taught at Peabody. Also there will be a program devoted to the works of Hindemith with the composer himself conducting. Reginald Stewart has been the director of the Conservatory since 1941.

The International Music Institute, a privately supported organization devoted to the exchange of musicians, musical materials and information among the countries of the United Nations, has moved its headquarters from Chicago to New York. But recently founded, the Board of Directors has elected Dimitri Mitropoulos, distinguished con-

ductor as president of the organization.

George Rochberg of Philadelphia, music editor of the Theodore Presser Company and a faculty member of the Curtis Institute of Music, is the winner of the eighth annual George Gershwin Memorial Contest for the best original, unpublished orchestral composition by a young American composer. Mr. Rochberg received \$1000 and the winning piece, *Night Music*, is scheduled to be played at a regular concert of the New York Philharmonic-Symphony Orchestra directed by Dimitri Mitropoulos. Mr. Rochberg was a pupil of Rosario Scalero and Gian-Carlo Menotti. The George Gershwin Memorial Contest is sponsored by Victory Lodge of B'nai B'rith in co-operation with the B'nai B'rith Hillel Foundations.

Erik Leidzen, well known composer, conductor, arranger was guest conductor in December with the Air Force Symphony Orchestra in Washington, D.C. when a program of his own works was presented. Included in the evening's music were An Irish Symphony, Choral and Fugue, and a Suite for Strings.

Wilmington College, at Wilmington, Ohio, will hold its sixth annual Folk Festival on the college campus February 27, 28, and March 1. Highlights of the festival will be a special program dedicated to the state of Ohio's Sesquicentennial celebration, and a concert of the all-Ohio High School Folk Chorus and Orchestra, with Willis W. Becker and Thor Johnson as guest conductors. This concert will feature the world premiere of Henry Cowell's Symphony No. 8.

Edna Phillips, formerly first harpist of the Philadelphia Orchestra was the soloist with that organization on December 12 and 13, in a new work which she commissioned from Ernest Krenek, noted contemporary composer. The work, a Concerto for harp and chamber orchestra, was given its world premiere at these concerts.

Ralph Kinder, organist and composer, died in Philadelphia on November 15, at the age of 76. He had been organist and choirmaster at Trinity Memorial Church for the past eleven years and prior to that he had served in the same capacity at Holy Trinity Church for 38 years. He was widely known and attracted thousands to his recitals, especially his series of January concerts at Holy Trinity from 1899 to 1937. He composed many organ works which he played on tours throughout the country. He was a member of the American Guild of Organists and an associate of the Royal College of Organists, London.



Ezio Pinza, noted star of stage, screen and radio



Ezio Pinza as Figaro in "The Marriage of Figaro"



As Boris in "Boris Godunov"

One of the world's greatest bassos makes pertinent comments on this matter of

Ability and Training

From an interview with Ezio Pinza
Secured by Stephen West

ONE OF THE CHIEF problems of the young singer results from the temptation to hurry things up. Generally, this state of affairs is mentioned in connection with the career—a quick study of repertoire, a quick debut, a quick success. Actually, it begins long before the career, showing itself from the very beginning of study. Let us say that a young singer has his eye on definite results; he goes to a teacher—and if this teacher doesn't give him the desired results in five or six months, the student hastens off to someone else. Sometimes to three or four others!

This I do not approve. A teacher is like a doctor; half the value of his care lies in the confidence with which one approaches him. If one lacks confidence in a teacher, one cannot learn from him, regardless of whether he is "good" or "bad." Conversely, the teacher who is worth going to in the first place, is also worth staying with over a period of time. The answer, therefore, is not to make many fast changes but to choose wisely in the first place!

The safest way to select a teacher is to study his reputation and his record of previous accomplishment. What does he stand for? What are his teaching habits? What has he done for others? None of this, naturally, is an absolute guarantee of what he will do for you, but it is the best beginning on which to proceed. If a teacher has one or more good pupils already at work on the stage, the chances are that he knows his business.

Again, one should study a teacher's record in terms of his achievements rather than of one's own hopes! The one who has made a success of operatic work, is best chosen for training in opera. The pupil whose abilities and hopes lie in other fields, had better go elsewhere—at the start!

Certainly, I do not suggest remaining with a teacher who does harm to your

voice. But if you find a master of standing, and he brings you along so that your vocal tract feels comfortable, have confidence in him. Too much changing about of teachers and methods is in itself a harmful procedure; Teacher Number Three will seem to contradict Teachers One and Two and, in the end, old gains are lost without establishing new ones.

But teachers aren't the whole story! The pupil must also have abilities. *Liking* to sing, *wishing* to sing, aren't enough. The basic ingredients of singing must be present—inborn. You must first make sure you have a voice. Rossini used to say that, to sing, one needs three things; voice, voice, and again voice. That is equally true today, even though modern mechanical developments (amplifying, etc.) make it possible for a smaller voice to go further than it did in Rossini's day. We still need voice, voice, and again voice—together, perhaps, with the kind of personality that adds something to voice.

Once the voice has been found to exist, it must be trained—and kept trained. When his voice is properly placed (well forward, in the masque), it is up to the singer himself to use it intelligently, according to correct vocal principles. These laws we call the system of Bel Canto. They involve proper breathing, proper breath support, and proper resonance. And these things must be learned. Even when they come naturally, they must still be reinforced by the kind of conscious study that allows them to be used as second nature, under all circumstances.

It is said, for instance, that Italians sing "naturally." Perhaps they do—when they sing Italian music in Italian. But for work in other languages, to the patterns of which the natural formation of their lips is unaccustomed, they must also know the science of good singing. (Continued on Page 62)



"Your Musical Dawn is at Hand"

says Impresario Boris Goldovsky

*The second in a notable series of interviews
with famous personalities in the music world . . .*

secured by LeRoy V. Brant

BORIS GOLDOVSKY, internationally famous figure on the annual Metropolitan Opera broadcasts, sat on the side of a table in the old scenery shed at Tanglewood in the Massachusetts Berkshire Hills and gave one of the most hopeful musical forecasts for young America made public in many a day. He had just completed a spectacular stage presentation of Mozart's "Titus," the first complete presentation in America, sung by young people, staged by young people, every detail of scenery painting, makeup, costuming by young people, but attended by music-lovers both young and old, some from places as far distant from Tanglewood as California. And to the young people of America Goldovsky sent this message, in substance:

"Your musical dawn is at hand, and soon the sun will stand at meridian height."

"What is necessary to make America a great musical nation?" I asked him, and instantly he shot back, "America is becoming a great musical nation; it is in the proc-

ess of birth at this moment."

"This is contrary to the common concept," I said, "and requires a bit of explaining." "It is very simple," replied Goldovsky. "Twenty-five years ago men considered music effeminate. A male dancer, or a male singer, or even a male instrumentalist, was considered not quite a person, something less than virile, was perhaps even regarded with raised eyebrows as to his personal life and habits; all this, you understand, in America. This attitude is changing, and the artist is loved for the contribution he makes to enrich the lives of the people. Thus is marked the last steps in musical maturity, musical greatness, which America must take, and which America is taking."

"I speak so definitely of this because in Europe, which is unquestionably more mature musically speaking than our country, for over a hundred years musicians and other artists have been held in reverence, in deep love, because they gave so much for the happiness of the people. But, rapidly, so

it is coming to be here, too."

"How can you be so sure of this?" "I am sure of it because Goldovsky and thousands of others like him are working for such a realization, day and night are working that people may realize the importance of music. We work that the great young talent of this country may have a fertile field in which to toil. And the day for the field is not far off, in a generation at the most, I think, it will be here. The youngsters of 16, 18, and 20 will live to see the time when there will be in this country most of the 500 opera companies that should exist, instead of the two great ones and the few smaller ones that we now have."

It was pointed out that many operatic personalities favor a Secretary of Fine Arts in the President's cabinet. Concerning this Goldovsky was realistic. "It may be we shall have such, it may be that much good could be done by such a move, but this thing will not come by fiat, if it comes at all. It will come because the people are so deeply aroused about artistic matters that they demand it. And who knows, perhaps when they become thus aroused they will have their music, operas, symphonies and choruses, whether there be a Secretary of Fine Arts or not. I tell you it is all a matter of education, and that process of education is now going on more rapidly and more thoroughly than almost anyone can believe."

"Look at the millions who listen to great music on the radio! Look at the hundreds of thousands who collect great music on records, and who sit with miniature scores following those records. Can anyone believe that these things will not influence the whole musical life of America? And knowing these things, how can any young person doubt that with the will to work, the necessary talent and training, there is a future for him in music?"

"So far as a musical career in singing is concerned, I believe that operatic training is a basis for it all," Goldovsky replied to a question regarding the aspiring singer. "Almost all concert artists have had operatic experience, and this is also true of radio artists. There is a reason, I think, that this should be so. In operatic training one learns what to do with one's body while singing; awkwardness of hands, of posture, all are eliminated. This is valuable to the concert artist no less than to one who acts out a rôle in opera. Also, in opera, one learns to become a member of a team, and that team-feeling is worth while to the concert artist also; it makes for a better performance when the singer and the accompanist are in complete understanding with each other."

Referring to the limited field for operatic singers, due to the fact of there being only the two great (Continued on Page 56)

Security For Music Teachers

An Editorial

by JAMES FRANCIS COOKE

VERY FORTUNATELY, music workers, particularly teachers, belong to a profession in which the services of the worker may become more valuable with advancing years. This is a heritage from the days of the old masters in art. What is it about the arts which seems to enhance the virility of the worker with accumulating years? It is the eternal spirit, the luminous ideal which carries all true creators to a higher level of aspiration, inspiration and technical efficiency with the flying hours. Our American sage of the great midwest, William Allen White, once told me of a remark made by James Whitcomb Riley which, as I remember it, ran: "Many people start in to rest in middle life when all they do is rust. If you want to keep brilliant, keep active."

Most music workers do not have any serious worry about lack of security in advancing years because their fate is in their own hands, and if they have the health and stamina they may joyously continue their work long past what has come to be known in recent years as that flower of socialism and the machine era, "the arbitrary retiring age" of sixty-five or seventy.

A little over a half century ago the man who was financially able to retire at fifty-five was the envy of all the townspeople. He sat cross-legged on the front porch, smoking Corona cigars and nodding to his passing friends who were still in harness. He took on flesh and with it coronary, diabetic or rheumatic troubles. Fishing, golf, cards and night clubs no longer had an allure for him. His eyes grew baggy as he watched the village undertaker cast covetous smiles toward him. One day he woke up and realized that he had fired himself from a mighty good job. But then it was too late. He grew bored with inactivity and his earthly years were often tragically curtailed.

The arbitrary retiring age if applied to art and science would have deprived the world of some of its most precious accomplishments. If Thomas A. Edison had retired at sixty-five instead of passing on nearly twenty years later, the world would have lost many valuable discoveries.

In Venice in the fifteenth and sixteenth

centuries there lived an artist named Tiziano Vecellio, known as Titian, a painter whose genius was so universal in its scope and whose knowledge and skill flowered so richly with each passing year, that if he had gone to his last sleep in his eighty-ninth year, instead of his ninety-ninth year, the world of art would have lost some of its finest paintings. Titian died in 1576 an illustrious, powerful and wealthy man. His Pietà, upon which he worked in his last year, is one of the treasures of the Art Academy now in Venice. Titian's paintings done after he was fifty are valued at many millions of dollars.

In recent decades there has been adopted in some American institutions—business, educational and industrial, an arbitrary retiring age of sixty-five years or thereabouts. The theoretical idea of an arbitrary retiring age has affected all classes of employees, except in the case of some of the foremost firms which have recently put a proper valuation upon accumulated life experience and capitalized it as an important asset.

Last week, a private music teacher, who was just past sixty-five years, in excellent health mentally and physically, but surprisingly unsophisticated, said to me, "I have reached sixty-five years, the retiring age. I have over forty pupils and could have many more if I had time to take them. They are devoted to me and I love my work with them. I am making twice as much money as when I was thirty. I know that my teaching is better than at any time in my life. I don't want to retire. Should I?"

"By no means," I answered. "There is no reason why you should not go on enjoying yourself with music teaching for at least twenty years if you want to, unless unexpected sickness or accidents intervene. You are still young in spirit and soul. You are winning in the great race of life. Keep right on going with the will to succeed. At the same time you will be helping scores of pupils to joyous musical experience. There is nothing that kills like idleness and the fear that you are slipping back."

If this little lady had been in some institution—educational, mercantile or finan-

cial, she might have been forced to retire at the age of sixty-five. In other words, all that she had learned through long and valuable experience would have been thrown out by that curious product of actuarial theory and well-meaning socialism, the "arbitrary retirement age." Such an artificial convention does not recognize the individual, nor the obvious intention of the Creator to make each human individual distinctly different from every other. If you don't believe that this is the case, look at the notable differences in the famed Dionne quintuplets.

The American business man of yesterday, whose industry, horse-sense and big-heartedness, as well as his understanding of economics are the foundations of our prosperity, would no more have thought of throwing out precious human wealth than he would of emptying his cash drawer into the gutter because it was an old drawer.

Let us look for a moment at some of the famous master teachers of music who did not have to worry about personal security in their advancing years. Many reached their periods of highest service to music and richest personal reward, when they were in their eighties and nineties.

Manuel P. R. Garcia, born in Madrid in 1805, sang with his father's opera company in New York in 1829, became the teacher of Jenny Lind, became professor of singing at the Paris Conservatoire when he was forty-two years of age. In 1850 he was appointed professor of singing at the Royal Academy of Music in London, where he taught for forty-five years, when he retired to become one of the most sought-after voice teachers in the world until his passing in 1906 at the age of 101.

Leopold Auer (1845-1930), eminent teacher of world-famous violin virtuosi, who died at the age of eighty-five, received in his last days, sixty dollars an hour for instruction.

Theodore Leschetizky (1830-1915), teacher of renowned piano virtuosi, who earned an aggregate of many millions of dollars, taught until his last days when he was approaching eighty-five.

(Continued on Page 64)



Combined Dow music groups for presentation of Christmas program
(Inset) Dr. Theodore Vosburgh, director of the Dow Music Department



Started as a company recreation project, by Dow Chemical Company, the whole community today joins in when

Midland Makes its own Music

by T. Gordon Harrington

QUITE WITHOUT the benefit of rings on their fingers or bells on their toes, Midlanders make music wherever they go. The main reason for such a cheerful avocation is The Dow Chemical Company's Music department, which fosters talents to the utmost and provides musical outlets in practically every field.

The story of how the Dow Music department has grown is a saga in itself, but since this article proposes to deal mainly with the impact of its advantages on the general populace, it may suffice to say that the department was organized in 1943 under the directorship of Dr. Theodore Vosburgh, then associate professor of music at Albion College, who came to Midland and synthesized an imposing organization practically out of thin air. He incorporated a small civic orchestra with new instrumentalists to make the Dow Symphony Orchestra . . . trained and added to the Male Chorus until it is known as one of the Midwest's best . . . and organized a Girls Chorus that now is 90 voices strong. What is more, with other candidates clamoring to "get in" the vocal groups, it is thought now that cadet organizations may be made up to accommodate those who want to be considered on the waiting list when vacancies occur in the main choruses.

Using each of these groups, which normally put on one large concert each for the season, the Dow Music department always produces an operetta or musical show in



(Top) Cast of Midland's production of "Patience"
(Bottom) A skit from Girls Chorus Concert in 1951



(Top) Gail Manners, soprano, appears with Dow Male Chorus
(Bottom) The Dow Girls Chorus in picturesque stage production



the fall ("Brigadoon" being the most recent selection); a community wide oratorio or Christmas program in December; and a May Festival that includes every participant in the department's doings and many more besides.

No charge is made, of course, for any of these presentations. They are the company's outright gift to the community. Voluntary offerings are taken, however, and the proceeds—about \$4500 each year—go to aid the good works of the Midland Music Foundation, itself an outgrowth of the Dow organization. The Foundation administers the funds through competitive scholarships to the National Music Camp at Interlochen and to Michigan State College summer courses; awards cash prizes to runnersup; and also provides funds for private lessons to those youngsters unable to finance themselves.

What the nine-year history of the Dow Music department has done for music in general and Midland in particular is downright amazing. The "home talent" choral and instrumental groups are so good and competition is keen among adults to the extent that joining one or the other is the dream of many a youngster just beginning to take lessons.

Such dreams, of course, have a decided influence on the school music program. Five years ago, Wilford B. Crawford, a Missourian with a fine music administration

career behind him, came to Midland to head up the public school music program. He did a job outstanding to the point that in 1951 he was engaged as assistant director of the Dow Music department and conductor of the 70-piece orchestra. A long-time friend, Lawrence Guenther, also a Missourian, arrived to take his place and continue with the development of a comprehensive program in the schools. Free class lessons in every instrument are offered from the fifth grade upward. There are grade school bands and a grade school orchestra; two intermediate bands, an intermediate orchestra, and a high school orchestra which have both taken state "1" ratings for three consecutive years, and a high school band which is as enthusiastic as it is excellent for the school's size. In addition, there are various student chamber music group organizations and small "combos" to add spice to the lives of the students and their appreciative audiences.

Naturally, with so much interest in music, private teachers of high calibre flourish. Many who lived in Midland before Dow's espousal of the cause of music cannot say enough about the benefit of the many outlets so generously provided. They agree with Mrs. Kenneth Bacon, president of the Midland County Music Teachers Association, who said recently:

"The biggest thing about the Dow program is naturally its rôle in making the

whole community music-conscious. With so many places to go, musically, youngsters keep up an even level of enthusiasm, and there is comparatively little let-down in the difficult adolescent years. As a matter of fact, with parents taking part in a chorus or orchestra, children develop a keen appreciation of what music means, and they literally clamor for lessons so that they, too, may some day enjoy participation in things musical as much as their fathers and mothers do."

Basically, the Dow Music department was the direct outgrowth of a request made by employees. A male chorus had sung, now and again, under the direction of part-time, out-of-town directors, and the Midland Civic orchestra was struggling along under its own power and practically nothing else. When the late Dr. Willard H. Dow, president of the company, was approached about incorporating a full-time musical director into his chemical business, characteristically it took little persuasion on the part of the petitioners to make the idea a fact.

Midland, today about 16,000 population, two decades ago was less than a third that size, and ten years ago was growing rapidly due to the stimulus of war contracts. To attract, as well as keep, high quality personnel, a good recreational program was necessary. Music filled a definite need, and as Dr. Vosburgh can testify, it is a need that has no (Continued on Page 61)

Gershwin is here to stay

A fascinating word picture of one of the most significant personalities in the musical history of America

by Mario Braggiotti



WHEN I was studying at the Paris Conservatory of Music during the roaring twenties, I read one morning of the arrival of the young American composer, George Gershwin, who had come to Paris seeking inspiration for his new ballet commissioned by Florenz Ziegfeld. As the Gershwin fan that I was (and will never cease to be), I unhesitatingly went up to his hotel suite and boldly introduced myself as a fellow musician. Attired in a working dressing gown, Gershwin gaily ushered me inside with that vague and stunned manner of one who was holding tightly to the thread of a creative mood. Beside his Steinway was a group of bridge tables covered with all sizes and makes of French taxi horns. George, suddenly oblivious of my presence, sat down in front of his manuscript and quickly finished a musical sentence that my bell ringing had interrupted; then he turned to me as I stared at the funny horns: "I'm looking for the right horn pitch for the street scene of a ballet I'm writing. Calling it 'An American in Paris'. Lots of fun, I think I've got something. Just finished sketching the slow movement." He paused and looked at the piano music rack with the elated expression of a mother regarding her new cradle. "Here, I want to try this accompaniment. Won't you play the melody in the treble?" Flattered and eager, I moved swiftly beside him at the piano. He started the two-bar vamp and I joined in, reading the single-note lead from his fresh manuscript. And, for the first time anywhere, there echoed the amazingly original and nostalgic slow movement of "An American in Paris," undoubtedly one of Gershwin's most brilliant works. George chewingly switched his perennial cigar from mouth left to mouth right and said, "How do you like it?"

My first meeting with the American composer marked the beginning of a long

friendship—a great inspiration to me and a treasured memory to hold. It would have been nice for the new music world that never had an opportunity to know Gershwin personally, or hear him play, if I could recall any word of advice he ever offered on the playing of his compositions during the years that I knew him. But warm and friendly as our relations were, I cannot recall a single instance of the sort. He was the most modest of men, and he let his music and his performance of it speak for him. The best possible pointers one could get from Gershwin came from sitting nearby and listening to him play. And this I was lucky enough to do very often—through the long period during which he used to hold weekly open house evenings in his studio. These were stimulating parties where a nucleus of composers, pianists, conductors, singers, etc. would gather around the Gershwin pianos and anything might happen, from a new blues to the discussion of a recent prize-fight, a sport of which George was an ardent fan. And inevitably of course he would play.

Gershwin had the light, incisive touch, the poetic melodies and sure sense of rhythm that gave what he wrote its shape, its weight and its color. All the pedagogic pointers in the world were there for anyone who cared to listen. His pedaling was extraordinarily subtle, and he never sacrificed anything at the expense of rhythm. He always had a climax to his phrasing as if he were telling a thought with a convincing punch line. And his singing tone

Mario Braggiotti is the distinguished pianist-composer, who first came to public notice in this country as one half of the duo piano team of Braggiotti and Fray. World War II broke the combination up when each became involved in different aspects of the war effort. Since its conclusion, Mr. Braggiotti has concentrated widely as a solo artist.

had a nostalgic quality and an unpredictable texture that I have never heard equalled. His playing carried intuitively the great overall secret of all forms of projection—whether they be in music, elocution or athletics—in one word, control. Actually the only thing during his performances which he couldn't control was the enthusiasm of his listeners.

And as I have said, for those of his audience on those occasions who were analytical, listening to him was not merely a revelatory comprehension of the moment, but a lasting realization of how his exciting result was produced . . . so lasting that it stayed with one permanently and gave an insight to solving pianistic problems not only of Gershwin's work, but of other composers as well.

During my extensive concert tours across the United States, I am often asked the classic question: "Who is your favorite composer?" My answer, always in the plural, varies according to my mood. Sometimes I will say Bach, Chopin, Debussy and Gershwin; or Scarlatti, Wagner, Ravel and Gershwin; and then again, Beethoven, Brahms, Stravinsky and Gershwin. But I always end with Gershwin: why? For the following very definite reasons.

For one, in my opinion, Gershwin is the greatest of the American composers. He stands alone as an artist who has captured with an unperturbed musical brush stroke the intense character of American music and brought forth its vitality, its romance and its frenzy, from street song to symphonic poem, from jazz licks to concerto cadenzas, and from musical comedy to grand opera.

My second reason is that, as an aspiring composer myself, I see in Gershwin's works the clear road of a much-needed new school of music, a sort of 20th century romanticism—a fresh and fertile path leading boldly ahead from (Continued on Page 63)



The musical student develops his talent by learning and observing, but chiefly by acquiring

The Healthy Habit of Doubting

*from an interview with Jan Smeterlin, noted Polish piano virtuoso
secured by Rose Heylbut*

THE PURPOSE of piano-playing may be summed up as the achievement of two points, simple to state, less simple to master. From his earliest contact with music through the zenith of a great career, the pianist needs (1) something to say, and (2) the means of saying it. I have listed these points in the order of their importance. The first basis of music-making is expression.

It is one of the more astonishing phenomena of our time that this order has been reversed, expression being subordinated to mechanical excellence. It is possible, today, to assault audience-attention by force and speed. The average level of sheer technical development is beyond doubt higher than it was; everyone plays faster and louder, and a kind of success-by-surprise results when somebody plays louder and faster than all the others. Students who hear such a dazzling performance determine to imitate it, and spend the next months practicing the octave passages of the Tchaikovsky Concerto for eight hours a day, in the innocent belief that this will make them better pianists. Indeed, students tend more and more to approach their studies in technical terms, asking chiefly *how* to produce certain effects, *where* to put which finger. All this is very interesting—but it has little to do with music. Further, it can never be determined in a satisfactory way since the producing of effects, the solution of mechanical problems, and the placing of fingers (also feet) have value only as they

carry out a musical concept.

Each age, I suppose, has its own quirks of fad. At one time, the Percussionists were set against any manifestation of feeling or expression. There was also the view that, since a true *legato* is impossible on the keyboard, the pianist should give up trying to give the illusion of *legato* playing. These strange views have passed from the scene, encouraging the hope that the excessive mechanical preoccupations of our own day may give way, before too long, to an interest in music.

Odd things result when technical equipment is allowed to overshadow musical expression. Among the saddest of these is the recurring spectacle of a young debut-artist coming before the public with fleet, well-trained fingers and completely empty interpretations. It is most unwise to attempt public utterance without having something to utter! Other instances are more amusing. I was recently asked to listen to a young man of undoubted talent who came prepared with two of the most difficult works in piano literature, Beethoven's Appassionata Sonata and Chopin's Sonata in B-flat minor. To my astonishment, he played the first movements and then swung immediately into the last. When I asked him why, it was his turn to show astonishment. "But those are the difficult movements," he replied; "the middle movements are slow—they present no problems!"

Now, I propose to discuss piano-playing with but one reference to finger technique—namely, that it must be adequate to en-

compass the full expressiveness of a work. That is enough. If all notes, rests, sequences, and indications are scrupulously and accurately observed, it is not too important *how* the pianist goes about observing them. In any case, no two performers will go about it in exactly the same way—and if they do, they shouldn't.

Musical expressiveness is inborn; a sort of sixth sense, like any talent, enabling its possessor to hear inner truths. It can be developed, but scarcely acquired. The musical student develops his talent by learning and observing, but chiefly by acquiring the healthy habit of doubting. It is quite possible to hit upon a beautiful and musical interpretation of a phrase by instinct—even by accident. Small children frequently do so, without in the least knowing why. Musicianship begins when the student realizes that the phrase can be played in many ways, all of them "correct." And it is at this point, precisely, that his musical future lies at stake! If he accepts the first way that occurs to him—or the easiest way—or the instinctive way—or someone else's way—he is done. But if he experiments with all possible ways of playing the phrase, testing, doubting, keeping his ears open to listen and his mind free to judge, then he moves forward. Doubt breeds discrimination, and discrimination opens the doors of musicianship and good taste. One of the finest pianists I was privileged to know spent his life in doubt as to whether Beethoven intended the opening measures of the A-flat Major Sonata (Continued on Page 49)

The Dean of the Berkshire Music Center gives a highly interesting behind-the-scenes view of the details involved in getting 400 students lined up for their summer musical experiences.

by **RALPH BERKOWITZ**



Ten Years at Tanglewood

AT NINE O'CLOCK on a Monday morning last July, some 400 music students from all corners of the earth began a six week session of study at Tanglewood—a place-name which has achieved more fame than any other musical center in our country. Tanglewood, with its literary associations going back for a century, has now become a source of vital interest to students of music in Ankara, Rio de Janeiro, Tel-Aviv, and Los Angeles. At no time in America's musical growing-up has a school accomplished so much so quickly, nor have influences made themselves so apparent as those emanating from Tanglewood's Berkshire Music Center.

The Berkshire Music Center, Serge Koussevitzky's name for the music school he founded in association with the Berkshire Festival, which had begun the Boston Symphony Orchestra summer concerts in the Berkshire Hills a few years earlier, has recently completed its tenth anniversary session.

It may be interesting to share a behind-the-scenes view of what happens in order to get 400 students to begin their summer of musical experience on that Monday in early July. Work on the 10th session began directly after the last concert of the Berkshire Festival more than a year ago. Soon after the 10,000 listeners' applause had stopped reverberating in the great Shed, while the Boston Symphony musicians were slowly packing their travel trunks and crews began their usual after-concert cleaning-up of Tanglewood's vast rolling lawns, the school's Faculty Board met in the Library for the last time that summer. This meeting of Charles Munch who was to become the Music Center's director, with Aaron Copland, Leonard Bernstein, Boris Goldovsky, William Kroll, Hugh Ross, Richard Burgin, Thomas Perry, the executive secretary, and myself, consisted of a critical estimate of the school's work and a man by man platform of what ought to be done for the following summer's musical planning.

It is necessary to understand that music study at Tanglewood

does not consist of getting lessons in voice or on one's instrument. It was Koussevitzky's view that qualified young musicians should come together for ensemble work of a type which no private teacher or conservatory could offer. So that from the numerous chamber-music groups up through the larger choruses, the opera productions and the student symphony orchestra, the young musician at Tanglewood is constantly in a milieu which his winter study is not likely to afford him. The summer's work is, therefore, in no sense a form of competition with private or conservatory study, but rather a pendant which broadens the future musician's horizon.

The Berkshire Music Center's five departments each in their way offer this type of music-making. Department One is the chamber music and orchestral division of the school.

An oboe student in Cleveland, let us say, has heard of Tanglewood and wants to come there to play in the orchestra. He writes to Symphony Hall in Boston, where each mail from November on brings queries and requests for acceptance. Application forms are sent along with word that an audition committee from the Berkshire Music Center will be in Cleveland's Severance Hall on April 17th from 1 to 4 o'clock. As the weeks go by oboists in Chicago, New York, Tulsa and Dallas also apply. With one of the letters will come a recommendation from a 1946 conducting student at Tanglewood that this boy in Kansas City is a terrific talent and looks like a coming first oboe for any major orchestra. Several former oboe students' applications also roll in toward spring and a few European students apply as well.

Guileless in spirit and armed with forms, audition reports and lots of orchestral music, a committee leaves Boston in April for a few weeks of auditions in an area bounded by Toronto, St. Louis and Baltimore. Duly on April 17th at 1 o'clock they are in Severance Hall in Cleveland and among violinists, sopranos, trum-



Aaron Copland with members of his composition class at Tanglewood.

pets and tubas the oboe applicant appears. He plays a movement of a Handel Concerto in which the warmth and steadiness of his tone are apparent. The stylistic treatment of the music shows a natural refinement. The quick movement is dashing and spirited, but articulation of some passages is rather lacking in control. He is asked to read some music at sight. Has he had orchestral experience? No. He has only been studying three and a half years. An oboe part of a Mendelssohn Symphony is placed before him. Rhythmically weak but tonally a good result. Another try at it. This time much better rhythmically but as the passage goes along the steadiness of tone is lost. How about a try at some Brahms? The first reading is poor. A few moments to look at it and then talent shines through again. A grasp of the style, good tone, some difficult rhythms well achieved.

In about ten minutes the auditors know whether this young musician is likely to hold his own in a first-rate student orchestra. Does he have the solid make-up for the first desk? Is he flexible enough? Is his mastery of the instrument up to following a conductor's stick in an unfamiliar work? Can he learn quickly? Is he a weak talent well-taught or a fine talent poorly-taught? Will he be able to take part in a woodwind quintet working on Hindemith in the afternoon following a morning of orchestral rehearsal of Beethoven and Stravinsky?

A few weeks later in Boston, having listened to several hundred applicants in more than a dozen cities, their audition reports bearing the tale of talents high and low, the auditors begin to weed out the unprepared as well as the too professional. When the oboe division is considered, it is done in collaboration with Louis Speyer, the faculty member from the Boston Symphony Orchestra representing that instrument. It is necessary to choose five oboists—two of whom shall also play the English Horn—from the many who tried out, and also, of course, from those too far away to have been able to travel to an audition city.

All things considered, the Cleveland oboe student is written to, telling him that five oboes have been selected for Tanglewood and that he is not among them, but that his talent and ability have placed him on an alternate list and in the event that someone should drop out, etc. etc. Ten days later one of the accepted oboists writes that, delighted as he is to have been (Continued on Page 50)



Tanglewood students relaxing during lunch hour in front of Concert Hall.



(above) Charles Munch conducts a rehearsal of the student orchestra.

(below) Leonard Bernstein conducting the student orchestra.



William Mason



Theodor Leschetizky



Carl Czerny



Ludwig Deppe



Muzio Clementi



Tobias Matthay



Dimitri Tiomkin



Who are the World's Greatest Piano Teachers?

How would you evaluate the key board technicians of the past and present? Here's a striking analysis based on a poll conducted

by **Doron K. Antrim**

WHO ARE the great piano teachers of all time? I submitted that question to a number of those qualified to pass judgment. Each candidate to fame was evaluated on these points: number of his famous pupils, significance of new principles and techniques to future generations, extent to which he advanced the art of piano playing. After returns were in, the list was narrowed down to ten names receiving the greatest number of votes and falling in chronological order. They are:

Muzio Clementi (1752-1832), John B. Cramer (1771-1858), Frederick Wieck (1785-1873), Carl Czerny (1791-1857), Frédéric Chopin (1810-1849), Franz Liszt (1811-1886), Ludwig Deppe (1828-1890), William Mason (1829-1908), Theodor Leschetizky (1830-1915), Tobias Matthay (1858-1945).

A striking family relationship is noted here. Six in one big family influenced or studied with one another; Clementi, Cramer, Czerny, Liszt, Mason, and Leschetizky. The more independent off-shoots are: Wieck, Chopin, Deppe, and Matthay.

Taking them in order, Clementi was probably the first to see the amazing possibilities in a new instrument of orchestral dimensions, the pianoforte. In fact, his faith was such, he manufactured as well as taught the instrument. He lived through a most memorable period in the history of music. At his birth Handel was alive. Beethoven, Schubert and Weber were distinguished contemporaries.

Among Clementi's numerous pupils were: John Field, John B. Cramer, Zeuner, Alex. Klengel, Ludwig Berger, B. A. Bertini, Meyerbeer, and J. Moscheles.

But according to the judges, for his *Gradus ad Parnassum*, Clementi deserves a place in the piano teacher's Hall of Fame. Grove says of this work, "That superb series of 100 studies, upon which to this day the art of solid pianoforte playing rests." The *Gradus*, containing exercises of his own and of other composers, is Clementi's blue-print for acquiring virtuosity on the new instrument. He also left a number of compositions and studies. His sonatinas are still the backbone of beginning piano students. Clementi was great as a virtuoso, teacher and composer. He might rightly be called the father of pianoforte playing.

John B. Cramer lived most of his life in London, where he enjoyed a world-wide reputation as pianist and teacher. He studied with Clementi when 12 and 13, carried on many of his teacher's precepts and made his own contribution through melodious studies, chiefly the Bülow edition of *Fifty Selected Studies*. Bülow considered these studies essential to a pianist's development and as preparation to the *Gradus*. He saw in them an effort to advance the art along with the continuing improvement of the instrument and particularly in foreseeing the modern method of fingering in which transposition can be made with equal facility into any key.

"E.D." writing (Continued on Page 20)

Back Stage with The Film Music Composer

Interesting highlights on the complicated technical problems involved in producing background music for the screen

From an interview with **Dimitri Tiomkin**
Secured by **Dave A. Epstein**

CREATIVE musicianship reaches its most complex form and its most fantastically technological expression in the composing and conducting of the musical scores which accompany motion pictures.

In this unique field the practitioner must not only evoke all the artistry that goes into any original composing, but he must also accomplish it within the physical restrictions of an enormously complex medium.

Even the opera, in which music must conform to the story-telling, to certain voice ranges and other factors, is simple to write music for in comparison with the motion picture.

There is only a comparative handful of composers who have the very special talents, the involved and advanced technical skills, as well as the basic musical ability to qualify as screen composer-conductors. Few, too, have the dynamic energy frequently necessary for shoving through the complex operation of getting screen music written, arranged, and recorded.

Certainly one of the top composer-conductors in the light of the quality of his

work as well as in view of his staggering productivity is Dimitri Tiomkin, who sometimes averages as high as a picture a month, a pace which most Hollywood composer-conductors consider killing.

Total and thoroughly experienced musicianship is only the starting point for the screen composer-conductor. Tiomkin thus came into the field with a very substantial musical background, and has proceeded to amass a remarkable technical experience and ability in the some 20 years he has been a foremost figure in Hollywood's music.

The technical problems of screen background music are, of course, profound. Foremost among them is the split-second timing with which the music must integrate and accompany the camera's constant shifting of scenes.

Obviously it isn't even that simple, because the music cannot chop off abruptly as the camera can. It must mold out, soften, smooth out, and bridge over from one scene to another, or from sequence to sequence, and yet stay abreast of the swiftly shifting story.

Any layman, or any musician not experienced in motion picture scoring must have wondered at one time or another how the movie composer-conductor, like Tiomkin, goes about the technical operation of getting a score written and recorded.

Briefly, the process in Tiomkin's case starts with his reading of the script. In this phase he begins to form his major themes and to write out movements, some of which he knows he will never be able to perform for the sound track due to the inevitable cutting and editing that goes into the final film job.

There is a second phase in which Tiomkin specifically develops his themes, which must always be done broadly enough to permit for the pruning, padding, changes and so forth which are inevitable.

After the picture is completed, Tiomkin makes a detailed study of it and of its timing, sometimes spending days running scenes over and over in order to correlate the countless factors that go into the score. Using a stop-watch he then arranges his more-or-less final score, collects his musicians and assembles his orchestra, and after rehearsing, records his sound track, synchronizing it directly with the screening of the picture.

This is an oversimplification, of course, but it shows the main steps. Some of the details of this process are so complicated as to make ordinary symphony composing seem comparatively simple.

For instance, that of writing the music so that it complements, or at least doesn't conflict with, the speaking voices of the players. This is far from simple. As everyone is aware, every human voice has its own color, its harmonics and partials which give it individuality.

Tiomkin has found that in addition to the timbre of the voice, the pitch of the speaking voice must be very carefully considered and reckoned with in his scoring. For reasons not even clear to the maestro himself, some actors' voices are simply incompatible with certain keys and instrumentation.

This, needless to say, is entirely apart from any singing the script may call for. It concerns only the normal speaking voices of the players, who do their dialogue without ever hearing the musical accompaniment.

Tiomkin finds that certain stars' voices rule out dominant brasses, for instance, in the background music. Other voices are incompatible with the low register clarinet, and so forth. How does one determine these facts? Tiomkin goes to the sets and listens to the players doing their lines. He talks to them conversationally, noting the pitch and color of their voices. Sometimes he has the studio get him previous films in which the players' voices are heard. Occasionally he has the director send him some daily "rushes", or the (Continued on Page 60)

(Continued from Page 18)

in Grove says: "Cramer, like Moscheles after him, though not of the first authority, must be considered one of the fathers of pianoforte playing, and worthy of consultation at all times."

Frederick Wieck was one of the first teachers to make a thorough analysis of the principles of piano playing, correlating and applying his findings in a practical way. "The hammer," he observed, "which by its stroke upon the strings, has produced the sound, falls immediately. When the tone resounds, no more sound is to be brought out of it with all of your trembling and quivering." He laid down as his first principles: "the foundation of a firm touch," and "the bringing out of a fine legato tone, with loose and quiet fingers and a yielding, movable wrist," and that the tone should be drawn out, not jarred out.

Wieck's teachings found their completest realization in his daughter, Clara Schumann. Other notable pupils were Robert Schumann, von Bülow, Anton Krause, Fritz Spindler, I. Seiss, B. Rollfuss, and G. Merkel.

Czerny was another giant. He studied with Beethoven and gained much from his association with Clementi and Hummel. The instruction he received from Beethoven was the foundation of his own teaching. "In the first lesson," he says, "Beethoven busied himself exclusively with the scales in all keys. He showed me things that were then unknown to most players: the true position of the hands and the fingers, and the use of the thumb. I learned the full value of these rules only in later years. He was very particular about the legato." We are also told of Czerny's course with Liszt, whom he taught a year and a half without remuneration and loved like a brother. He insisted on a "well exercised touch and correct execution in modern time. He taught in his usual systematic manner, artistic technique and correctness of rendering."

Although a brilliant pianist, he gave up a public career for teaching with which he had remarkable success from his fourteenth year. Among his pupils were: Liszt, Döhler, Thalberg, Jaëll, Ninette von Belleville, and Kullak.

Czerny frequently gave twelve lessons a day and worked at composition long into the night. He diagnosed a pupil's weaknesses and strengthened them with special exercises conceived on the spur of the moment. In 1810 he began to publish some of these compositions the surpassing merit of which has been acknowledged by teachers and students ever since.

He published almost a thousand pieces. Chopin and Liszt were no

doubt influenced by Czerny making use of his "scattered" or spread chords, chromatic thirds, alternating of hands in octaves and others. To countless students he outlined a melodious way of learning the piano. Nor was he merely a master of technique. In referring to certain editions of his works of Bach and Scarlatti, Brahms said, "We cannot today estimate Czerny's value too highly." Philip Hale said, "For Czerny knows best of all how to expose clearly the necessary and natural form foundations on which the structure of pianoforte music rests. He also had the gift of leading the pupil step by step; and no detail in the art of pianoforte playing escaped his observation."

"I have composed a study in my own manner." So wrote Chopin to his friend, Titus Woyciechowski, in November 1829 of his first étude. It was an event of supreme importance to the piano playing world. Chopin deserves a place on this list, not because of his lessons or famous pupils, but alone for the Etudes, which opened up a new realm for the pianist. In the first study of the first book, Chopin broke new ground with his extended development of broken chords, which had only been used sparingly by Clementi and Hummel. In the second study he presents one of the masterpieces of technique, aiming at the equalization and development of the third, fourth and fifth fingers of the right hand as regards their strength, flexibility and independence. And thus through all the Etudes, each one of which unlocks a technical secret with such ingenuity and beauty that they constantly parade on the concert programs of all pianists. These master works are music first of all and then studies. They were a monument to the new.

Although Liszt had countless pupils, he was not a pedagogue in the true sense of the word. He taught by inspiration, not by analysis. The late Alexander Siloti, his pupil, has said that unless a student understood the fleeting expressions of his face at lessons, he would get little profit from instruction with him. He could criticize the pupil and tell him what should be done but not how to do it. He probably did not know himself since instinct guided him largely. He played for his pupils by way of illustration, and if they were able to discover how he secured his effects, they would benefit greatly.

Liszt widened the scope of piano playing, placing it on a symphonic scale and in addition to his many works, left the *Twelve Etudes d'Execution Transcendante*. L. Rainann says of this collection: "It is an unparalleled gigantic work of spiritual

technique, and the culmination of all piano studies." This work is dedicated to Liszt's teacher, Czerny, and begins where Czerny left off.

To Ludwig Deppe we are much indebted for thorough going research along lines of greater freedom and application of relaxation and weight. "Play with weight," he said. "Don't strike but let the finger fall. At first the tone will be nearly inaudible, but with practice it will gain every day in power." He objected to extreme lifting of the fingers, stiffness and rigidity in any form. One of his obsessions was tone and he demanded close listening of his students. He sought the "bewusst" (conscious) tone.

Deppe did not play publicly. He devised a system which made it easy and natural for people—not particularly gifted—to play the piano. "Gifted people play by the grace of God," he said, "but everybody could master the technique of my system." Unfortunately he wrote no book or system, and what we know about him has come largely from his pupils, notable among them being Amy Fay.

William Mason is America's contribution to the list and was a pioneer in this country. He studied under Moscheles, Hauptmann, Richter, Dreyshock and Liszt. His pupils include William H. Sherwood, Julie Rivé-King and E. M. Bowman. Mason carried forward and extended the weight principle expounded by Deppe. He says: "The finger must fall upon the key rather than strike it. At the moment of contact, which doesn't mean collision, the finger settles upon the key with a determined and resolute pressure, which is, however, tempered by an immediate relaxation or yielding of the muscles throughout the arm—Delsarte would call it 'devitalized'; the key is then held firmly, but without stiffness or inflexibility." Mason did much valuable work in paring down unessentials.

In the early eighties an unknown young man came from his native Poland to Vienna to study with an equally unknown teacher residing there. Three years later the young man made his debut and a name for himself as well as for his teacher. The young man was Paderewski, the teacher Leschetizky. Since then until he died Leschetizky taught pupils from all parts of the world and his list includes more famous names perhaps than that of any other teacher.

Leschetizky denied vigorously that he had a method. His teaching was highly individualized. He differed the treatment according to each pupil, because each had a different personality and he adapted his instruction to the personality.

He began teaching at thirteen, had unbounded enthusiasm, devotion to his work, and a puissant personality that fired his pupils. While in St. Petersburg, he heard all the singing greats, Patti, Mario, and others and strove to produce a piano tone like a singing voice. Interpretation, rhythm and beautiful tone were his three essentials. "Technique is like money," he said, "only a means to an end." He was vitally interested in the human side of his pupils, in life as well as art. "No life without art—no art without life," was his motto. "It is a most beautiful thing to teach," he said, "for you live again in your teaching."

In 1895 Matthay gave up concert work and established his own pianoforte school in London with branches in England and other countries. His noted pupils include Myra Hess, Irene Scharrer, and Arthur Alexander.

Matthay probably did more than any other of the list to place piano playing on a scientific basis. His exhaustive analysis of the principles involved in the instrument, in tone production, in mental, muscular and aural correlation, stimulated the thought of his time. He was a combination of scientific artist and philanthropist with the aim of the beautiful in music. He insisted that execution and music go hand in hand but also showed the how, when and why. He embodied his findings in a number of books which, if written in a more direct and less digressive style, might have attracted wider popularity in America.

Like a theme running through the lives of the ten is the development of beautiful tone in the piano. Clementi centered on finger agility. Cramer brought to the piano more refinement and delicacy, while Wieck sought beautiful tone. Chopin, Deppe and Mason also made tone their goal and Matthay delved into its production.

The majority of the ten lived more than their Biblical allotment of years. Wieck was 88, Cramer 87, Matthay 87, Leschetizky 85, Clementi 80, Liszt 75, Mason 79, Czerny 66, Chopin 39. Most of them began teaching in their teens. Czerny was the most successful financially, bequeathing a large fortune to charity. All except Wieck and Deppe were virtuosos of concert calibre.

Wieck stated a credo which probably applied to all. "I have never stood still; have learned something of teaching every day and have always sought to improve myself; I have always been something new and different, in every lesson and with every child; I have always kept up a cheerful, joyous courage and this has usually kindled the same in my pupils because it came from the heart." THE END

Adventures of a Piano Teacher



By GUY MAIER

THE ADVENTURERS

Piano teachers! Ladies and Gentlemen! Want to be successful? Happy? Thrilled? . . . Just step over here and join our grand and glorious nation-wide procession of adventurers!! I hear you say, "How much will it set me back to join?" . . . Not much! Just a bit of enthusiasm, personality, vitality and imagination, a little business-sense, some musical know-how and a few other things. . . that's all! . . . If you join us you will soon be at the top. . . Here they come! Watch them! Listen to them! Follow them! Don't be surprised if you find yourself prancing along in this superdutious, malagorgeous parade of Piano Adventurers. You may even recognize yourself in the ranks!

CALIFORNIA

. . . Here's a tall, scintillating lady from California. Listen to her: "The very first thing I teach a new student is that the piano is a musical instrument, not a hat rack or a table for miscellany. I show him how to take care of his instrument, pointing out how carefully it has been built; how the engineers design every part with minute precision to produce the finest tone and longest endurance, and impress upon him the responsibility for giving it good care.

I get a laugh out of him by saying, 'We never see Aunt Susie's photograph sitting on a violin, so why should we set it upon our cherished instrument?' The high point comes when I open up the piano and let him see the insides. He learns about tuning, voicing, dusting—every detail I can think of; and I tell him that since it is now his instrument it is up to him to see that it has excellent care . . . Then we begin 'blind flying' games on black keys."

MINNESOTA

. . . Here comes a serious, thoughtful lady from Minnesota: "Just had my new batch of material from the National Guild of Piano Teachers. . . It's so much fun to see familiar names in the news. But gee! it's a full time job just keeping up with the Guild! While persuading my kids in that direction, I must feel very secure in my own direction. During these last years it was probably a mistake to try to absorb all the suggestions made by those teaching-teachers whose courses I have attended; yet I needed to do it to discover that I had to develop a way of my own. To try to be somebody else is sheer self-destruction; I had no idea how dangerous that could be. I have to work out my own goal; then learn to select or discard from the mass of material coming my way. . . I know my pupils like their lessons, and I'm always thinking in terms of their needs and not my own pride-motivated goals. If all I can do is to work with average kids, and never have a shining light to blaze my name far and wide—well, so what? I'm living, ain't I, and I've got lots to be happy about, even if my hands won't play for me any more . . . I could weep about that, but life's too short to waste it that way." . . .

. . . Another Minnesota lady steps out and adds: "Too many people who teach beyond the first grade do not teach their pupils *how* to practice. Perhaps they themselves never were taught when they were taking lessons . . . so they don't know either!"

(Yes, the only thing a teacher *can* do is

to incite the student to want to practice, and then to show him how.)

COLORADO

. . . From out in Colorado an astute, imaginative lady, whose students young, old, beginners and advanced, give dozens of solo recitals every year, holds forth: "At a recent mothers' meeting I passed out cards and pencils and asked some questions. You would have been surprised by the remarks on the cards and the free discussion afterwards. . . Question: What kind of recitals do you want? Answer: One hundred per cent for the minimum ten memory pieces for each student and the kind of solo recitals we've been having. (The children, themselves, were indignant at any suggestion of a change.)

"Question: Would you like group lessons? . . . This was unanimously voted down. Many students had had previous class piano experience and were unhappy because of their slow progress. I told the mothers all that you and others had said for the group lessons and stressed the value of doing things together, but I was out-voted!

"May I say that I raised my price again this year, but no one quit because of it."

LOUISIANA

Here's a sparkling lady from the deep south, Louisiana: "Well, I've arrived! Where? you ask . . . Ha! Just had a wonderfully successful pupils' recital. Several other teachers who were there made these comments: 'You have such talented pupils' . . . 'All your students are so gifted' . . . Talented, my eye! say I . . . If these teachers only knew how much effort and care goes into my work, they might understand that the result was planned; that we worked enthusiastically for a goal, so the music would come to life, 'say' something, and be projected to our audience. . . The teachers at the event were surprised that even young students could get up and play with such poise, assurance and style."

NEW HAMPSHIRE

And now a dignified gentleman (with humorous light in his eye) from the green slopes of New Hampshire, steps out: "I was interested to read that you recommend having a library of sight reading material, because I have a lending library of more than 1,000 books for my 80 pupils. . . It has 'paid off' in so many ways.

"I have invented all sorts of 'crazy' projects and devices to develop fluent reading, better musicianship and more concentrated practice, and have had lots of fun and success (Continued on Page 58)

FOR MORE SMOOTHNESS

I have an already advanced student who is working on Chopin's "Fantasie-Impromptu." She has no difficulty in the four against three rhythm, but several passages—the initial one in the right hand especially—cause her considerable trouble. Her fingers do not seem to be able to play quite smoothly as it should be. During your Clinic at the Minnesota Music Teachers Association you mentioned a way to overcome such shortcomings. Would you kindly repeat it?

(Mrs.) H. V. D., Minnesota

I am glad, indeed, of the opportunity to elaborate on this special point and text, for in view of the popularity of this number it has been and continues to be a sort of nightmare for the teachers.

Of course much of the trouble comes from the impatience of the students who want to play the piece before practicing it sufficiently. Too fast too soon, as usual, and probably too loud as well. This being said, let's deal with the problem as it should be approached by all serious, earnest pupils.

First of all the right hand should be practiced separately, using different rhythms and very slowly. When you think you are playing slowly . . . play more slowly still! The following rhythms are only examples; many others can be invented along the same lines:



Next comes the transposition. Its purpose is to change the position of fingers and hand, thus increasing the difficulty considerably through the maintenance of the original fingering:



Then let's apply the different rhythms to the above, and let's not limit ourselves to the keys of C minor and E minor. Instead, let's look for some more as awkward and difficult as possible.

Finally after smoothness has been conquered and both hands have joined together satisfactorily, we can still secure more ease and flexibility through inverting hand positions not only in the original key but also in transpositions (left hand over, then under):



And one final important point: all the above should be practiced at different levels on the keyboard, never allowing the body to lean to the right or left. Instead, the proper hand position—facing the keyboard



TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc., explains a Chopin rhythm; gives advice on better pianos and other matters.

—should be obtained through the lateral motion of the wrist acting as a support.

The above is only one example of what might be called intelligent, reasoned, fruitful practice. It is not a short cut, for there is no easy road to better playing, but with application and patience it will surely bring the desired result.

FOR BETTER PIANOS

Of course you all know this problem . . . How is it possible to convince parents that the time to buy a good piano is now, when the child begins to study, and not in a few years. You certainly brought up the subject and received the usual answer: "When our little girl gets to play real well we will buy her a fine new piano. In the meantime, the one we have can do."

Unfortunately, the one they have is one of those bulky contraptions almost six feet high, full of carved ornaments, of the type one can get in Furniture Outlets for five or ten dollars and sometimes just for the cartage to take it off the floor. The action is pounded out, the tone is tin-panny, the pedal is temperamental, and I ask: how can anyone in the early grades watch the even-ness of the C major scale? How is it possible to strengthen the fingers without the help, or more, the real cooperation of an adequate instrument?

When the parents are artistically inclined there will be no trouble. But these are in the minority, and for the others much discretion and tact must be used if the teacher is not going to appear in the light of a smooth salesman mostly interested in personal gain. A good approach is to call the attention to the difference in the quality of the child's performance at home, or on a fine grand when the recital takes place. Even untrained ears can hear this. A little diplomacy will do the rest, and with many excellent used pianos on the market, available under the long term installment system recently re-instated, difficulties of a financial nature should seldom stand in the way.

Let it not be forgotten that while a seasoned concert pianist will never suffer from a month's or a year's practice on a poor

piano, this will damage the youthful talent of gifted pupils, often irremediably. What is at stake is their welfare and their future. No parents could remain insensible to such argumentation.

PRANKSTER BERLIOZ

There have been quite a few pranksters in the world of music, and if jovial, rotund, truculent Emmanuel Chabrier could probably lay a claim to the crown, he was followed closely by Berlioz whose mischievous disposition was never reluctant to play a practical joke. The following anecdote was told to Isidor Philipp by Stephen Heller:

One day an obscure piano teacher called Shirdewan came to see Berlioz, who besides his musical activities was in charge of the critic in the "Journal des Débats." Shirdewan had written a piano method, and he wanted the great man to give it a favorable notice in his newspaper.

After much coaxing Berlioz agreed, but on one condition: that the author-teacher would first consent to give six free lessons to a raw young pupil he would send him, whose progress would determine what he, Berlioz, would write about the method. Shirdewan was elated; just think of being publicly praised by a Berlioz, in the foremost newspaper in France!

Although Théodore Ritter was at that time only ten years old, he was already a fine pianist endowed with exceptional intelligence. Berlioz sent for him and told him to go and take the six lessons; during the first five he would get along with the greatest difficulty, and on the sixth he would show the least sign of progress. Thereafter teacher and student would come to Berlioz for the test of the method. "And then," Berlioz instructed the boy, "you pull me out one of those grand fantasies with scales, arpeggios, octaves, something with all the frills and furbelows you pianists delight in."

So it came to pass, to the Mephistophelian glee of Berlioz and to the utter consternation of poor Shirdewan who turned pale before the miracle. But he got his article in the "Journal des Débats," and this helped him until the end of his career.

QUESTIONS AND ANSWERS



Conducted by KARL W. GEHRKENS, Music Editor, Webster's New International Dictionary, assisted by Prof. Robert A. Melcher, Oberlin College

THE VIBRATO IN BRASS-WIND INSTRUMENTS

I am a boy of fifteen and I play first cornet in our high school band. I love music better than anything else, but I have to study by myself because teachers of wind instruments are scarce around here. My parents want me to practice less and put more time on my schoolwork and thus make better grades. What do you suggest that I do about this, and how much do you think I ought to study? Also, I am having trouble about vibratos. I had just gotten my chin vibrato stopped when another vibrato started in my throat. What shall I do?

—H. F., North Carolina

I do not happen to have a playing knowledge of the cornet, but I have a friend who is an expert in all such matters, so I have asked Professor Arthur L. Williams about your problem, and he gives you the following advice: (1) Learn first to play with an absolutely straight, even tone. This will necessitate breath control supported by the diaphragm. (2) In the case of lyric passages a slight vibrato is indicated, and most authorities believe that the safest form of vibrato is the one produced by a movement of the right hand, this causing a slight rais-

ing and lowering of the tone from its resonant center. (3) Some teachers consider the throat or chin vibrato to be satisfactory, but the disadvantage of these types is that once the player adopts such a vibrato it is hard for him to avoid using it continuously, so the vibrato comes to control the player instead of vice-versa. I therefore strongly advise you to develop a "pleasing" hand vibrato, making certain that you start by making a pure, straight tone first, then moving the right hand slowly out and in, gradually increasing the speed of the movement until the tone pleases the ear. (4) To eliminate throat vibrato, relax the throat muscles and increase the diaphragm pressure. A good way to practice this is to use just the mouthpiece alone, "buzzing" the moistened lips against the cup until a steady sound on a continuous pitch is produced. Follow this by practicing the production of long, steady tones on the entire instrument. When a straight, pure, diaphragm-supported tone has been achieved, the hand vibrato may be safely added.

As for your other questions, I can only reply that I am glad you like music so well, but that I agree at least partly with your parents about your other school work. Perhaps you could get school credit for your music, thus enabling you to drop one of the other subjects. But if this is impossible, I advise you to compromise by (1) practicing intensively for only about an hour a day; (2) keeping up your other subjects so that your grades may average at least a "B"!

K. G.

THIS LADY HAS TROUBLE MEMORIZING

I am 36 years old and have taken piano for only six months. I like it very much but I have great trouble memorizing a piece. Perhaps I am going at it the wrong way and I should like to have some suggestions from you.

—Mrs. G. DM., Massachusetts

People vary greatly in their ability to memorize. Some have only to play a piece through a few times, or perhaps merely to hear it played, and after that they can do it from memory. Other people find that after they have practiced a piece for some time so they can now play it, they can do it quite as easily without notes as with. Still others are never sure no matter how long they practice at a composition.

Since you are evidently one of the people who have difficulty in memorizing I advise you to try to combine all the different methods. Try closing your eyes and singing the melody of the piece without playing at all; now try to remember how the music looked on the page. If you can't remember, then look at the page again, play the piece through, close your eyes, try to see the page in your inner eye. Sing it again—without looking at the page at all; now try playing it with the book closed. If you can't play all

the parts, play the melody alone and add some of the other parts the next time. Now look at the notes again, close up the book, and try once more.

Often it helps to note the form or structure of the melody. Look at the notes, play the melody, and observe that some phrases are alike, some are partly alike, and others are entirely different. If measures 5-8 are just like measures 1-4 and you have memorized the first four measures, then you can now play the first eight measures. Or if the second four are entirely different but measures 9-12 are just like measures 1-4, then learn measures 5-8, and now you should be able to play the first twelve measures from memory. And so on.

The study of harmony and music form helps greatly in memorizing, and if you have time it would be wise for you to take harmony as well as piano. Often a person is helped by what is called "kinesthetic memory." This means merely that the feeling of the hands as one plays the piece is memorized, so that if one closes the eyes and "plays" the piece on the edge of a table instead of on the keyboard, or perhaps "feels" over the keyboard without actually sounding the tones, the memorizing process is helped by this experience.

Since you say you are willing to work hard, perhaps you will try all these devices, and even though you may not be as good at it as some others, yet you will certainly improve over your present entire inability to memorize. I might add that if you can't memorize piano pieces, it might be worthwhile for you to try to memorize the melodies of hymn tunes, singing the melody from memory, then playing it, and perhaps finally studying the music in the hymn book and trying to reproduce it all from memory.

K. G.

WHAT ARE ACADEMIC CREDITS?

Please tell me exactly what is meant by the expression "academic credits" as used in many conservatories and schools of music, especially those that are connected with a regular college.

—H. S.

The term "academic" as defined by Webster means "literary, classical, or liberal, rather than technical or professional" and it is in this sense that the term "academic credits" is used in music schools. In other words, academic credits are earned by studying English literature and composition, history, science, mathematics,—or any other subject that is not directly connected with achieving greater knowledge, skill, or understanding in the field of music itself.

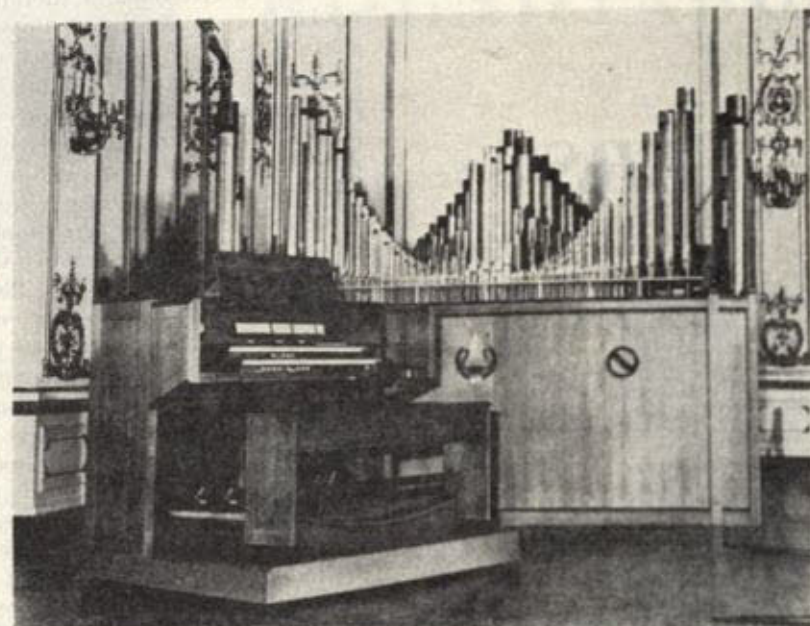
—K. G.

Communications for this department should be sent to Bryn Mawr in care of Etude. Questions should not be too long, nor should they involve either the recommendation of specific materials nor the solving of too intricate problems of performance or interpretation.

Small Pipe Organs Can Be Effective

What about the new small pipe organ? Is it satisfactory from a practical standpoint? Here are interesting and informative facts concerning these new instruments.

by ALEXANDER McCURDY



SOME TIME AGO we promised that we would have another article on recent developments in the field of small pipe organs.

For some months I have been watching carefully the smaller instruments which the major organ builders have been sending out of their factories. Two which seem to me outstanding are the small two-manual model produced by Rieger, and an even smaller instrument developed by Ernest White for the Möller Company of Hagerstown, Maryland.

Mr. White built a special organ (as illustrated herewith) for the American Guild of Organists convention in San Francisco last summer. When the new instrument was displayed there, it evoked violent discussion pro and con. Practically no one was neutral. Everyone who heard the new instrument thought either that its tone was superb, or that it was inexcusable.

It is odd that these vehement differences of opinion should exist; but they do. What is more, it is likely that they always have existed. Those whose memories go back twenty years or more need only recall the first furore over the clarified ensemble to realize that at no given time is the entire organ world likely to agree on what is the most desirable organ tone.

Even builders hold widely divergent views. At one extreme is the builder who maintains that we have hardly scratched the surface of the instrument's tonal potentialities. He points out that such innovations as the power-operated wind chest with its dependable and non-fluctuating

supply of air, the electric console replacing the old tracker action, the development of new metal alloys potentially usable in organ pipes, all have radically transformed the instrument Bach knew and have opened the way for developments undreamed-of by earlier builders.

An in-between point of view is that experimentation is all very well, but that certain modern trends in organ-building, notably the clarified ensemble idea, have gone too far and we had better get back to the middle of the road with butter-smooth solo stops and ensembles which blend like a barbershop quartet.

At the opposite extreme, builders assert that the organ as now constituted has reached its highest attainable point of development; and that further progress in tone and ensemble will come through electronic (Baldwin, Connsonata, Wurlitzer, etc.) and electric (Hammond) organs.

This may well be true. That remarkable achievements have been made in the field, no one can deny; and we shall look for still greater things from electronics. Meanwhile, fine work is still being done with pipes.

The point about the new small instruments being built by Möller and Rieger is that they offer a stimulating compromise solution to the problem of making a little organ sound like a big one. Basically, the problem is simple. It can't be done. To cut down his specifications without sacrificing the ensemble entirely is all that a builder can hope for, and the success with which this is done is the measure of the

builder's skill. To find a combination that will adhere tonally, forming a cohesive ensemble, has always been the problem in building smaller instruments. When played softly, the little organs with three or four sets of pipes could sound very pretty; but their tone was altogether inadequate in a crescendo or sustained forte passage.

For this standard problem Mr. White has found, in the small instrument developed for Möller, an unorthodox solution. He has used pipes which many organ builders would not dream of using, and in some of them has developed harmonics which would make most builders shudder.

That Mr. White knows what he is doing is shown by the result. A moment's reflection will persuade us that seemingly it is out of the question to achieve variety with only three sets of pipes, but Mr. White has achieved it with exactly that number. Transcending the limitations of the small instrument, which is usually contrapuntal music, he has created stops which maintain their individuality, yet go well together. The brightly-voiced stops, with plenty of upper partials, are effective singly and in combination.

To hear these instruments at their best, one should not listen to them in a small studio or a room which is, acoustically speaking, "dead." The proof of their success in matching the qualities of larger organs is that they need an open space with room to speak out. The organ is after all not an intimate chamber music instrument. At least a partial explanation of its pre-eminence in the (Continued on Page 51)

Comparative Difficulty of Solos and Studies



by HAROLD BERKLEY

"... Would you mind settling a question which has been bothering me and some of my friends for quite a time? ... This is the question: should the pieces a student prepares for performance be easier or more difficult than the technical material he is studying. Some of us think that the pieces should be easier, so that the student can take them in his stride and not have to spend too much time on them. Others think the pieces should be harder, so that they present a challenge to the pupil and so make him work more constructively. What do you think? ..."

—Mrs. J. L. B., Wisconsin

First of all, my best thanks for the compliment implied in asking me to "settle" this question. It is a question that thoughtful teachers have asked themselves for many years, and one man's opinion is not likely to settle it to the satisfaction of all concerned.

But I do happen to have a definite opinion on the subject: A solo being prepared for performance should be somewhat easier than the general technical material being studied. If you are invited, with others, to hear a student play, you have the right to expect that his performance will be reasonably well finished. If he plays, let us say, the first movement of the Mozart A major Concerto when his performing ability is equal only to the Accolay Concerto, he will undoubtedly stumble through it, wrestling with the technique, and giving small attention to its musical values. I think you would rather hear him play the Accolay. It always pays to be considerate of the audience, even in a student recital.

Not very long ago I heard a 13-year-old girl, a youngster of rather more than average talent, play the G major Romance of Beethoven—and very poorly. She was

nervous, with the result that the technique gave way in a number of places and the inherent quality of the music was entirely lost sight of. Undoubtedly she had played the work creditably at her lessons; otherwise her teacher would never have allowed her to play it in a recital. But she just did not have enough reserve of technique to give a creditable performance while under the nervous strain of playing from memory for an audience. As for musical understanding, that would probably have been absent in any case; she could not at her age appreciate the musical content of the composition.

In choosing solos for public performance, the question of musical understanding must be considered at least as carefully as that of technical ability. It is a mistake to assign a solo that is beyond the student's mental and emotional grasp. The result will be unsatisfactory not only from the point of view of the audience but also, and this is more important, from that of the student himself. Most youngsters are sensitive, and are quick to realize it when they are struggling with something beyond their comprehension. If, at the same time, they have trouble with the technique, tears are likely to be the result. A successful public performance is a tremendous boost to a student's morale; he looks forward to the next occasion with renewed anticipation and greater confidence. Of course, the most careful choice of solos will not guarantee a finished performance every time—nervousness can play unkind tricks on even the best prepared of students—but it will cut down very considerably the embarrassment that so often follows a student recital.

The foregoing thoughts should not be taken to imply that a pupil should never be assigned a solo that is within his reach but beyond his grasp. Every so often such a solo should be given to him: it will stretch his technical capacities and widen his musical horizon. But there should be no thought of a public performance in the near future. The student should endeavor to master the technical problems, the teacher should do all he can to inculcate an understanding of the musical problems; then, when progress on it begins to slow down, it should be put away and forgotten for three or four months. When it is taken up again, a few weeks of careful work will probably make it ready for performance.

Is a Shoulder Pad Practical?

"What is your opinion in the controversy of a shoulder pad versus no shoulder pad?"

"... When I was studying, my teacher would not allow me to use a shoulder rest of any sort, although I felt I needed one and had to push my shoulder way up to hold the violin firmly. Since I stopped studying I have used a cushion and I certainly play more easily. ... My teacher was an old man and was perhaps behind the times; so I should like to know what a modern teacher like yourself thinks about the question. ..."

—N. A. F., Ohio

For many years there has been a sharp difference of opinion on this subject among violin teachers. Most of the older ones, Leopold Auer among them, condemned the use of any sort of pad; many later teachers, including Carl Flesch, advised its use "when necessary." Those opposed to the pad used as their chief argument the fact that it acts as a damper on the tone of the instrument. This is certainly true—if the pad is in contact with any part of the violin's vibrating surface. But in the last twenty years or more a number of different models of shoulder rest have been put on the market, none of which touch a "live" part of the violin. Therefore the old argument loses its force. It may well be that the older teachers and writers envisaged a "pad" as a cushion that was in constant contact with the back of the instrument, and could not imagine a shoulder rest that was more scientifically constructed. But not all of the older teachers were against the use of a pad. Bailot, writing about 1827, and David, writing some twenty-five years later, both accepted the fact that a pad might be necessary in certain circumstances.

My own opinion is that a pad of some sort—preferably one of the modern types that do not touch the back of the violin—is a necessity for any player whose neck is of average length or longer, or who has sloping shoulders. I think, further, that nearly every woman violinist needs a shoulder rest, simply because her thin dress does not give her the support that the lapel of a man's coat gives to him.

You mention pushing up your left shoulder. This is a bad habit, for sooner or later it nearly always causes a stiffening of the left-hand technique. It may be taken as axiomatic that any player who has to hunch his shoulder upward needs a shoulder rest, a rest—again let me emphasize it—that does not touch a vibrating surface.

Hints on Octave Playing

"In the October 1952 issue of ETUDE, A. L. H. of Cali. (Continued on Page 52)"

OUR FIRST KNOWLEDGE that our son Hal was a slow-learning boy, came one crisp December morning some 30 years ago. His kindergarten teacher, head of the laboratory school in a Teacher Training College in the mid-west, invited my husband and me to visit her class. Hal had pleased us with gay descriptions of his playmates, had recited verbatim verses and songs they had been taught. Eagerly, happily expecting to be told he would soon be promoted, we entered his room.

During the first part of the schedule we noticed he took no part except to sing. Then

MIRACLE IN MUSIC

he crossed the room to the windows and stood watching the streetcars and buses arrive and leave at the opposite side of the campus.

At recess his teacher told us Hal had been given a thorough test by a staff psychologist. That his I.Q. was quite low . . . he must be removed . . . there were other children on the waiting list . . . other taxpayers to be considered . . . nothing at home could be done to help him . . .

Thanking her we started to leave, but found I could not move from my chair. Too stunned to speak or to move, it was as though we stood at the edge of a bottomless abyss that had suddenly opened before us. Yet this boy of whom his first teacher had said, believing she spoke the truth, "he will never read, he cannot learn," was, at the age of 12, reading with complete understanding, and fluently.

After his dismissal from kindergarten we began a long and futile search for other schools, opportunity rooms, methods, instructors, etc. to no avail. Finally when he was 10 and was sent home from the seventh school, even then I could not accept their verdict. Hal kept insisting he wanted to go to school. And I decided somehow to help him. And I did. But what were my qualifications? Less than none. I too had been an elementary teacher, with no special training whatsoever. Before then I had studied music, and had kept it up.

Hal's rehabilitation came about through our determined efforts to tie together all the clues he had given us: for instance, at the age of 6 months he would stop crying when the phonograph records were played. At a very early age he knew and recognized different makes of automobiles, and had been fascinated by trips of all kinds, especially on the train. And it was through the enormous power of music to increase the length of the memory span, through music-spelling words in which he was interested, and through the use of a foreign language to lift his morale, that we began again really to live, once again to love life.

During his tenth year we lived in the country near a shipping center for fruits and vegetables in the Lower Rio Grande Valley. The packing shed was within walking distance. It was there after my day's work was done (my husband had died when Hal was 5, and I was supporting our two sons and myself) that we watched the refrigerator cars being iced and loaded.

To our amazement Hal recognized some of the different railroad systems represented. The next step was easy. While he had been unable to learn the word lists at any of his schools, we found that if even

one or two of the letters in the railroad systems happened to be a-b-c-d-e-f-g- and we located them on chart and piano keyboard, the miracle of music-spelling and perfect reading actually happened.

Long, apparently difficult words such as: Lackawanna, L(a)(c)k(a)w(a)nn(a), Pacific, P(a)(c)i(f)i(c), Erie, (E)ri(e), these and all other words related to shipping were spelled and sung with much enthusiasm and were easily memorized. Next morning before leaving for my work, Hal asked to spell them to us, exactly as his brother did his own home work! We thanked God fervently, devoutly, and praised Hal in each new effort. At the piano keyboard I was naturally careful to play each word as full of melody as was possible. We substituted harmonious tonalities for those not represented on the chart and keyboard. On small pieces of adhesive tape we printed a-b-c-d-e-f-g- and stuck them to all the piano keys, so that while I was away at work his lessons could go on under the supervision of our faithful Mexican housekeeper.

Since then we find nearly all of my boy pupils seem to have been born with an inherent love of music and one or another form of transportation. Hal loved to locate and to play b-a-g-g-a-g-e- c-a-r, c-a-b-b-a-g-e, r-a-i-l-r-o-a-d- b-e-d, an example of the originality each pupil has follows: (played as duet, octaves, rondo, etc.)



There is seemingly no end to the word list that may be played and sung with beauty and best of all happiness, as a non-reading child learns the magic in music-spelling and reading. We have learned it simplifies matters to memorize the lines and spaces through four octaves beginning at Middle C during the first few days (or weeks) of study. We use individual blackboards, and the grand staff becomes a friend instead of enemy.

What one mother

did with music to
help her mentally
retarded son to become
a useful member of society.

by
VIRGINIA PULLIAM McVICKER

For Hal I brought home all the time tables, Marine Exchange sheets and official Railway Guides I could beg or borrow. These were his schoolbooks. We gave away all his textbooks gladly. Next we translated into Spanish each new word added to his vocabulary, and when we located them (if possible) in both Spanish and English newspapers, we underscored each word with pencil.

How his broken spirit soared with the use of Spanish! The simplest and surely one of the most musical foreign languages! Many Spanish words are identical to English or nearly so: piano, piano; ocean, el océano; person, la persona; America, America; etc. It was not long before he was able to read both newspapers. And shortly after his 15th birthday we brought him to a west coast city to learn his chosen trade, that of woodshop. (His father had been a builder.) During Hal's vacation his first job was one secured through a help wanted ad. He became a movie extra at \$7.50 per day. As he was unused to so large a place, I asked how he kept from being confused and he replied, "How could I get lost Mother. I rode mostly on the Pico (Spanish for beak of bird) car." He has never been without employment since then. His last job in the city was as one of the maintenance crew at a carefully guarded munitions plant in World War II. He is now the only hired help we have on a small farm. He has never been fired from any of his work. His recommendations are heartwarming.

There now come to mind some of the devices we have used, and some of the pupils who have responded to this method: one experiment was to rig up an Irish Mail, a low flat-seated, four-wheel toy propelled like a rowing machine, to resemble a locomotive engine. We used cardboard and colored crayons. Then we outlined in white wash a map of (Continued on Page 56)

Sellinger's Round

During the height of the Renaissance, England gave the world several composers who have come into their own again in our times. Among them was William Byrd, a choral and instrumental composer of remarkable power and skill. Here is an old English country dance, said to be a favorite of Queen Elizabeth's, especially harmonized for her by Byrd. Grade 4.

WILLIAM BYRD
(1543?-1623)

Allegro

PIANO

From "Early English Classics," edited and revised by George Pratt Maxim [430-40019]
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Sonata per il Cembalo

Certain aspects of this sonata seem to resemble both Mozart and Haydn. Oddly enough, Sacchini's music is typical of the early Italian composers who played an important role in evolving the very style of composition which we now associate almost entirely with the so-called *Vienna School*—Haydn, Mozart, and Beethoven. This is ebullient music, full of sudden contrasts of forte and piano levels. Play with firm fingers, clear tone and not much pedal. Grade 5.

ANTONIO SACCHINI

(1734-1786)

Edited by G. F. Malipiero

Allegro (♩ = 126)

PIANO

From "18th Century Italian Keyboard Music," arranged and edited by Gian Francesco Malipiero. [410-41023]

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Musical score for page 30, featuring piano and violin staves. The score includes various musical notations such as dynamics (*f*, *p*), trills (*tr*), and slurs. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score is divided into four systems, each with a piano staff and a violin staff.

Musical score for page 31, featuring piano and violin staves. The score includes various musical notations such as dynamics (*f*, *p*), trills (*tr*), and slurs. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score is divided into four systems, each with a piano staff and a violin staff.

Valse

(Posthumous)

The moods of this waltz range from tender melancholy to lightheartedness to dramatic feeling. To interpret these kaleidoscopic emotional changes requires the utmost attention and sensitivity to the character of the melodic, harmonic, and rhythmic ideas. (Turn to page 3 for a biographical sketch.) Grade 5.

FREDERICK CHOPIN, Op. 69, No. 1

Lento (♩ = 138)

PIANO

p con espressione

cresc.

f

poco marcato

con grazia

a tempo

legg.

con anima

mf

cresc.

dolce scherzando

a tempo

rit.

con forza

cresc.

poco marcato

con grazia

legg.

dolce

p

rit.

più p.

p

poco

a

poco

cresc.

dolce

p

poco *a* *poco* *cresc.* *f* *dolce*
poco marcato

No. 110-40202
Grade 3.

Danse Antique

Allegro grazioso (♩ = 80)

GRANVILLE ENGLISH

mf leggiero *L.H.* *f*

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mf *mp espressivo* *f* *a tempo* *p dolce* *poco rit.* *mf* *Più mosso* *p leggiero e stringendo* *pp* *f* *p poco rall.*

Sunrise at Sea

JOHAN FRANCO

Andantino (♩ = 80)

PIANO

pp sempre legato cresc. *mp* *cresc. poco a poco*

mf sempre cresc. *f* *mf subito e dim. poco a poco* *pp* *p*

p

cresc. *mf cresc.* *mp sub*

legato

pp subito *cresc. poco a poco* *mp* *cresc. poco a poco*

mf sempre cresc. *f* *mf subito e dim. poco a poco* *pp*

Woe is Me

(Tenor solo from "Jephthah")

GIACOMO CARISSIMI
Arr. by Henry Levine

Andante doloroso (♩ = 72)

f *mp* *f* *mp* *poco*

a tempo

rall. *f* *mp rall.*

Lento

p semplice

Poco animato

mf *cresc.* *mf*

Tempo I

rall. *f* *patetico* *mp* *f* *mp* *poco*

a tempo

rall. *f* *sempre f* *f*

Happy Days

SECONDO

OLIVE DUNGAN
A.S.C.A.P.

Valse moderato (♩ = 54)

Happy Days

PRIMO

OLIVE DUNGAN
A.S.C.A.P.

Valse moderato (♩ = 54)

Lamento e Corrente

MARTINO PESENTI

Piano accompaniment realized by
Efrem Zimbalist

Andantino

VIOLIN

PIANO

From "Solo Violin Music of the Earliest Period," compiled and edited by Efrem Zimbalist. [414-41001]
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Corrente

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The Mischianza Waltz*

Words and Music by
ALLISON F. FLEITAS

CHORUS

VOICE

PIANO

Waltz - ing at the

Misch - i - an - za, Life is gay, you'll say it's heav-en-ly, Waltz - ing at the

Misch - i - an - za, Oh, what a night sub - lime. Love rules at the

Misch - i - an - za, Cu - pid's darts hit hearts in rhap-so-dy; You'll hope that the

G7 C#dim. Dm C#dim. Dm7 G aug. C C7 F7

Misch - i - an - za Lasts till the end of time. Moon - light and the

C Gm A7 G Cm A7 D

sound of laugh - ter, Mu - sic fills the air; Spring - time sets the

Am D G7 F#7 G7 G aug. C Em

scene ro - man-tic'ly, Love-li-ness all can share, so Meet me at the

C D7 C D7 G7 Dm7

Misch - i - an - za, We can scheme and dream in har-mo-ny, Waltz - ing at the

G7 C#dim. Dm C#dim. Dm7 G aug. 1 C G7 G aug. 2 C

Misch - i - an - za, Oh, what a night di - vine. vine.

* From "Here's How," 65th Annual Production of the Mask and Wig Club. [111-40043]
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No. 130-41116
Grade 2½.

Navajo Lullaby

GEORGE FREDERICK McKAY

PIANO

Moderato teneramente
p espress.

p espr.

mf

dim.

p

un poco rit.

pp

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No. 110-40200
Grade 2½.

The Little Trumpeter

G. ALEX KEVAN

PIANO

In a brisk march tempo

f

p

f

p

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PIANO

p

f

p

f

rit.

a tempo

f

p

ff

Grade 2½.

Red Iron Ore

American Folk Song
Arr. by Marie Westervelt

PIANO

With a swinging motion (♩=60)

mf

Come all ye bold sail-ors that fol-low the Lakes On an i-ron ore ves-sel your

liv-ing to make. I shipp'd in Chi-ca-go, bid a-dieu to the shore, Bound a-

way to Es-ca-na-ba for red i-ron ore. Der-ry down, down, down, der-ry down.

From "The American Traveler," by Marie Westervelt and Jane Flory. [A30-41013]

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Cowboy Charley

J. LILIAN VANDEVERE

Moderately fast
(He rides toward us)

PIANO *mp poco a poco cresc.*

Cow-boy Charley, see him ride, *f*

mf Over plain and mountain side. *f* He lets his pin-to jog a long, And

as he rides he sings this song, "Hi, yip-py yay, get a-long, you do-gies." Cowboy Charley rides all day, *f*

Miles and miles and miles away. *f* *poco a poco decresc.* Whoa!

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Grade 1½.

I'm Goin' Out West

American Folk Song
Arr. by Marie Westervelt

Not too slowly ♩=120

PIANO *mp*

I'm goin' out West, to stay a lit-tle while, Sing-in' "Fare-thee, O my hon-ey, O my hon-ey, fare-thee well!" I'm goin' out West to stay a lit-tle while, And it's fare-thee, O my hon-ey, fare-thee well!

From "The American Traveler" by Marie Westervelt and Jane Flory. [430 41013]
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My Piggy Bank

HILDE B. KREUTZER

Gaily

PIANO *p*

My ros-y lit-tle pig-gy bank is hun-gry all the time, I feed a pen-ny ev'ry day and once a week a

(Dance of The Pennies)

dime. *mf*

p My

CODA

dime. *p rit. e dim.* *pp* R.H.

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The Fledglings

ELLA KETTERER

Moderato (♩=66)

PIANO *mf*

Up in a tree-top a wee nest I see, Co-zy and warm, Safe from all harm.

Two ti-ny birds and their ba-bies all three, Live there so hap-pi-ly.

Up in that nest, Lit-tle birds rest, Then by and by, They'll learn to fly.

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Sonatina in B \flat

GEORGE FRIDERIC HANDEL
Edited by Karl Benker

Allegro molto moderato (♩ = 132)

PIANO

sempre f e ben articolato

ad lib.

tenuto sempre

ETUDE—FEBRUARY 1953

THE HEALTHY HABIT OF DOUBTING

(Continued from Page 15)

(with variations) to be played with the majesty of a returning hero, or the simple, flowing lightness of a spring dawn. He never did arrive at a conclusion—but he played the movement expressively!

The student, quite naturally, needs his teacher's guidance; but he also needs to work on his own. As to actual study habits, it is well to play only those works for which one is technically ready, and to play them accurately. First read the piece through; then pick it to pieces. Try all possible ways of interpreting each phrase, searching for the best way and doubting each until you are quite sure you can find no better. Study the work first melodically, from left to right, for the all-important line of the phrasing. In second place, study it harmonically, from top to bottom. And learn to work with the ears and the imagination, along with the eyes and the muscles! Then put it all together and present the piece as an entity.

The only interpretation that is genuinely bad is the one which offends against accepted standards of taste. It is in bad taste, for instance, to overemphasize expression. Again, in resolving a dissonance, never put the accent on the resolution, but always on the dissonance. Other examples of poor taste include excessive, artificial waiting before any climax; the distressing un-simultaneous attack in which one hand is allowed to come in shortly before the other; and any fixed mannerism of playing, such as always and invariably repeating phrases (the same *crescendi*, the same *rubati*, etc.) exactly as they were stated in the first place. By observing accuracy and good taste, one is free to test and explore independent interpretations.

Which brings us to the point of acquiring that something-to-say which is the core of any interpretation. If it comes at all, this happy acquisition comes only as the result of living, of observing, of developing oneself. I know of a young performer who went to Europe on a tour, visited a number of different countries, and spent all of his time playing and practicing, exactly as he would have done in his studio at home. When he came back, he had seen nothing, learned nothing—yet he was offended when his playing was found to show no development!

By way of general development, one should read in all kinds of varied fields—see great plays—exchange views with thoughtful people, always with an alert mind. By way of strictly musical development, the pianist should make it his business to hear as many kinds of music as possible. Listen to opera, paying close attention to the *cantilena*, and asking yourself if you can sing like that on the keyboard. Listen to as many

orchestral concerts as possible, observing the various kinds and colors of tone, storing them away for reproduction on the piano. Try scoring on the piano, playing not with ten fingers but with assorted colors of tone; you will find that you have two varieties of tone in the left hand, two in the right, plus an infinite variety of touches and dynamics. In playing Bach Fugues, bring out not only the separate voices, but the different qualities and colors of tone applicable to massed voices. Learn to differentiate between qualities of pedaling. Listen to chamber music literature, always with the goal of enriching ear, taste, and judgment.

The American student has an immense advantage in studying in America since most of the world's best teachers are currently to be found there. But when it comes to

the start of a career, the scene changes! At this point, the best service young artists can do themselves is to postpone the New York debut until they have tested themselves in Europe. I advocate this, not because European standards are in any sense better, but because they are more varied. Europeans, on the whole, are less influenced by publicity and advanced heraldings; they prefer to judge each performer for themselves—and the tastes of each land are quite different from those of any other. The artist who makes a success in Holland cannot count on that fact as an open passport into Belgium. The Belgians will appraise him according to their own preferences. So will the British. And the French. At the end of such a tour, the artist has been criticised for any number of faults he may not have suspected, and from such criticism he learns.

But not every pianist launches a career, and there must be a way of testing musically expressive values

without European criticism. I think I can suggest one such way. If I were conducting auditions, this is what I should take pleasure in doing: I should ask the candidate what he had prepared for the occasion, and if he said he was ready with *La Campanella*, or the *Appassionata*, or the *Brahms-Paganini Variations*, I should ask him to be so good as NOT to play a note of them. Instead, I'd ask him to play one of Mendelssohn's "Songs Without Words," or one of the episodes of Schumann's "Kinderszenen." If that went well, I should put him to a further test—I should ask him to play the opening measures of Chopin's Nocturne in E-flat, in the right hand alone. And if the phrases sang, I should know him to be musical. After all, anyone can learn to master the muscular activities of sheer finger-work—what counts in music is expression. One becomes expressive in proportion as he learns to doubt the fixedness of any interpretation!

THE END

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TEN YEARS AT TANGLEWOOD

(Continued from Page 17)

honored by our acceptance and as much as he has been looking forward to spending a summer in Tanglewood, he has just been offered a job playing for the summer opera in New Orleans and since he needs the money badly he hopes we are not too inconvenienced by his withdrawal at this time, very truly. Alternate lists are brought out and a telegram goes to Cleveland. Our young applicant has made it.

The choice of all the other orchestral students takes place in a like manner. Auditions, recommendations by astute musicians, attendance at a previous Tanglewood session, requests from UNESCO, the winning of a National Federation of Music Clubs' contest—from these and similar sources the 40 violins, 12 violas, 10 cellos, 10 contrabasses, 5 flutes, 5 oboes, 5 clarinets, 4 bassoons, 8 French Horns, 5 trumpets, 5 trombones, the tuba, 3 harps, and 5 percussion students are assembled for work under Leonard Bernstein.

All the orchestral students are given scholarships but will be obliged to pay for their living expenses, which in the dormitories is \$175. The tuition scholarship in the value of \$150 is part of the Tanglewood Revolving Scholarship Fund, and each student signs a promise of willingness to repay a like amount when his circumstances will permit, so that other orchestras will be able to assemble in the Shed in years to come. This intricate procedure of putting a student orchestra together from all points of the compass during the spring weeks, is matched by other departments and divisions of the school.

Department Two, the choral department, is assembling with a two-fold purpose. It must form a class of choral conductors for work with Hugh Ross, and a Small Choir of 40 to 50 choral singers that will form the nucleus of the great Festival Chorus which will perform later with the Boston Symphony in the Berkshire Festival.

Department Three is devoted to Composition. It is the most restricted in numbers and accepts students of what one might call post-graduate level. After examining a mountainous heap of scores, about twenty composers were accepted in 1952 for study with either Aaron Copland, Luigi Dallapiccola or Lukas Foss. The list of former instructors invited from Europe who have been associated with Copland in Tanglewood's Department Three is extraordinarily strong in the varied influences which young American composers have faced. Past summers have seen such figures as Hindemith, Lopatnikoff, Honegger, Milhaud, Messiaen, and Ibert in residence at the Berkshire Music Center. The Opera Department—Depart-

ment Four—of necessity becomes one of the most complex problems of assembly. In order to function as a complete opera theatre, students are accepted for work here in stage directing, scenic design, costuming and lighting. Student coaches and stage directors are interviewed. Boris Goldovsky, the opera's Head, and other faculty members such as Paul Ulanovsky and Felix Wolfes listen to hundreds of singers in various parts of the country. Those acceptable are assigned to one of three divisions—Active, Associate, or Auditor—depending upon vocal ability, knowledge of operatic repertoire, and character type.

Audition reports, applications, supplementary forms with height, weight, studies, and operatic repertoire, song repertoire, questionnaires, and numerous letters, swell the opera department's files quickly. By June first they are enormous. But by that time there are about fifty singers and around thirty students chosen for the other divisions of coaching, stage directing, and scenic design. These are all briefed by letter during June concerning the productions they will work on during the summer.

At that Faculty Board meeting more than a year ago, one of the things most discussed was the choir of a suitable musician to head Department Five. Many musicians and educators were considered as possible for this invitation until the field was narrowed down to a California composer—Ingolf Dahl.

Tanglewood's Department Five is the division to which musical amateurs and the less advanced student are invited. It also is intended for the music teacher from Arkansas who wants a clean sweep of new musical excitement and the New York teacher who wants to relax under an elm and listen to the Boston Symphony Orchestra rehearsing in the distance. I brought this challenge of the heterogeneous group to Ingolf Dahl in California last September, and a month later we again met in New York with Aaron Copland, Hugh Ross, and Thomas Perry to plan a workable musical activity for Department Five—renamed the Tanglewood Study Group.

Enrollment in the Study Group is simple; it only requires the ability to read music. In order to keep to a well-defined and not over-ambitious project—the music to be studied—sung and played—was restricted to 16th to 18th century compositions and simple modern ones adaptable to groups of various sizes. Here the amateur flutist—during the rest of the year an industrial engineer, and the violist who teaches mathematics at a large university—could indulge in serious music-making under expert guidance, for fun.

Another factor which sought to

make the Tanglewood Study Group a serious musical holiday was to permit two-week and four-week enrollment in it, as well as for the usual six weeks of the session. The 110 who joined the work with Ingolf Dahl also sang in the Festival Chorus under Charles Munch, listened to Boston Symphony rehearsals and had, as it were, a constant bird's-eye view of Tanglewood's numerous activities—its 40 or so student concerts, its lecture courses—is one of the dominant problems during the winter months of planning.

Leonard Bernstein says he would like the student orchestra to play Strauss' "Don Quixote" at one of its weekly concerts. Fine. But will we have a cellist strong enough for the solo part? Mr. Munch plans the Berlioz "Requiem." Will our brass students be capable of taking part in the extra hands which the score requires? Will the choral repertoire take cognizance of the newest trends in choral writing and still give conductors and singers enough of the classic repertoire? William Kroll suggests that an American work be included on each of the six chamber-music concerts. Is the talent avail-

able in the Department to undertake this? Hugh Ross would like to include a new work on a Small Choir program which needs 13 instruments. Can some students of orchestra and chamber-music find time for this? The opera department's major production will be Mozart's "Titus." The orchestra for it is small and needs few winds. What work can be found for the remainder of the orchestra now largely woodwinds and brass? The Heifetz Award, the Piatigorsky Prize, the Wechsler Award must be given to worthy talents at the end of the session. Are they appearing in the enrollment?

The winter meetings in New York and Boston for such problems and for the discussion of ideas which occur to thinking musicians seeking as a group to carry out an ideal, makes the year go by quickly. Tanglewood's ideal is a living and working in music by a body of musicians and music students seeking to further the art they serve, and also to further the art of this country.

For those of us who work for Tanglewood there is not much time to slow down. July 1953 and Tanglewood's eleventh session are almost here.

THE END

SMALL PIPE ORGANS CAN BE EFFECTIVE

(Continued from Page 24)

Baroque era is that, compared with the puny orchestras of that day, it was the only instrument capable of filling a cathedral with sound.

Every instrument has its characteristic timbre, its individual tone-color. An organ which is voiced with the technique used by Mr. White discloses to an astonishing degree what we think of as characteristic organ tone. It is the sort of tone which encourages congregational singing. There is no fat flute tone to clutter the sound; one is not conscious of loud solo stops as such. What emerges is a fine "chorus" tone produced by an unusually small number of pipes.

So much for the small Möller. The Rieger is equally worth investigating. One of these small organs is installed in the chapel of the University of Chicago, another is at the University of Michigan, and a third is at the Metropolitan Museum of Art in New York.

The Rieger is one of the most ingeniously built organs of our time. Practically any music can be played on it, as Robert Noehren of the University of Michigan proves when he

demonstrates the Rieger.

It may not be quite fair to place the Rieger in the same category with the small Möller and other small organs now being built in the United States. The Möller has about 200 pipes; the Rieger has something over 1200. Obviously, then, in sheer physical resources the Rieger has about a six to one advantage to start with.

On the other hand, the Rieger can only be classified as a small instrument. It occupies little more floor space than a grand piano, its entire assembly is less than eight feet high, and it is semi-portable. Within this tight space is fitted a complete organ, two manuals and pedal, with twenty-one registers and twenty-three ranks—a very respectable total.

Comparing the Möller and Rieger instruments, it might be said that the Möller represents fine results achieved with absolute economy of means, while the Rieger is an instrument of ample resources tied up in an unusually neat package. Both reflect highest credit on the men responsible for their design and construction.

THE END

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Violin Questions

By HAROLD BERKLEY

Selling a Violin

Cpl. G. E. G., Louisiana. For an appraisal on your violin you should take or send it to one of the firms that advertise in ETUDE. If the instrument has quality, the firm might be willing to buy it from you, though it is much more likely that they suggest you leave it with them on consignment. Few violin dealers like to buy a violin outright unless it is something outstanding.

Concerning Hammer-miller Cellos

Miss J. B., Pennsylvania. In the books at my disposal there is no reference to Hammermiller cellos, and I would suggest that you write to Rembert Wurlitzer, 120 West 42nd St., New York City, for the information you wish to have. I am sorry not to be of more help.

Teaching Advice

C. M., Florida. You do not tell me whether you majored in violin when you got your Music Ed. degree, but

if you did you should not have great difficulty in getting a position in which teaching violin is an important part of your work. Why don't you consult the dean of the school from which you graduated? He could advise you. And it might help you to join the American String Teachers Assn. For this, write to Frank W. Hill, Music Dept., Iowa State Teachers College, Cedar Falls, Iowa.

Sticking Pegs

A. R. B., Nebraska. In the summer time, particularly if the climate is humid, violin pegs are very likely to stick. The reason for this is that the high temperature causes the soft wood of the pegs to swell—and they swell unevenly. If I were you I would not use machine oil on them—it would only cause them to swell even more. Some of the better repair shops sell a composition that helps the pegs to turn more easily. For this I advise you to get in touch with Wm. Lewis & Son, 30 East Adams Street, Chicago, Illinois. Tim Ess

VIOLINISTS' FORUM

(Continued from Page 25)

fornia asks you how he can improve his double-stops, especially thirds and octaves. You gave him some excellent advice on thirds, advice which I shall follow myself, but you say nothing about octaves. Why? Did you forget he mentioned them? If you can give some equally good advice about the mastering of octaves, I'm sure he would like to have it and I know I should . . .

—A. C. McL., Oregon.

No, I did not forget that A. L. H. was interested in octaves. I wrote a paragraph about them which had to be omitted because sufficient space was not available. Magazine articles quite often have to be shortened for this reason.

Here is the missing paragraph: Use the same book [Sevčik's Preparatory Double-Stops] for the fundamental practice of octaves. Actually there are no such preparatory studies for octaves as there are for thirds: one learns the technique by doing it—like swimming. Go through the octave exercises in the book slowly, mastering each one before you leave it; then go over the later exercises again at a somewhat faster tempo. After that, take the last of the Kayser Studies, Op. 20, but don't play the octaves broken, as they are printed; practice them unbroken—

both notes together. Minute faults of intonation are more easily heard when octaves are played in this way. To follow the Kayser study, practice both the octave studies in Kreutzer and continue with No. 19 of the Rode Caprices.

I noticed that the article was getting rather long; therefore I did not go on to say that, following the Rode Caprice, A. L. H. would do well to work on the first three sections of Ševčík's Op. 1, Book IV. These exercises are probably the best available material for advanced octave study.

But the study of octaves should begin long before the student can play up to the seventh position. He is ready for it as soon as he can shift between the first three positions, for the earlier the essential principle of octave playing is taught the easier things will be for the student later on. This principle, of course, is the contracting of the distance between the 1st and 4th fingers as the hand goes into the higher positions and the extending of it as the hand descends. Some very good and fairly easy studies in octaves are to be found in the second Book of the Laoureux Violin Method, and also in Book II of the Wohlfahrt Studies, Op. 45.

THE END

Organ Questions

Answered by FREDERICK PHILLIPS

• I have acquired a Wilcox & White single manual reed organ, vintage about 1890, which has a 17 note sub-bass stop. The sub-bass notes are sounded by slight additional finger pressure on the bass keys. I'd like to add a pedal board and operate the bass notes by electrical hookup to model railroad switch machines, which have a straight line thrust of approximately 3/8", subject to alteration if necessary. Please let me know if this is practical, as I do not know if the sub-bass can be disconnected from the manual keys. The pump pedals have been removed, the bellows being operated by an electrically driven player piano vacuum unit. This is rather ungainly, and I would like to know if there is a simpler arrangement. Also, please advise where pedal boards could be procured in the New York area.

—H. S., New Jersey

We are afraid we cannot be very helpful, as we have never before faced a problem sufficiently near to this to enable us to offer competent advice. We doubt if the sub-bass notes could be disconnected from the manual keys, and this may nullify the electrical hookup idea. It might be possible to buy a set of organ pedals, and connect your sub-bass keys to them, by means of a wire attached to the manual key and running to the corresponding pedal key, so that in depressing the pedal the manual key would also be depressed. This, however, would be rather ungainly, and may not be worth the cost of the pedal board in its results. For the purchase of a pedal board you might write to the address we are sending you, and we are also giving you the addresses of two individuals who have plans for the installation of motors in organs similar to yours.

• Can you tell me where I may obtain reeds to replace bad ones in an old-fashioned cabinet organ; also reeds for accordions? (2) I wish I could get a copy of the material on vibrato that has been printed.

—J. S. Arizona

(1) For cabinet organ reeds we suggest you write to the address being sent to you as No. 1, and for accordion reeds the address marked No. 2.

(2) There is a short chapter on Vibrato in the book, "How to Master the Violin" by Bytvetzki, and another short but very good chapter on the subject in "Violin Technique" by Robjohns, both of which may be

obtained from the publishers of this magazine.

• I have had nearly eight years of piano study and three years of organ. Recently I have had the desire to concentrate on serious organ work and to cease piano lessons altogether, so as to devote full time to the organ and to possibly earn a teaching certificate. Lately I have had to force myself to practice piano, but never lose a chance to play the organ, and have secured a fine organ teacher. Would you think that quitting the piano would hinder my studying the organ because of lack of sufficient piano education? My teacher (piano) believes that I am ready for serious organ work, and the dropping of piano, but I do not feel too certain.

—J. B., Illinois

Eight years of piano study should qualify you for the serious study of the organ, assuming that you have made ordinarily good progress during those eight years. Since you have a competent organ teacher, his advice would be quite valuable. Personally, we think it would be all right to cease actual piano lessons, but not piano practice. Keep this up on your own, as it will help you definitely in your organ work. The organ is a fascinating instrument to play, and we can well understand your tendency to neglect the piano, but even though you devote most of your time and energy to the organ, save a little time each day for the piano, including some Bach, such as the Inventions and some of the Well Tempered Clavichord.

• At the present time I am studying with a gentleman who is a professional organist, a thorough musician and excellent teacher. However, he insists upon my learning the Two and Three Part Inventions by Bach, on the piano, preparatory to taking up organ study. What is your opinion? Also what do you say regarding the exact fingering for the Bach inventions?

—E. F. C., Conn.

By all means follow the teacher's advice. In insisting on the Bach Inventions he is really simply living up to your own testimony of him as a "thorough musician and excellent teacher." These Bach piano works are among the very best things you can have for an organ foundation. If you are using an edition of the Bach Inventions edited by a competent authority, you will be well advised to follow the fingering exactly.

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Junior Etude

Edited by Elizabeth A. Gest

The Sound of the Trumpet

by MARTHA V. BINDE

"PRAISE Him with the sound of the trumpet." So says the Psalm. Many times in the Old Testament we read directions for ceremonies praising the Lord with trumpets.

These instruments were not at all like the brilliant trumpets in use today. There were two different shapes, the straight trumpet and the curved, made of the horns of cattle and rams. Even later, when they were made of metal, these two shapes, like animal

horns, were retained.

One of the most important feast days in Biblical times was the Feast of Trumpets, celebrated on the first day of the New Year. The beginning of the new year, in those days, was announced by trumpets. Psalm 81 (80 in the Douay version) was written by Asaph, the leader of the Temple choir, for this Feast of Trumpets—"Blow up the trumpet in the new moon, in the time appointed, on your solemn feast day."

How much more serious and beautiful was that New Year's celebration than is the frivolous tooting on tin horns of our present time!

Who Knows?

(Keep score—100 is perfect)



1. Where was John Philip Sousa born? (15 points)
2. Can you give within ten years the date of his death? (15 points)
3. Was he ever the conductor of the United States Marine Band? (10 points)
4. Did he ever take his own band to Europe? (10 points)
5. Who is pictured with this quiz? (5 points)
6. About how many marches did he compose? (10 points)
7. What instruments are used in a full brass band? (15 points)
8. What is a Sousaphone? (15 points)

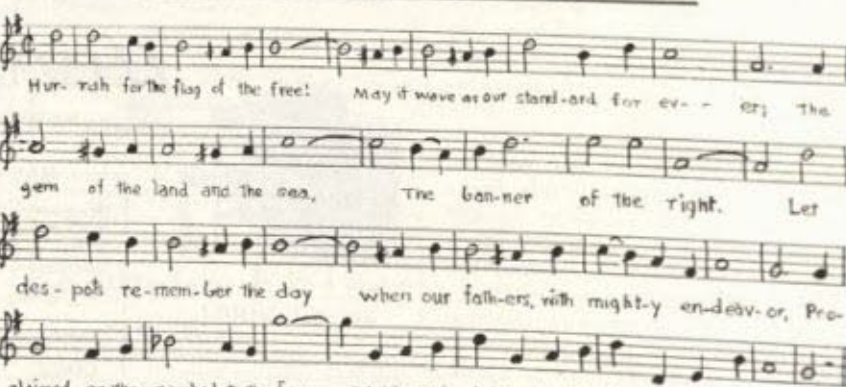
(Answers on next page)

THE RECITAL

by Martha Binde

We're giving a recital,
The mockingbird and I,
He sits outside my window
And trills so clear and high.

And all the while I practice
He sings his lovely song;
Through technic, scales and pieces
He follows right along.



claimed, as they marched to the fray, That by their might and by their right It waves for ever.

Hurrah for The Flag of The Free.

STARS and STRIPES FOREVER

(Playlet with chorus, founded on a true incident in the life of John Philip Sousa)

By Leonora Sill Ashton

Characters: Sousa; Jennie, his wife

Scene one

Sousa and his wife are seated in deck-chairs aboard ship, reading. (Ordinary chairs may be used with footrests in front, covered by steamer rugs. No other scenery necessary)

JENNIE SOUSA: (closing her book): It won't be long now, Philip, until we land. Are you getting tired?

SOUSA: No, but I'm glad to say we will soon be home.

JENNIE: Have we forgotten anything we should have done?

SOUSA: Not a thing. Everything has been attended to and our baggage is on the lower deck ready to be taken ashore. (He rises and walks back and forth.) Do you know, that march is throbbing through my head again. I keep hearing it all the time. (From back stage comes the sound of a soft drum beat. Sousa stands still and appears to be listening intently.) Yes, I seem to hear a distant melody, too.

JENNIE: Have you written it down so you will remember it?

SOUSA: Not yet. I want the march and the words I have written for it to be put down on paper in my own native land, the U.S.A.

JENNIE: Well, that time is not far off. We are nearer the shore than I thought (rising from chair). Look Philip (pointing) there is the Statue of Liberty holding her torch on high. (They both gaze

into the distance.)

SOUSA: And there is the Flag! The Stars and Stripes floating against the sky. What a wonderful sight!

Curtain on Scene One

Scene Two

Table with sheets of music paper, where Sousa sits writing. Piano is near him. Enter Jennie.

SOUSA (laying down his pen and looking up at Jennie): Well, Jennie, my march is almost finished at last and it is written exactly as it came to me on ship-board. I have not changed a note of it!

JENNIE: Let me hear it, Philip. Let me hear it at once!

SOUSA (moving toward piano): Of course you remember I told you it is intended to be played by a full brass band with a chorus of voices. I have written the words for the chorus too, you know. (He plays some of the March for Jennie.)

JENNIE (as music ends): Philip, that's wonderful. You are certainly well-named the March King, and this new march is the most brilliant jewel in your crown. I foretell we shall hear it played and sung by thousands all over the Land. (From back stage is heard brass-band recording of the Stars and Stripes Forever as the chorus enters, waving American Flags. Two pianists enter unobserved with chorus and taking over from the recording, play a duet arrangement of the famous March with Sousa joining in the refrain to Sousa's own words):

Refrain—

Hurrah for the Flag of the free! May it wave as our standard forever;

The gem of the land and the sea. The banner of the right.

Let despots remember the day When our fathers, with might and endeavor,

Proclaimed, as they marched to the fray,

That by their might and by their right

It waves forever.

Curtain

No Junior Etude Contest This Month

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Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

I am very much interested in opera and spereffa works, and have been doing the latter for the past three years. I work during the day and go to night school, and I also study voice at the Conservatory of Music. I find ETUDE very interesting. I would like to hear from other Junior Etude readers.

Brian Beaton (Age 17), Ontario

Dorothy Jane
Bartz

See group letters.



A band and orchestra were started in our High School when I was a freshman so I took advantage of the opportunity and studied clarinet. I have been in both the band and orchestra. I would like to hear from others about my age.

Stephanie Carter (Age 17), Massachusetts

The following writers would also like to receive letters. Be sure to follow the regular Letter Box mailing rules: Dorothy Jane Bartz (Age 16), Wisconsin, has studied violin eleven years; Barbara Lejnak (Age 13), Maryland, plays piano and would like to be a concert artist; Florence Ida Ransom (age 14, Connecticut), Carolyn Male (age 13, New York), Cathey Gierlack (age 14, Pennsylvania), and Nancy Whittaker (age 12, California) all study piano.

Dear Junior Etude:

My brother and I would like to hear from Junior Etuders. He is interested in music, plays piano and accordion and clarinet. His hobbies are football, swimming and track. I play ukulele, clarinet, accordion and piano. My hobbies are basketball, tennis, swimming and horseback riding. Write to either of us.

Mary Jo Wynne (Age 14),

Jack Wynne (Age 16),

North Carolina

I have studied piano for several years and play clarinet in our High School Band and also play with the State College Band. I have arranged several songs for symphonic band and also arrange music for smaller instrumental groups. I can play almost every band instrument. I would enjoy hearing from others.

Melvin Dickinson (Age 16),

Kentucky

Every year we have a music festival with our Junior High and Elementary Schools, and our parents and friends come to hear us play. In our last program I played in the orchestra, sang in the chorus and sang a solo.

Melissa Mannes Schmidt (Age 12), California

Answers to Quiz

1. Washington, D.C.; 2. 1932; 3. yes; he resigned when he formed his own band; 4. yes, four times to Europe and once around the world; 5. Sousa; 6. about one hundred; 7. piccolos, flutes, oboes, clarinets, bassoons, saxophones, trombones, trumpets, cornets, horns, and drums; sometimes euphoniums and Sousaphones (helicons and sarrusophones are also sometimes used); 8. a deep toned brass instrument similar in character to the tuba, having the tubes bent in such a way it can be put over the shoulder for support. Sousa requested an instrument maker to make this for him, developing the idea from the helicon. It is named for Sousa.

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YOUR MUSICAL DAWN

IS AT HAND

(Continued from Page 10)

American opera companies, and the still comparatively few smaller ones, Goldovsky said, "When the day of awakening fully dawns, the day of which I spoke earlier, out of a thousand good singers, 300 will find places for their art instead of perhaps five, as now.

"But it will not all be fair sailing for these young people with beautiful God-given voices. It takes more than a voice to become great, much more. One must study history to understand the rôles one is singing, and how people felt in the days the opera or its text were written. How could one sing 'Aida' well if he had no knowledge of the Egyptian people of olden days, and how could one sing 'Aida' well if he had no concept of Verdi except as a man who put pleasurable notes down on paper? I say to you that too many young singers are interested in selling their voices instead of becoming artists. They take a cash-register view of the matter instead of an artistic one. Very few realize the vast complexity of this art of music, especially I speak of the operatic art. In addition to the voice, there must be the historical background of which I just spoke, there must be linguistic preparation, there must be a concept of acting and the coordination of gesture with the music's rhythm, all these and many more things than I can tell or you could write go into the making of a mature artist. And

again, I tell you that once the student has a mastery of all these things, granted he has the voice in the beginning, he need not worry about the cash register!"

"Titus" had been sung in English at both presentations. I asked Goldovsky why.

"There is a belief that English is unsuited to opera. This is, of course, ridiculous, since any singing is only a combination of vowel or open sounds with consonants or closed sounds, often as musical as the open ones. I believe in two things in this connection, the first that a person will sing better in a language with which he is familiar, and second that there is every reason to sing in a language with which the listener is familiar. If we are to have music with words, by all means let us understand the words. The composer must have desired them to be a part of his creation, else he would not have used them!"

"The growth of music is slow, but it is certain. And because so many of us are spreading the gospel of music, talking of its importance, it will be not long until all America will realize its importance, too, without knowing how it came to realize it; and then one day I shall be singing my eternal theme of music's desirability and the people of this country will say 'Goldovsky, what are you screaming about? We've known that all the time!'" THE END

Next there was Leroy B. who at 17 responded so well to this music-spelling reading that he was within a few weeks' study given employment at a family hotel switchboard. It was his first job. And the change in his personality also was as great as though he had been born blind and had suddenly been given his sight.

So to sum up. Let other parents of slow or nonreading children take hope. I cannot too strongly recommend this music-spelling method to see what it may do. Particularly when the child is young and our grief is new with us. Unless the child is too detached from his environment, there is much to hope for.

There is definitely no need to fear that his interest will be one-sided. Using the newspaper stimulates interest in varied subjects. It is only during the first few weeks of study that we stress the subject that has held that unmistakable interest since kindergarten days. Perhaps if Hal had had the opportunity to use transportation instead of building blocks etc. at the age of 5, no delay in his reading would have come about.

Then too the study of music keeps one young in heart and mind... over the years the bond between teacher-mother and child grows more beautiful. Certainly there is no time for self-pity when mother substitutes the study of the classics or whichever type of music she may prefer. This is especially true if or when certain members of ones family or perhaps the community may be spiritually too impoverished to accept a slow learning child into their circle. Then mother will find immeasurable solace in studying her chosen instrument. The piano has been first choice with many of our patrons.

However, I am presently rejoicing in a new and improved attitude of kindness and tolerance on the part of the public in general. Only recently we heard the 27-hour telethon drive for cerebral palsy victims close with a total of \$403,090.00. The contributions came from persons in all walks of life. How can we doubt we are witnessing a new era in human kindness? Now that some of the big names in the entertainment world are interested in the cause of crippled children everywhere, great changes in their behalf are sure to happen.

And through music study with your child, you will learn there literally is nothing too wonderful to be true. Even if the rehabilitation should not be complete, there is great comfort in doing the best we know how. In the words of an internationally famous physicist, "It is our sense of responsibility for playing our part to the best of our ability that makes us God-like." THE END

• The aesthetic principles of one art are the same as another's; only the materials differ.
—Robert Schumann

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ADVENTURES OF A PIANO TEACHER

(Continued from Page 21)

doing this. How I wish I could share these with other teachers!"

CANADA

From even farther north in Canada, listen to a slim, serious, mustachioed musician: "Besides giving piano lessons I am teaching Philosophy, French, Latin and Greek at the University here. Imagine! I must correct 813 papers every week! Also I am organist at the cathedral where I practice and train choirs thrice a week. From September to June I work 14-18 hours a day! I have a loving wife and three children, too . . .

"Although music is my life, I feel that I know nearly nothing, since I am a self-taught man. Since we were very poor at home I once went with only one meal a day for six months in order to be able to work at music. Now at last I can afford to study, even if it means giving up smoking and eating chocolate."

(After seeing this wonderful chap in our procession, we'll never again complain about work pressure!)

NORTH DAKOTA

Hearken now to a happy lady from the great plains of North Dakota:

"My husband and I live in a very small town and have four young children, three boys and a girl. Two years ago I decided to do something along with the raising and care of my family, so I began to teach piano. I ordered manuals and literature and studied new courses; then organized four small classes of beginners. Now I have 25 private students and three classes. Also I am enrolled in the normal and harmony courses of the University Extension Conservatory, and each year I take 12 private lessons from an excellent artist teacher in a small college town 65 miles away.

"My teaching is made easier by the fine coöperation of my students and their parents, who have agreed to take a three months summer vacation as well as short Christmas and Easter interludes.

"This year we are giving home recitals for the parents and have organized a Junior Music Club. For our annual recital we are planning a program with much two-piano and ensemble work . . . So many people ask me, 'How do you do it?' . . . I just know that I enjoy every bit of it. (I am also an active member of two community clubs) . . . Yes, I am

tired at times, but the satisfactions are great and rewarding."

TEXAS

By now there is hardly room on the stage . . . so many adventures to be heard. But look! . . . A small "army" of young people bursts in upon the scene. . . . There are about 40 of these, 5 to 17 years old from the glorious state of Texas. . . . Their teachers hail from the Fort Worth Piano Teachers Forum. . . . After all the shouting and elbowing a sudden silence steals over the crowd. . . . One after another the youngsters sit down at the piano and play, first one or two of the "Etudes For Every Pianist," then other classic or contemporary pieces. . . . Heavens! It's only November . . . how come they play so beautifully this early in the season? . . . Their rhythm lilts and springs, their tone vibrates, their arms, faces, bodies radiate joy. . . . They make music. . . . They play like artists! . . . Ah, my friends, you see there the result of truly fine, aspiring, intelligent teaching. . . .

Afterward some of the youngsters write letters. . . . Here's one from a 13 year old girl:

"Dear Mr. Maier: I feel that I have to do something to let you know just what you have done for me. Ever since starting my music lessons at 8 years of age I have always felt that I would go on with my music. Of course there were times when I was discouraged, even up until recently. But from the minute I saw you my whole attitude started changing. My teacher had told me about you, but never once did I think you could bring such joy into my life.

"Music has really been very hard work to me. But oh, how a smile, and occasionally looking away from the keys can make it a wonderful experience! . . . Playing for you was the greatest joy for me. You helped me find what I knew I wanted, but did not know how to go about getting. You helped me establish for myself my career, and made it so thrilling for me at the same time. Thank you again and again; you've made a little girl very happy."

(Could anything make a teacher happier than a letter like this?)

. . . Ladies and Gentlemen! Thank you for joining our procession. . . . We hope that you, too, have become a life-time piano adventurer! . . . And now, good night!

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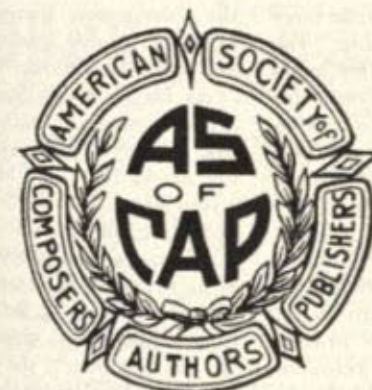
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BACK STAGE WITH THE FILM COMPOSER

(Continued from Page 19)

day-to-day film before editing is undertaken, and he projects these in his studio or home projection room.

There is no set rule for determining which instruments best bring out the voices and at the same time further the dramatic impact of the story. Sometimes by sheer inspiration, sometimes by trial-and-error, he hits on the perfect instrumentation.

"The music also has the function of helping describe the characters," Tiomkin stated. "It helps paint the portraits. A couple of years back, to give an example, I scored a picture in which the feminine lead was supposed to be a delicately featured Continental. The star playing the rôle, although a fine actress, didn't really have that kind of face.

"It was my job to soften her face, to make her look more Continental, more refined. We did it with the music which accompanied her every appearance on the screen, by developing a delicate, graceful theme.

"To appreciate the effect of the music and to realize how much it adds, one should see the average movie before and after the music is added."

In the same way, Tiomkin explained, any face on the screen can be made more sinister, gayer, graver, more benign, or can be given any other quality by its accompanying music. The audience doesn't consciously hear the music; it subconsciously hears it and transfers or ascribes its qualities to the person on the screen.

Tiomkin is a leader in a current trend toward making the music more integral in the story-telling. Top movie-makers are more and more calling in the composer-conductor from the start on the story conferences. The old policy was to shoot the picture and then hand over a print to the composer to score by.

A producer like Stanley Kramer, whose last ten consecutive pictures have been scored by Tiomkin, has Tiomkin actively participate in developing the script. This is proving highly practical, because a resourceful composer can actually help delineate not only character, but also the story at points.

Music can sometimes take the place of dialogue. To use a probably over-simplified example, it is not necessary to use expository dialogue establishing a character as being sinister, if the music says the same thing.

This policy also makes it possible to get finer music because of the very fact that it can be better integrated.

To use a hackneyed situation for

the purpose of illustration, consider a scene in which the central characters have passed through what they thought was the dangerous Indian country and are resting by a stream, figuring their troubles are over. It is not necessary to show in the dialogue that they are not out of danger. It is not even necessary to have the camera show Indian smoke signals in the background—the music itself can state very clearly that, no matter what the characters are saying, they are still in for a rough go at the hands of Geronimo.

As another instance in which the composer-conductor helps develop the script, consider a scene (also over-simplified), in which an assassin approaches a character in pretended friendliness. There will be a few friendly, casual lines of dialogue and the heavy will then suddenly whip out a gun and kill his victim. Now on the screen the audience must be given some slight warning of this abrupt change of mood.

When Tiomkin is sitting in on the discussions he might say, "Give me a couple of lines more of dialogue in here, so I can resolve the music into a different mood foregrounding the sudden violence."

Tiomkin is also a leader in another trend, one which is seeing screen music emerge in its own right from the comparative obscurity of "background music"—a phrase which Tiomkin discourages, by the way.

"It used to be that no one was ever supposed to hear the music in a score," he recalls. "Composers for the screen were warned to always keep their music 'unintrusive'. More and more the music now says things."

As for the public being aware of screen music, Tiomkin points out that albums of screen music, such as his music for "Duel In The Sun," have become best-sellers for the recording companies.

Of course the composer must retain a highly fluid score all during its creation because of the precise timing requirements of film editing. At the last minute the producer or possibly the director can suddenly decide to cut out part of a scene, or to edit a different tempo into a sequence, with the result that the composer must always be prepared, frequently on very short notice, to tailor his score to fit.

Although some studios and producers give the composer-conductor practically carte blanche in the size and instrumentation of his recording orchestra, still some of them dictate the line-up, which of course imposes a certain restriction on the music

(Continued on Page 61)

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BACK STAGE WITH THE FILM COMPOSER

(Continued from Page 60)

composer. Thus he might be called in to do a score to be performed by, say, eight strings, only two brasses, and a bass and piano. He writes to conform to this line-up, getting the most effective voicing possible under the circumstances.

Tiomkin, of course, writes and records for each picture individually. He has been foremost in the use of human voices, employing them wordlessly like instruments for choral effects. His music for the death scene of the patriarch in "The Lost Horizon" is considered a classic in this genre.

Tiomkin, who was a child prodigy touring the world on the concert

stage as a pianist in his early 'teens, wrote some symphonies, and wrote some ballet music before he turned to screen accompaniment. He came to Hollywood in 1933, first as an arranger, then as a composer for "Alice in Wonderland."

The long list of Tiomkin-scored pictures includes "High Noon", "Four-Poster", "The Big Sky", "The Happy Time", "The Thing", "The Murder", "The Champion", "Cyrano de Bergerac", "Home of The Brave", "The Men", "The Westerner", "Shadow of a Doubt", and such earlier classics as "Mr. Smith Goes to Washington" and "You Can't Take It With You." THE END

MIDLAND MAKES ITS OWN MUSIC

(Continued from Page 13)

ending. The program is growing every year, both audience- and performer-wise, and tickets for each of the performances are always spoken for far in advance. In the case of the operettas, five performances are quite often not enough. The auditorium utilized seats about 1250, and it is gratifying to the staff that the SRO sign is almost always out.

In addition to Dr. Vosburgh and Crawford, Portia Treend Thede, an excellent young cellist from Michigan State College, comprise the staff. On a part-time basis, Mrs. Evelyn Vosburgh, a more than competent musician on her own behalf, also steps in with vocal coaching, production, and stage managing, and can be counted on to attend to the small, but all-important, last minute details that can make or break a concert, amateur or otherwise.

Although the department had small beginnings—a mere corner in the Dow auditorium—four years ago it acquired a building of its own. Located a city block from the main office area of the company, it is a hub from which considerable activity radiates almost all the year round.

The spaciousness of its downstairs office and practice rooms, its upstairs main office and "expandable" auditorium, plus two large open spaces—one on each floor—that can harbor two differing rehearsals simultaneously, make the new quarters a far cry from the first corner Dr. Vosburgh was assigned nine years ago. Then, he had desk space in the Dow auditorium where meetings of all kinds were held by employees and management alike. However, at the end of a year, the infant department got a room to itself, and that space was reasonably adequate until the program grew too large.

At first, rehearsals were held in the large lobby of the office building, a small piano being hiked up

stairs for each session. Dr. Dow himself was a frequent visitor to these after-hours rehearsals, and often the groups performed for an impromptu audience of late workers with a special assignment to finish.

Now, the bigger and better Music Building is busy practically all week long. The three groups rehearse on set nights each week, and on other evenings there is usually some activity concerned with one or the other of the large-scale productions. Even on Sundays, several times each season, audiences gather to hear intimate recitals by one or the other of the myriad soloists or instrumental groups that abound in the community. These are always well attended and serve a dual purpose—further fostering of the cause of music, and an opportunity for the performers to polish their stage presence and their virtuosity.

Midland's music, fortunately, is not limited to the community from which it stems. As The Dow Chemical Company's wide-flung installations grow, demand for some of the main office's special talent grows, too. Last spring, the 100-man Male Chorus made a concert swing through Oklahoma and Texas; this year it will sing in other Dow plant cities—Marquette, Bay City, and Ludington, Michigan. The orchestra, too, is asked to play in cities nearby two or three times a year; and the Girls Chorus, among other engagements, sang last spring at Oscoda Air Base some 100 miles north of Midland.

By the same token, Midland is not confined to hearing only its own music sung or played. Part of the Music department's function—and an important one, indeed—is the "importing" of guest artists to highlight the home talent performances. Don Gillis, NBC producer, composer, (Continued on Page 64)

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ABILITY AND TRAINING

(Continued from Page 9)

Otherwise they get into trouble! English diction, for instance, can be difficult for the foreigner. In ordinary English speech, vowels tend to become diphthongs; in singing, however, each vowel must be purely vocalized and, at the same time, made to sound right. Thus, we must learn to adjust between vocal tone and the usages of English pronunciation. Take words like LAW and LOW. The American singer probably finds no difficulties here at all. The foreigner, however, has a hard time finding just the right degree of cover for his tone, so that LAW will not sound like LOW. Similarly, he must use a knowledge of vocal principles to prevent WORD from becoming WARD. Problems like these defy the so-called "natural" use of the voice. Only the voice that is well-placed and well-schooled can sing freely in all languages.

I hesitate to talk of specific exercises, since these depend chiefly on the individual character of the voice which, in turn, produces the individual needs of that voice. Scales and the standard vocalises are always good—provided they are correctly used. As a rule, I should say that the best exercises are those which are easy and comfortable for the singer, giving him the happy feeling that his voice is moving smoothly. Each singer, as he goes along, finds certain exercises of this kind, and they are the ones he should use in general practice. I will tell you why. The singer's most important need is peace of mind. If he has a special exercise that makes him feel free and secure, he strengthens his peace of mind by using it. It is surprising how many little singing habits lie in the mind rather than in the throat! A singer is not in his best voice, let us say; naturally, he feels worried. Then he comes to the theatre and someone hands him a glass of orange-juice. He drinks it and gives an excellent performance. No one can with certainty say whether the physical effects of the orange-juice did something for him, or whether he would have shaken off his qualms and sung well anyway—but that singer is perfectly certain to drink orange-juice from that moment forward!

If you want to prepare for a long career of good singing, you should early acquire the habit of never giving out all your voice. One spends only interest—never capital! Naturally, one must sing *fortissimo* when the music requires it; one gives out verve and volume as each scene demands. But never more than 95% of one's resources! And one never strains or forces—anything, at any time. Don't hold notes longer than the tempo markings indicate. Sometimes singers hold on to notes for the "effect." It is a bad effect. Don't

push tones—this harms both voice and lung resistance. One of the difficulties of the aging voice (and part of the general process of aging) is that the lungs no longer respond as elastically as they did at eighteen. If the vocal tract has been abused in youth, lung resistance slows up even sooner than normal.

When it comes to stage work, I believe that the most effective abilities are inborn. Certainly, one can learn; but, as in the case of the voice itself, basic talent must be there. I do not believe in too long a period of study at dramatic schools. They will, of course, teach you to improve the elementary gestures of standing, sitting, walking, etc.—they will also rob you of something of yourself. You will find yourself thinking less of the natural behavior of the character than of the "rules" for doing things. To my mind, if you have to think of too many things at a crucial moment, you think of nothing . . .

To project a really convincing characterization from a stage, the singer should perform only in languages he fully understands—to the point of being able to converse in them. When you attempt to sing merely words, you lose subtleties of phrasing, of inner meaning.

Another interesting point in stage work is that you always find the most telling effects produced by those players who do little moving about. They have learned to cultivate quiet and repose on the stage, letting their characterization flow from within. Naturally, I am not suggesting that one stand there like a block of wood! Every scene requires characterization; some scenes require violent action. But unless action is demanded by the needs of the moment, the less you move and gesture, the better. Inward characterization is achieved by knowing every shade and phase of the person you portray, by making that person a part of yourself, and by behaving, at each moment, exactly as that person would naturally behave.

You gain further by learning how to listen to others on the stage. Concentrating solely on one's own part makes for artificiality. By playing to the others, listening to them, following them, you know how to react when your own moments come.

I feel that one achieves a convincing characterization only when one believes in the part one plays. Hence, it is a desirable thing to make yourself—not rich—but financially independent enough to be able to reject parts you cannot play with conviction. The more you tear yourself away from your own best self, the more you try to make yourself over, the less convincing you appear to others. You are always at your best when you believe in your

work—not necessarily one type of work, but the inner truth of what you have to bring out.

A large order, you say, to make oneself independent! Perhaps. But that is part of the test—the measure

of what you have within you. In the last analysis, one's progress depends less on outside influences than on one's inborn capabilities. They must be discovered, trained, disciplined, but first they must be *there*. THE END

GERSHWIN IS HERE TO STAY

(Continued from Page 14)

the dead ends of impressionism, neo-classicism, polytonal and atonal antics and pedantics, experimental dodecanism, etc.

My third, and pedagogically most useful reason for choosing Gershwin as a contemporary climax to my list of favorite composers is that I believe every pianist will find the mastering of the American composer's style a great help and guidance for the playing of not only Gershwin but for most of the great masters, particularly Bach, Chopin, and all the impressionists.

In order to clarify the meaning of this statement, I would like to say that most pianists who learn Gershwin do not study him. For to give Gershwin a correct, though perhaps paradoxical title, he is a "sophisticated primitive." The musical meaning of these two words must be conquered by the interpreter. The latter word, *primitive*, should be defined first. It is the stylistic setting of a mood which is a pure outgrowth of the street chant and the dance hall rhythm, straight and fresh from the people—primitive in the musical

blend of the races, creeds and customs of a new world: in one word, America. It is the riding, biting lilt of the jazz idiom, that genuine effortless savvy to rip a syncopated lick and travel in "groovy" fashion from head to feet and back again. The first word of my phrase, *sophisticated*, is the polish and the "sides" of rhythm, such as rubatos and their balancing rallentandos, the ad lib licenses in melodic embellishments (a post-parallel of the early "scintilla"), and the subtle gliding through classicism, romanticism, and impressionism in the over-all interpretation. In a nut shell, an academic know-how in the field of feel-how.

When these two facets of Gershwin's music are not simultaneously mastered, one gets results, unfortunately often heard, which are on one side that of a strictly "legitimate" or "long-hair" pianist making a Gershwin rhapsody sound like an eccentric Liszt sprinkled with jerky Debussy, and on the other side, that of a strictly "dance-man" pianist projecting the same as the voice of a confused and pretentious Tin Pan Alley. It is only in the subtle blend of the sophisticated and the primitive that the real impact of Gershwin's music is released.

To continue this interpretative analysis in the same vein, this is equally true in projecting music of the great classic masters. An 18th-

century fugue, a Chopin waltz, and a Liszt Hungarian Rhapsody all embody this blend of the sophisticated and the primitive: the basic popular rhythm and melodic lilt on one hand combined with established tradition, form, technique, etc. on the other. There are few examples of great music that do not have some intrinsic flavor of folk melodies, popular dance rhythms and religious chants handed down to singing worshippers from generation to generation. It is therefore with this point of view in the interpretation of music that a student can gather much clarity and inspiration in the study of Gershwin.

In his Concerto in F, for example, now accepted as a work of the standard classical repertoire, the pianist will find numerous passages which will call on his capacity to "feel" jazz and to "take off" in strict dance rhythm fashion. Then again, he will be confronted with "legitimate" piano patterns of a more academic nature. The juxtaposition of these two approaches to interpretation is vividly clear in Gershwin because of the contemporary freshness of the jazz idiom compared to, let us say, the tempo di Tarantella, mazurka, and minuet. Therefore, in turn, the student, his perspective now sharpened, can bring new life to a Bach "gigue-permeated" fugue, a more definite (and correct) hop and skip bounce to a Chopin mazurka (so often funereally played), and a more exciting "groove-beat" rhythm to a Liszt Hungarian Rhapsody, more flamenco flavor to a Ravel *Alborada del Gracioso*, swing rhythm to a Debussy *Gollywog's Cakewalk*, steadier beat to a De Falla *Fire Dance*, and so on, ad infinitum. In other words, the pianist's study of Gershwin will give him truer rhythm vitality and stylistic color with which to tackle any program from Bach to Stravinsky.

I often think of what Art Tatum, the great jazz pianist, used to say to his pupils. "If it feels good, then play it." Here he was referring only to pianistic feeling. The most important requirement in an artist, however, is to feel through his entire being the music he is about to project. Only then can his listeners in turn feel what they hear.

In conclusion, it suffices to say that George Gershwin's works are here to stay and to become a treasure of a fresh new style of musical expression to hold the excited attention of the steadily growing Gershwin fans all over the world. THE END

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SECURITY FOR MUSIC TEACHERS

(Continued from Page 11)

Tobias Matthay (1858-1945), teacher of Dame Myra Hess and other virtuosi, remained one of the most demanded piano teachers in London, until after his eightieth birthday.

Maitre Isidor Philipp, for over twenty-five years head of the piano department of the Paris Conservatoire and teacher of the world famous virtuosi, who is the most distinguished of living pianoforte masters, is now carrying on his amazing career as a pianist and teacher in New York and Paris, with astonishing vim at the magnificent age of ninety.

When M. Philipp's lifelong confrere Charles Marie Widor (1844-1927) was eighty-three he invited M. Philipp, Rudolf Ganz and the writer to visit him in the loft of St. Sulpice, where Widor served as organist for fifty-four years. Widor gave us a private recital and among other works he played his *Symphonie Gothique*, which the writer had studied with Widor's American pupil, R. Huntington Woodman. The work requires great finger and pedal agility. Widor's performance was astonishing. The marvel of it was, however, that Widor, teacher of the great Dr. Albert Schweitzer, continued teaching until his ninety-third year.

Once when a youthful student in Paris, I attended a benefit concert given in the great Salle of the old Trocadero, for the widows and orphans of the staff of the Opera Comique. Among the composers who conducted their own works, with the greatest orchestra in France, were Jules Massenet, Camille Saint-Saëns, Henri Rabaud, Claude Debussy, Gustave Charpentier, Florent Schmitt, Maurice Ravel and other great composers. The soloist of the concert, Marie Roze, operatic soprano aged sixty-two, "brought down the house" with her surprisingly youthful voice. She taught in London until she was nearly eighty.

William Shakespeare, author of "The Art of Singing" and teacher of David Bispham, taught until he was nearly eighty.

Mme. Ernestine Schumann-Heink (1861-1936), made her debut in moving pictures when she was 74.

Madame Mathilde Marchesi, (1826-1913), teacher of Melba and other famous singers, taught until she was eighty-five.

Many women piano virtuosi have kept themselves busy with recitals, concerts and teaching until after the age of eighty. Julia Schelling, sister of Ernest Schelling, gave public recitals after she was ninety.

Toscanini considered by many as the greatest of living conductors and certainly one of the highest paid, carries a heavy conducting schedule at eighty-five.

These famous musicians never had to worry about lack of security in later years, nor do they owe their success to good fortune nearly as much as to hard work.

There are, however, many musicians of unquestionable ability, high ideals and laudable industry who have not had the voluminous earnings, the business acumen or the training in thrift to enable them to provide abundantly for old age. But don't blame music for that. Music can insure a good living for thousands who with a provident look to the future, systematic savings, investment in safe securities, or annuity plans, started early in life, are now comfortably well off. These have no need to fear deprivation late in life. If indolence, improvidence, overgenerosity and extravagance have made things tough for an individual, he is no different from one in any calling so afflicted.

Recently there has been developing among statisticians, economists and physicians, a powerful reversal of opinion against a routine arbitrary retirement age. One of our most distinguished medical executives of the

last fifty years, Dr. Thomas Parran, United States Surgeon-General from 1936 to 1948, in a lengthy power research article in *Collier's Magazine* for May 24th, 1952, writes: "Scientifically speaking, it is obvious that the age of sixty-five as a working limit, was pulled out of the hat. It should be challenged, we now think, by much detailed and careful investigation, before it is allowed to become unalterably sanctified by usage. As matters now stand, there are about 3,000,000 people in America's 1952 working force who are over sixty-five and still fully employed. It may be, that as many as 1,500,000 other persons have been prematurely retired, and that our economy is losing an earning capacity of \$4,500,000,000, a year as a result. The problem concerns us all, both in our individual search for happiness throughout our life's span, and in our national desire for the most productive and stable economy which we can develop." Even in this age of dissipated billions such an annual loss in earning capacity is not to be sneezed at.

Arbitrary old age retirement regulations savor of that other festering kind of society behind the Iron Curtain. These theorists would have shut out Cato, who started the study of Greek when he was eighty; Benjamin Franklin who became a leader in the Continental Congress after he was eighty; Michelangelo Buonarroti, painter, sculptor and poet who wrote

many of his finest madrigals after he was eighty; Queen Victoria who started to study Hindustani when she was approaching eighty; W. E. Gladstone who made some of his finest orations after he was eighty; Johann W. von Goethe who finished the second half of "Faust" when he was eighty-two; Julia Ward Howe who wrote *The Battle Hymn of the Republic* when she was forty-three but remained active as an author and Unitarian preacher until after she was ninety. George Bernard Shaw, foremost of modern critics of art and music and one of the greatest dramatists of history, made a world lecture tour when he was seventy-five, and kept active until the age of ninety-four. These are just a few of the outstanding men and women of history who have rendered invaluable services to their fellow men after they had reached the fictitious age of retirement.

Youth we must always have and youth must be given the greatest possible encouragement, but modern society is demanding that those rich in years be given the same joy of creation through work which will always remain one of the great assets of human society.

Perhaps you are one of the teachers who had better start in right now with a "refresher" course, in modern musical methods, although it is ten to one you could teach your teacher many, many things he does not know.

THE END

MIDLAND MAKES ITS OWN MUSIC

(Continued from Page 61)

and director appeared with the orchestra and, as part of his participation, narrated his "Thomas Wolfe, American" symphonic poem to the accompaniment of Crawford and his instrumentalists. Robert Rounseville is due to sing with the Male Chorus, and as a pleasant complement to the singing of the Girls Chorus, the Angelières, a harp quintette, are scheduled to appear. Aaron Rosand, violinist, is scheduled to appear in concert with the orchestra, following in the footsteps of such illustrious performers as Josephine Antoine, Percy Grainger, Gail Manners, Donald Dame, Conrad Thibaut, Susan Reed, Iva Kitchell, Don Craig, and dozens of others.

Perhaps much of the responsibility for the renaissance of music in Midland is due to the fact that it's fun, as well as a cultural outlet. Dr. Vosburgh, with the wholehearted backing of the company, is given free rein in planning his programs, and though a strict insistence on weekly rehearsals is made, there are frequent times out for laughter or a relaxing cigarette. With a schedule to follow, both for rehearsals and performances, interest and enthusiasm are kept at a high pitch and the results are inevitable. More than 500 people actively participate in the

Dow program, audiences representing more than 50,000 people annually hear them, and every season grows more impressive as time goes on.

Mr. Leland I. Doan, president of the company sums it up thus:

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Midland's story may not be unique—although it is believed that Dow sponsors the largest industrial music program in the world. Wherever it stands in the statistics, one conclusion is inevitable—and it's a conclusion drawn by visiting artists without exception!—Midland may earn its bread through chemistry, but that fillip of jam that makes all the difference comes through music, and music alone!

THE END

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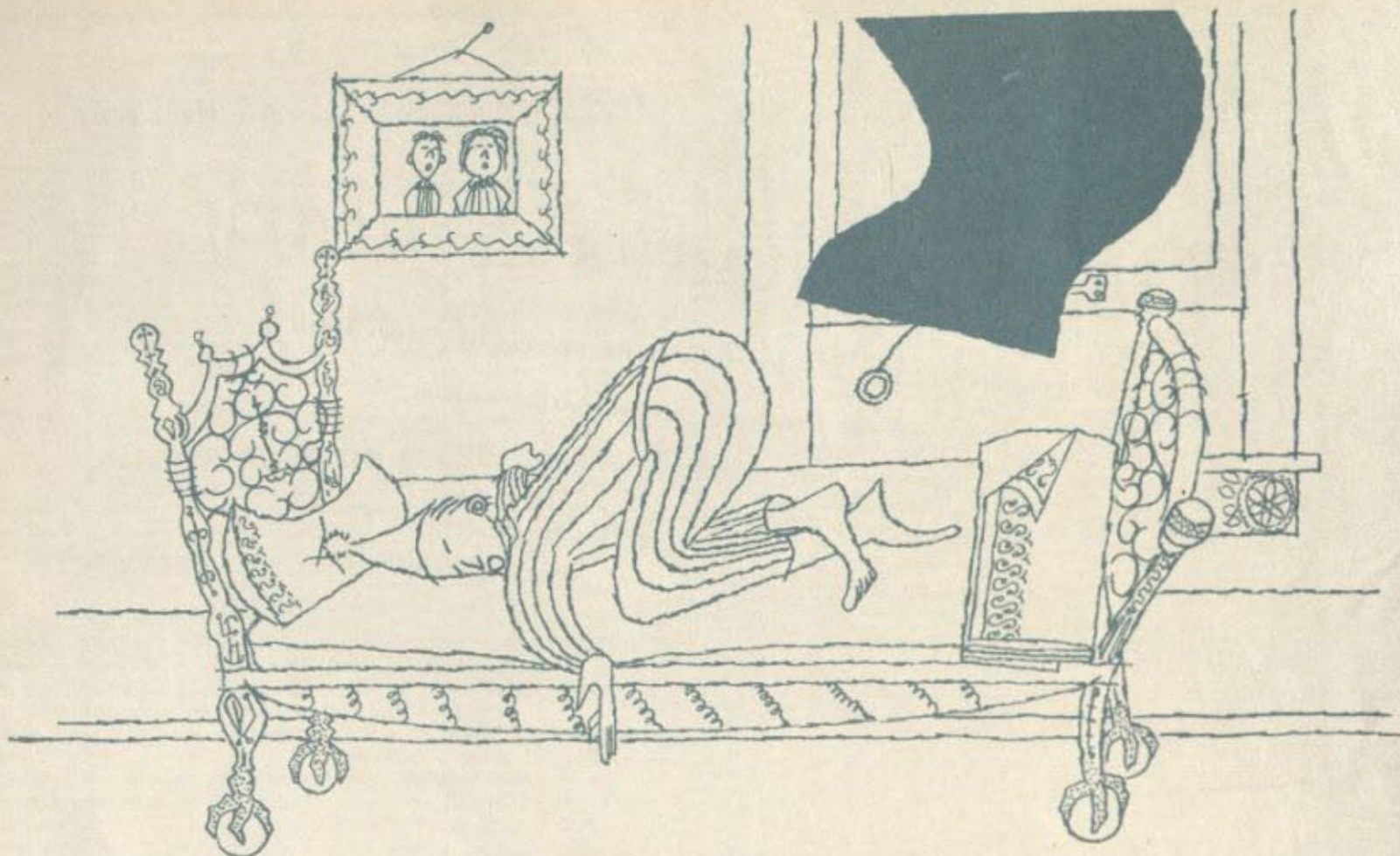
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